Chapter 2

TRADITIONAL GHAZAL IN THE UMAYYAD PERIOD
The Umayyad period begins soon after the assassination of 'Alī b. Abī Ṭalib, the last pious Caliph. During this period the Caliphate was shifted from Madīnah to Damascus as the consequence of which the centres of poetry were removed from Arabia to 'Irāq, Syria and Ḥijāz because most of the nomadic tribes of Najd and Northern Arabia, which had produced the Pre-Islamic poets of great reputation, had migrated to 'Irāq, Syria and other newly-conquered provinces. The Umayyad Caliphs, like all the true Arabs, were the great lovers and patrons of Arabic poetry. The poets enjoyed immense hospitality, generosity and freedom in their courts.

Islam had brought about a moral revolution in the Pagan life of the Arabs. The tradition of poetry, the foundation of which was firmly laid in the pre-Islamic period, continued to grow through the Umayyad and later periods. The poets had not lost their former position and importance in society. Till then they were considered to be the mouthpieces of the sentiments of the tribes and the party to which they belonged. Makkah and Madīnah also

became wealthy cities and the ascetic mood of their people, who were hostile to some extent towards the poets, was relaxed. The political, social and economic changes gave rise to new themes and new types of poetry. Now the pre-Islamic themes of poetry became irrelevant to the new situations and environment of the Arabs.

During the Umayyad period the Arab way of life was changed from the nomadic existence of the bedouins to a mature and refined urban pattern. The life of the civilized cities further enriched the subject-matter of the classical poetry of the desert. With the conquests their association with the Greeks and Persians was extended, which brought about a great development in the Arabic music and dance. The musicians and the dancing girls of Arabia, following the Greek and Persian examples, changed the pattern of the life of the wealthy classes. These singing girls began to be welcomed in the homes of the wealthy aristocrats and the noble men. Many of them set favourite poetic passages to music. Arabic music was closely associated with poems, and this resulted into the appearance of a new style of lyric poetry wholly devoted to the subject of love and romance. This new love-lyric or the Ghazal appeared in the now wealthy and luxurious cities of Makkah
and Madīnah. Many prosperous Arabs bought the singing girls from the slave-markets and engaged them as music coaches to train their domestic slave girls in the art of music. Musical concerts became a regular feature of many aristocratic homes and friends and poets were invited to them. Of all the forms of poetry, only the Ghazal was sung in these musical concerts. Music to which Ghazal was put in the melodious tunes attracted almost all grades of Arab society including the religious men, legists, and traditionists.

It was during the Umayyad period that the Ghazal made great progress. It was a very popular form of poetry relished by all classes of the Arabs. In the ‘Abbāsid period we do not find any school of Ghazal. Like the pre-Islamic poets they also took Ghazal as the introduction to poetry. Whenever the ‘Abbāsid critics describe Arabic literature, they do not talk about the pure Ghazal. We do not find that excellent tone and purity of subject-matter in the fragments of the ‘Abbāsid Ghazal, which we find in the Umayyad Ghazal. The art of Ghazal was limited to the Umayyad poets only. Undoubtedly the Umayyad period was the "golden age" of Ghazal or erotic poetry.

Due to the moral reformation that had taken place with the advent of Islam an interaction developed between
the Ghazal and the Islamic life. When it became pronounced the 'Udhrite Ghazal came into existence and when some divergences occurred in it the 'Umarite Ghazal was produced. 78

Thus, during the Umayyad Caliphate Hijaz saw the beginning and development of two main tendencies in love poetry —

(1) 'Udhrite Ghazal composed by true lovers,
(2) 'Umarite Ghazal composed by amateurs.

Besides these two main tendencies in the Ghazal there was a third type of Ghazal also named as traditional Ghazal 79 composed by the poets who followed the foot steps of traditional pagan Ode composers. Both the 'Udhrite and the 'Umarite Ghazal were so developed in this period that a vast space is required to discuss it thoroughly. So both of them will be taken in two separate chapters. Here in this chapter, after a brief introduction of the two, the "traditional Ghazal" will be dealt with. The said "traditional Ghazal" is nothing but the poems composed on the same subject matters as that of the pre-Islamic and to some extent of the early Islamic poetry.

78. Faysal, Dr. Shukri: Ta'awwurul-Ghazal, p. 231.
79. الغزل التراثي: و
The 'Udhrite and 'Umarite Ghazals were very close to each other but they did not have a common border. Both originated and developed in Hijaz but not in one and the same environment. One of them was bedouin while the other was urban. The 'Umarite poets lived a settled life in Makkah and Madinah as its leader 'Umar b. Abi Rab'ah passed his entire life in Makkah and its other famous poet al-Ahwāṣ b. Muḥammad lived in Madinah. Contrary to this, the 'Udhrite poets passed a nomadic life in the desert of Hijaz or Najd as its leader Jamīl led the life of a bedouin in the valley of Kura and its other famous poets, such as Kays b. Dharīḥ, were leading a nomadic life in the desert of Madinah and Majnūn was also wandering in the desert of Najd. When we study the Ghazal of this period, we find a striking similarity between the two schools with the exception that the 'Udhrite poets were satisfied with only one lady while the 'Umarite poets expressed their sentiments of love for many women. Thus, the 'Umarite Ghazal was the poetry of impulse and unrestrained nature while, on the contrary, the 'Udhrite Ghazal, which had a fixed purpose, was favoured by the poets who moved like saints among the 'Umarite Poets.

These two kinds of Ghazals—'Udhrite and 'Umarite—
neither originated in Syria nor in 'Irāq nor even in Egypt
but in Ḥijāz and this has been accepted by all the scholars
including Dr. Ṭaha Ḥusayn.81 'Irāq and Syria produced renowned
trio of al-Akhtal, al-Farazdak, and Jarīr. The first two
came from 'Irāq and lived in towns while Jarīr despite his
nomadic origin, spent most of his poetical life in 'Irāq
and Syria. According to Dr. Ṭaha Ḥusayn:

So far as Syria and 'Irāq are concerned the both
provinces were the centres of Umayyad's political
life. Syria was the seat of the Caliphate while
'Irāq was the seat of insurrection. In Syria
and 'Irāq we find two types of poetry: the tra­
ditional poetry of eulogy, satire and praise and
the political poetry in which the tribes used to
boast their superiority over the others.82

Thus, the "traditional Ghazal" is the expression
of the thoughts of a group which confined itself to what
religion had allowed and what did not harm their prestige.
It was the group of the people who represented these lines
of the Holy Kur'ān:

Yet they were not too much religious in their verses as they had adopted it in imitation of their pagan predecessors.

Jarīr, al-Akhtal, al-Parazard and al-Rā'ī are the main pillars of the circle of the poets representing traditional Ghazal. The pure Ghazal did not have such great influence over them as other kinds of poetry, viz political poetry, satire and eulogy etc. had. In fact, this traditional Ghazal was continuation of the same old customary Ghazal of the pre-Islamic period. In other words it can be said that the traditional Ghazal was not adopted by the poets as a source of enjoyment but as a source to proceed to the other subject of the poetry like eulogy, satire or praise. It was the same Ghazal with which the pre-Islamic poets started their Kasīdah. We can say that this traditional Ghazal was transmitted from the pagan poets. Like their bedouin predecessors the traditional poets were not chaste. They dealt in their poetry with the adventures of

83. Qur'ān; Sūrah al-Kaṣāṣī: 77, "And seek the abode of the Hereafter by means of what Allāh has given thee, and neglect not thy portion of the world, and do good (to others) as Allah has done good to thee, and seek not to make mischief in the land. Surely Allāh loves not the mischief-makers". Translated by Maulana Muhammad 'Alī, P. 757.
the nomads. At the same time they mocked at their past youth in the style of the pre-Islamic bedouinism and simplicity. However, it was violative of the religious currents, prevailing in Makkah and Madīnah at that time.

From the very beginning, even in the pre-Islamic age, the poets achieved two main purposes through their poetry. First they tried to relieve their excitement and expressed their love or hatred. Secondly, they earned their livelihood through it. For a very short period, i.e. during the early Islamic period, its purpose of earning livelihood through it was put aside. But it again became prevalent in the Umayyad Court. Now it was modified on a larger scale by the altered conditions of life in this period. After a brief eclipse the Ḍaṣīd was revived. Its first part was stereotyped and the second part i.e. praise or satire became more exaggerated. It was all due to the foreign, especially the Persian, influence. The fact was that the virtues or the vices to which these poets referred were not possessed by the persons about whom the poem was composed. Thus, the poet earned a lot of money through it in order to live in comfort. Another cause of the development of the traditional Ghazal was the affluence and opulence due to which the Arab patrons became
all the more wealthy. They paid high money to the poets either to be praised by them or to humiliate their opponents. According to Dr. K.A. Fariq:

"A poet, who upheld, in addition to the routine praise, the claims of an Umayyad Caliph the Coveted office of the Caliphate, rejected those of his rivals, such as the Shi‘ites or the Zubayrites, paraded the kingly merits of the patron or censured the tribes that had sided with his rivals or were hostile to his patron or averse to acknowledging his allegiance, was sure to win the highest esteem of the patron and receive a reward of thousands of rupees, plus a herd of camels and a set of slaves to look after them." ^84

The satire written by the poet al-Akhṭal on Anṣārs gave him the patronage of Yazīd b. Mu‘āwiya and his successor, 'Abd al-Malik b. Marwān. In his satirical poem he has said:

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Thus, these poets exploited the Kašīdah as a means to acquire wealth from the powerful and the rich people. Their adulation cannot be explained in terms of tribal virtues but that of the political and religious controversies. Now the situation and the environment had changed. So the themes of pre-Islamic Kašīdah became irrelevant in this period but the evocation of the deserted encampments and of the journeys and the hunting still carried with it an emotional spell. In this way, the poets remained bound by the poetical tradition and the demands of their patrons. In spite of the change in moral and religious temperament the Pre-Islamic poetic tradition continued to grow. In form and style this was the same as during the pre-Islamic age except an occasional reflection of the influence of Islām. Gibb has said:

85. Abu'l-Faraj, al-Isfahānī: Kitāb al-Aghānī, Vol. XV, p.93, "Give up the pursuit of the glory which you do not deserve and take up your shovels, O, the sons of Najjār (i.e. Carpenters). Verily the riders know your backs, O, the sons of the ugly plow men. The Kurayshites gained all the glories and ranks and all the blames lie under the turbans of the Ansār."
"The passions of the Umayyad age were multiple and conflicting, and the poets shared in the general psychological instability and conflict of principles and parties. A copious sprinkling of Koranic phraseology and pious sentiment does not compensate for the coarser and shriller tones of their verse." 86

These venomous poets can be defended in the words of J.A. Haywood:

"The Ommeyad age was one of political, Sectarian, and tribal partisanship, and this, too, entered into the Poetry. The Pre-Islamic concept of the poet as the spokesman of his community was adapted to the new conditions..............The Ommeyad poets, Farazdaq, Jarîr, and al-Akhtal were spokesmen of their generation in a broadly similar way. They were sometimes called the "poet of the palace." 87

87. Haywood, John A.: Modern Arabic Literature, P.7; Farazdaq and Omeyyad are Verbatim.
Throughout the countries other than Hijāz the traditional Ghazal, or we may say the classical Ghazal, was the only form of poetry which was cultivated by the well-known poets. It was appreciated and admired by the leaders, officials and the cultured people. These poets of the Umayyads were the direct successors of the pagan form of the Arabic poetry. It was the pagan style and form not in dealing with the main subject but in composing erotic prelude. A traditional Ghazal poet of the Umayyad period did not hesitate to borrow most of his ideas, similes, metaphors and images from his pre-Islamic predecessors. It is surprising that he regarded it a matter of pride. In spite of all these adaptations, and imitations it had its own individual characteristics. Their poems enable the readers to see the genuine Arab atmosphere though the subjects of the poems reflect the significant events which brought about epoch making changes.

The Umayyad period was a period of transition from bedouin towards settled life. The Arabs applied all their ideals and imagery related to the desert life to the new environment as they had great attachment to their deserts and love for its free and adventurous life. It is due to this fact that we do not find in their poetry any description of the Syrian natural phenomena or that of the magnificent landscapes of 'Irāk.
The description of the scenes from the deserts, and shedding tears on the beloved’s ruined abode were the main themes of the poetry of Dhul-Rummah. It is perhaps because of this fact that Abū-'Amr ibn al-‘Ula' has said:

"فتتح الشعر جامع القيس وخم يدعى به حرا:"

DHUL-RUMMAH’S TAGHBĪB and weeping on Aṭlāl is in accordance with the style of the Pre-Islamic Poets:


89. Diwān, PP, 14-15, "I halted my camel on the deserted abode of Mayyah and continued to weep on it and talking to it. I drenched it (with my tears) till its stones and the playgrounds were about to talk to me (through the grief and distress in which we both have been involved). Whenever the rain shower falls on its mounds its earth gives the fragrance of Musk as if its (of musk) powder is mixed with it. (I remember the moment) when through the curtains you looked at us, O, the black eyed gazelle with white chest. Mayyah swore by Allah that all what I have said to her was nothing but a talk of a liar. If it was so Allah may afflict me with unexpected misfortune and I may pass my life continuously fighting with my enemies on my own land."
In the same way Jarīr has drawn moving and pensive pictures of his mistress's ruined residence as well as that of his lost love:

After going through the Diwāns of these traditional poets we find the repetition of the same themes which are very exhaustive. They failed to keep harmony between different parts of the Ode which was a great quality of the preceding pagan poets whom they imitated in giving expression to feelings, imagery, words, and even in the

90. Diwān, P. 125, "Welcome to the desert having plantation in excess, mounds of sand, barren land and the forsaken place where no one meets, i.e. Remember all the places from where my beloved has passed. After you (i.e. after your departure) such a long period has passed that these places has become the target of the rainshower and the haunting spirits. The wind especially the eastern and western (wind) come repeatedly to it (i.e. the wind spins over it again and again) as the affectionate mother-camel licks the skin of its young-one again and again. We have made a pledge with her possessing the blessed white and deep black eyes. Her eyes were never grieved nor they were inflamed. Whenever they put antimony to their eyes (which are) not loathsome (it seems as if) they have put the feathered blades on the arrows to prey upon the lovers".
structure of the Ode. Perhaps it was all due to the lack of genuine interest in this poetic art. They adopted it only as an imitation because they thought that a good poem must always start with an erotic prelude. It is due to this that they tried to start their poem, be it a satire, an eulogy or an elegy, with it. In doing so they forgot that the repetition of a thing is never appreciated. It is true that the preceding pagan poets also had dealt in one and the same ode with so many things such as the descriptions of his beloved and her ruined abode, his own riding beast, his tribal or personal deeds and even the satire on his enemies. But the Pre-Islamic poetic productions are the masterpieces of poetry in Arabic. It is so because they took genuine interest in dealing with each subject of their Odes, keeping uniformity and harmony among them. The other cause of this flaw in their Ghazal is that it generally had some other motives before them and therefore the poet, being in a hurry to pass from the traditional amatory prelude to the real subject of his interest, ended his Ghazal abruptly. In an eulogy composed for 'Abd al-Malik b. Marwān, Jarīr passed from a conversation with his wife about poverty to the praise of the Caliph:
It was not only poet's own liking for amatory
prelude but the distinguished persons, for whom the poems
were composed, also appreciated it. When once Jarīr recited
a mere eulogy to Hajjāj b Yūsuf he asked him:

"Where is its amatory prelude?" 92

The story is significant as it shows that the
Ghazal was restored to its former position in the Umayyad
period. It crowned once again the head of the classical
Odes. Dhu'l-Rummah, a noted poet, sought in Ghazal an
effective key to poetry. Once he was asked:

"What would you do if your means of composing
poems is blocked?

He said, How would my means be blocked while I
have got its keys.

He was asked: What is it?

He replied: It is just to remember my beloved. 93

91. Dīwān, P. 77, "Um Hazrat consoled herself and said: I see
the people coming towards me with gifts.
You may cherish her hope by giving her something soothing
to her as she and her children are hungry.
Soon I will visit the seas (of generosity). Keep away from
me the annoyance of the blame and wait for my visit (to a
generous man).
Have faith in Allah that none is His partner and in
success (which I will get) from visiting the Caliph,
Help me, my parents may be sacrificed for you, with some
of your gifts. Verily you are a pleasure giving person."

This story shows that the famous poet believed that his poetic genius could never disappoint him as long as he began his odes with Ghazal. The Ghazal was equally enjoyed by the caliphs and governors and the aristocrats. They appreciated it not only because they actually loved it but also to show to the non-Arab Muslims their favouritism and love for everything related to the ancient Arab culture and traditions.

Al-Akhtal, in most of his eulogies and satires, passed swiftly from Ghazal to the description of wine and drunken people. The famous Ode composed in praise of Caliph 'Abdul Malik b. Marwān he began with the journey of his beloved in the desert just like that of the Pagan Poet, Zuhayr, in his Mu'allakāh. However, he has tried to show his originality by turning to the description of the wine and his drunkardness in which his contemporaries Jarīr and Farazdāk never excelled him. Being a Christian he described the wine and wine-parties out of his own direct experiences of life as he had allowed himself to be indulged in drinking. But his two great contemporaries refrained themselves from the description of wine due to the prohibition imposed by Islam on wine.

94. Dayf, Dr. Shawkī: Al-Taṭawwur wa al-Tajdid fil Shi' r al-Umrānī, P. 107.
95. Al-Ḥawfī, Ahmad Muḥammad: Adab-al-Siyāsīyah, P. 463.
After describing the wine parties and the state of being intoxicated he dealt with the main subject i.e. the praise of the Caliph, and the services rendered for the Umayyads by the poet himself and his tribe.

96. Al-Bustānī, Fuwād Afrām: Al-Akhtal (Mada'iḥ Mutākhabah), P. 10, "The people come with gifts from you in the morning and evening. The vicissitudes of fate disturb them through separation (from you).

On the day when I proceeded with them I was like a drunkard of the wine made at Himṣ or Jadar.

It (i.e. this wine) is much better than the pitch-made wine full of dust and mud and the clods of mud are scraped off from its spout.

Its sharpness hit the talent of eloquent at his most vulnerable spot. Its intoxication is not removed from his heart.

I am like that tortured person whose limbs are made handicapped or magic has afflicted his heart." Hearing this Ode Caliph, 'Abd al-Malik b. Marwan became so pleased that he exclaimed, "O, Akhtal! do you want to be announced as the best poet of the world?" (Hasan, Dr. Saeed: Development of Arabic Poetry, P. 43).
Farazdak composed two kinds of Ghazal: Classical and obscene. Farazdak did not start each of his ode with the amatory prelude. Those very some poems of the poet are even more obscene than the 'Umarite Ghazal. In them he depicted his adulterous adventures as Imru'al Ka'ys had done. Once he went to see his beloved, the wife of a commander, with the help of a rope. He has described this adventure of love in a poem. In the concluding portion of the poem he shamelessly has said:

\[\text{"Although Farazdak's family, had accepted Islām, many old pre-Islamic customs and traditions were being practised in the poet's family. It is because of this fact that Pre-Islamic touches in the style of the Ghazal of Farazdak are found and he was known as rough, dissolute, unprincipled and the follower of Pre-Islamic morals. Like his pagan predecessors he composed lengthy odes with the erotic prelude and gave a boastful description of the generosity and bravery of his family.} \]

The traditional Ghazal was, in its outlines, the same as the Pre-Islamic amatory prelude: a lamentation on

97. Ḥakīm, Dr. Māmduh: Al-Farazdak, P. 72; Dīwān, P. 72, "she passed her night like the swinging cradle of a girl while her husband was making noise in sleep due to overeating."
a lost beloved and her deserted abode, and a vanishing youth. The bewailing on youth became the common subject in all the classical Ghazal of the Umayyad Period. The Pagan poets welcomed the old age as it was considered a symbol of wisdom but the Umayyad Poets hated and satirised it bitterly. Farazdāk opend one of his eulogies composed in praise of 'Abd al-Malik b. Marwān, satirising hoariness:

Jarīr expressed his hatred for greyness of hair in the following manner:

The heroines of the traditional Ghazal were neither libertine like their contemporary 'Umarite mistresses nor were they strict like the town dwelling Muslim ladies. They were almost bedouins who made a compromise between paganism and Islam. They never considered it immoral to talk to young male fellows and to listen to their love-

98. Diwan, Vol. I, P. 23, "She would laugh if she sees the greyness of hair spread all over me as if she has seen some wondrous thing. She is from the ladies of Banī Layth whose neighboresses are troubled by looking at their beauty and goodness i.e. they become jealous of them because of their beauty and goodness".

99. Diwan, P. 56; Al-Dahan, Samī Al-Ghazal, Vol. I, P. 97, "O, my heart! What has happened to you that you are pinching me while the greyness of hair, i.e. old age has over-whelmed my youth".
poetry. Like their pagan predecessors the traditional
Ghazal poets of the Umayyad period drew pictures of their
bedouinmistresses' physical beauty. These beloveds
liked to talk to their lovers in the absence of the tribe's
jealous and reproaching men. Dhul-Rummah has said:

Jarir has presented a good specimen of his
mistress's physical beauty in the Pagan style.

In spite of pagan influence these traditional
Ghazal-poets had a high sense of morality. They were well
aware of the demarcation between love and the forbidden
things. Even the reproacher, and slanderers failed to find
any objectionable moment in their love affairs. Jarir
has said:

100. Diwan, P. 61, "When the jealous ones were away from
them (i.e. the ladies) and the earth became bright
for us on that short but blessed day.
They became jubilant and joyful as if the first
showers of the smiling clouds had made them so".

101. Diwan, P. 83, "When she smiles the setting of her teeth
appears (shining) as if she is the raining cloud which
is dripping and shining with lightning."
They portrayed their beloved as chaste and religious minded. They sought excuse even for their unkindness by saying that their mistresses preferred reserved attitude towards them rather than to commit a sin. Dhul-Rummah has said:

The influence of Islam on the traditional Ghazal can be traced in the description of the mistresses and their virtues. The traditional Ghazal poets, like their 'Udhrite contemporaries had faith in fatalism. They took falling and weeping in love as acts destined by God. Dhul Rummah has said about his beloved:

102. Diwan, PP. 84-85, "One day when I came to her for a visit, the jealous ones from the tribe turned pale. I tried to preserve my love because of the fear that the watchers, open and secret enemies might lay obstacles for it".

103. Diwan, P. 13, "That girl with whom I have become related accidentally (that is to say) a noble Muslim has been enchanted, is not an adulterous in the house of her neighbour and she is never reproached face to face or in absence".

104. Diwan, PP. 154-155, "She brought honour to an unimportant person till she was separated from him (by death) and she never said bad words about her husband, not even for the scarcity of food. She was noble to her husband and her neighbours were never frightened of Umme Hazrah's disasters".
Jarîr said to his mistress about his complaint of suffering to God:

"وَعَنَّاهُ قَالَ اللَّهُ كَنَّا فَلَنَّا كَنُورُ الْأَرْحَامِ شَافٍ الْرَّافِعَ الْقَطْرُ"

The traditional Ghazal poets of this epoch had not accepted the effect of the two new trends in Ghazal — the 'Umarite and the 'Udhrite — which were developing simultaneously in Hijaz. These two new types of Ghazals were popular among the people of their own groups. But the traditional Ghazal, though it lacked originality, was highly appreciated and lauded by all the Arab people and leaders as well as the caliphs and governors. These traditional Ghazal-poets paid frequent visits to Makkah and Madīnah whose influence can be traced in their love poems. For example, in some poems of Jarîr and Dhul-Rumam the influence of the 'Udhrite love can be traced. Jarîr said to his beloved:

105. Diwan, P.34, "Allâh has said to your both eyes: Do to the intelligent men what the wine does. So they did as God ordered. Her smile is like a flash of lightning (in her smile her teeth become distinguished) as if they are (line of) daisy buds the colour of which the rain drops have made clear."

106. Diwan, P. 490, "I wish that you had known that for our sake you have given shelter to a person whom I have met or you had heard my complaint to the Master of the Throne,
Dhul-Rummah has said to his beloved:

The 'Umarite influence can be discerned in Farazdāk's poetry. He has presented his adulterous love adventure in the style of Imru' al-Ḳays and 'Umar b. Abī Rabī'ah. Such an obscene adventure caused his expulsion from Madīnah. 109

The traditional Ghazal of ideas and imagery did not make a significant contribution because it neither accepted Islamic influences nor those of the two new tendencies of poetry. We can find few innovations in ideas and imagery as both of them had been cultivated in accordance with the traditional concepts. Dhūl Rummah has said:

At another place he imagined his time passed with his mistress to be as pleasant as the shadow of a vineyard.

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107. Dīwān, P. 125, "Will you cure the heart which loves you to such a limit which 'Urwa has not touched in love for 'Afrā'."

108. Dīwān, P. 20, "There is love which is exterminated by separation but to me your love always fresh and evergrowing in strength."

109. Ḥakī, Dr. Mamdūḥi Al-Farazdāk, PP. 37, 70-72.

110. Dīwān, P. 35, "When she departed with the Camels, (i.e. caravan) she was like a garden of date palm of Cadesia or of Hajr (a market at Yamamah)".
Farazdak, in one of his poems, has compared his damsel with a palm tree and has said that he was not allowed, however, to enjoy its shadow or its fruit:

\[ نَصْبُ أَسِطَّةٍ إِلَیَّ الْكَلَّةَ عَنِّي أَنْذَرُْ أَشْرَاءَ يُحَمَّى ٍ وَصَرَّ أَصْحَٰاٖ \]

The great pre-Islamic poets had given a brief account of their beloved's speech but the Umayyad traditional poets dealt with it in more detail. Dhu'l Rummah has said:

\[ يَأْتِيُ الْجَبَّرُ سَيْتَانَيْنَ نُظْرَتَيْنَ حَدِيثَ وَدَرَوْا يُكَسِّيُّ الْمَيْتَانَ \]

In the same way the great pagan poet, Imru'al-Kays has described the effect of his beloved's eyes on his heart in only one verse:

\[ وَمَا آتَتُ عَينَانِي إِلَّا يَغْرَبَ ذَٰلِكَ عِنْدَيْنِ بِسُجَمْمِيِّ فِي أَعْصَارِ قَلْبِي مُقْتَالٍ \]

The same idea has been detailed by Jarîr in the following verses:

111. Diwan, Vol. II, P. 230, "You are nothing but a date palm except that I find its shadow and its body for others than me."

112. Al-Nuwayrî; Nhâyat al-Arab, Vol. II, P. 70, "When we meet, embroidered (i.e. good) conversation like embroidered shawls goes on between us. This conversation cures and soothes from the love-sickness stationed in my heart like the fall of rain on drought hitted land."

113. Diwan, P. 38; Ibn Kutaybah: Al-Shi'r Wal-Shu'ara', Vol. I, P. 56, "Your eyes streamed with tears only to pierce the interior of my bruised heart with their twin shafts."
Aghanī narrates that the first verse is the best specimen of Ghazal among the Arabs. The later scholars like al-Marzubanī and al-Sayūtī, had also accepted the views of Aghanī. Al-Marzubanī narrates:

Jarīr is excellent in composing Nasīb.

On the basis of one or two verses a poet cannot be taken as the best poet. Jarīr himself had admitted that he was not very successful in Ghazal:

I have never indulged in love-affairs.

If I had done so, I would have said such a Nasīb listening to which the old women would have wept for their lost youthfulness.

But it is fact that he was the best composer of Nasīb among his contemporary traditional love-poets, not the best poet of all the contemporary love poets. Though his Nasīb lacked the depth of sentiments and the subtlety of the feelings, yet, it was full of love, youth and free from indecency and obscenity.

114. Sulṭān, Dr. Jamīl: Jarīr, P. 98; Diwān, P. 492, "The eyes which are large and black have slain us but they do not call us to life again. They can throw on the ground even the wise man who cannot move (i.e. they can paralyse the intelligent man) though they are weakest among the creatures of Allāh".
117. Al-Bustānī, Fuwad Afrām: Jarīr (Ahājī wa Mafākhīr), P. 580.
having easy style. To some extent Ḍabṣal tried to imitate him but did not reach to Jarīr in composing Nasīb.

Thus the essential beauty of the traditional Ghazal, namely the depth of feelings and subtlety of the sentiments has faded away due to the lack of love mostly in the personal lives of these poets. So the Ghazal of these three poets — Jarīr, Ḍabṣal and Farazdāk — was merely an amatory prelude in accordance with the Pre-Islamic Style. Some of these poets, like Farazdak and Dhu’l-Rummah, used uncommon words and terms in their poetry to show their absolute control over the language. It lacked in refinement, humour and melodious style.

By going through the poetry composed by the traditional poets we find that the traditional Ghazal was not as developed as 'Udhrite and 'Umarite Ghazal was. The first reason was that those who had composed these poems were all court poets engaged by the Caliphs and governors. They took Ghazal only as their traditional heritage and as it was liked by their patrons and people of 'Irāq and Syria. In spite of some weaknesses the traditional Ghazal appealed to the Arab people and moved their souls. We can say that with some modification it returned once again to crown the poems of the great poets of the age. Jurjī Zaydān has opined:
The poets have developed a belief among themselves that poetry is not good if it does not possess the sentiments of the hearts. So the urban poets start their poems with the description of the beloved, meetings and separations as the Bedouins used to start with the description of the departure and transfer and of the encampment's traces.\footnote{Zaydān, Jurjī: Tārīkh Ādāb al-Lughat al-'Arabiyyah, Vol. I, P. 268.}