Chapter 3

'UDHRITE GHAZAL
In the Umayyad period, of course, poetry had acquired the position of a literary tradition. By that time the Ghazal had been separated from the traditional Kasidah. There were two main forms of the Ghazal: the one composed by the true lovers and the other by the licentious poets. The former was cultivated by those who were in love with particular ladies whom they wished to marry. But failing in their intention or aim they took Ghazal as the medium of expressing their frustration and sad emotional experiences. Here a discussion will be made of the first type of Ghazal, the latter form of Ghazal will be taken later on.

The form of Ghazal which represents true love is known as the 'Udhrite Ghazal. It was composed by pious and God fearing Muslims. They usually were unsuccessful in their love affairs due to the social and traditional as well as religious non-permissiveness. They pacified themselves with the idea that desires which incite evils are not liked by God. It was this opinion which was generally expressed by them in their love poems known as 'Udhrite Ghazals.

It was not possible for this type of Ghazal to have flourished before the Umayyad Period; even in the
period of Orthodox caliphs in spite of the fact that the people of that period were more God fearing and pious than those of the Umayyad period. We can say that it was so because in the beginning the Muslims were too busy in safeguarding, establishing and giving a definite shape to the Islamic state. Hence, they could not spare much time to the aesthetic delicacies and finenesses of poetry. The world of imagination was very much direct and practical. It did not have the leisure of tasting the nectar by practicing muse with ease. The 'Udhrite Ghazal could have influenced the rearing up a faithful and hard working nation and, simultaneously, influenced the peaceful social life for which they were struggling. Though these two phenomena, at that time, were in opposition to each other, yet, they wanted to bridge a compromise between them. In the early Islamic period the Ummah (Muslims) was busy in building up its moral according to the teaching of Islām as well as in strengthening, governing, and expanding the Islamic state. They did not have time for any type of social entertainment. These two activities continued side by side only till the Umayyad period. It was the Umayyad period when the seedling of the 'Udhrite Ghazal was sowed to grow and develop with the full blossom so as to gain a reputation in the history of Arabic literature.
Due to this reason we trace the origin of 'Udhrite Ghazal in the period of Umayyads and not in the period of orthodox caliphs who had been solely responsible for the shaping and establishing of the Islamic State. It is the Umayyad period when the nurturing of such people was completed, who combined the Islamic instructions with its (i.e. of 'Udhrite Ghazal) pathos, and its other basic outlines. It is true that even in the Umayyad period many conquests took place which stretched the boundaries of Islamic rule. They were also busy in the administration and management of the newly conquered territories and there were many political problems to be solved. Even in such a condition we hear the melodious songs of the 'Udhrite Poets.

Generally in those days the Ghazal was considered to be a blasphemy due to amorous sentiments which were depicted through its verses. Contrary to this, Islam brought a change in the mode of thinking of the people and diverted all their energies to the sole cause of the new faith. While this type of thinking had firmly imbedded in their hearts, it was not possible for them to return to such (religiously) objectionable things. Yet some people realised sentiments influencing their life. So they became inclined to their groanings and anguishes and sometimes to their cheerful aspects. It was not the case only with the group life of the people but with the individuals also.
We can say that the origin of the 'Udhrite Ghazal was not the outcome of any personally or historically limited incident. It was the expression of a compound type of sentiments and socio-religious bindings which was fully developed in the Umayyad period. Dr. Shawkī Dayf is of the opinion:

The Ghazal of the poets of Najd was a prudential form of Arabic Ghazal in which they have propagated nobility, purity, chastity, and sanctity. The literary scholars and historians have attributed it to Banū 'Udhrah which has produced a majority of the poets who have composed this type of Ghazal. They call it the 'Udhrite Ghazal. It is a form of the Ghazal to which Islām has provided elegance and, accordingly, it has represented the fair sex with a sense of glorified modesty and prudence. It is due to the fact that Islām has made all the internal and external sins unlawful.\(^{119}\)

\(^{119}\) Dayf, Dr. Shawkī: Tārīkh al-Adab al-'Arabī, Vol. II, P. 150.
It is accepted by all the men of letters that the 'Udhrite Poets drew their name from Banū 'Udhraḥ which was a tribe noted for both, its brave warriors and passionate lovers. It was a tribe which used to live a nomadic life. History stands witness to its bravery and dignified nobility even in the Pre-Islamic period. It has produced great warriors, leaders and poets as well as passionate lovers. During the Umayyad period this tribe gained glorious fame for passionate lovers. All of these lovers, except a few, died through lovesickness or became insane in despair. Every book of Arabic literature is full of their moving stories. Ibn ʿutaybah has narrated some of these stories in his 'Uyūn al-Akhbār. He has said:

A tribesman was asked: To which tribe do you belong?
He replied: To a tribe when they love they die.
A maid servant, who heard him, said: By God of Ka'bah they are 'Udhrites. ¹²⁰

Al-Nuwayrī in his encyclopedic work, Nihāyat al-Arāb, has narrated some mournful stories of 'Udhrite lovers. He has said:

The persons who have been killed by love are many. They can not be enlisted. ¹²¹

The most outstanding figure among the earlier 'Udhrite martyrs of love was 'Urwah b. Ḥizām. He was perhaps the greatest 'Udhrite lover but not the greatest 'Udhrite poet. Jamīl b. Ma'mar is renowned as Imām al-Muḥībbīn or Za'eem al-Ghazal al-Badawi.

There were so many 'Udhrite love poets that, as a matter of fact, all of them were not the descendants of Banū 'Udhrah. They identified themselves like that because they sang on the same 'Udhrite love stings during the Umayyad period. The most popular love lyrists of all these poets were Majnūn-Layla, Kuthayyir-'Azzah, Ibn al-Dumaynah, Kaṣṣ ibn al-Dhārīn. All of them spent a large part of their poetical life either in Makkah and Madīnah or outside the cities of Ḥijāz, either in the countryside or in the desert towns.

The famous writer, al-Jāḥiz, seems to be reflecting on one aspect of the 'Udhrite poetic tradition when he explains the psychology of love that kills:

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122. Al-Ziriklī : Al-A'lam, Vol. V, P. 17; Some are of the opinion that he died in the reign of caliph 'Uthmān, some say that he died in the period of Caliph Mu'āwiyyah.
Hubb (i.e. love) is the root of Hawâ (i.e. passion) and Hawâ is from what ' Ishk (i.e. passionate love) branches off. ' Ishk is that which causes a man to wander about aimlessly or to die heartsick upon his bed. That has its beginning in bringing about injury to his mainly sense of honour and in his being filled with a feeling of submissiveness to those who surround his beloved. 125

The fashion for the composition of poetry inspired by a sentimental and romantic kind of love seemed to have passed its height earlier and if there was some ground for its assertion in the Umayyad Period it was based on the preceding love theme. The 'Udhrite poets "had expressed in their verses the theory of strenuous Platonic Love" 126 as it had emerged from two main elements, viz, the religious feelings and the emotional feelings. 'Udhrite Ghazal, being the main exponent of both of these elements, is a kind of poetical wealth left as a legacy for us by the people whose love was conditioned by faith and chastity because Islam has never kindled the fire of such love which inculcates sin in human heart or mind as chastity and morality

125. Al-Sandūbī, Ḥasan: Rasa'il al-Jahiz, P. 266.
are the main teachings of Islam. Thus, the most outstanding characteristics of the 'Udhrite love, or in other words, the themes of the 'Udhrite Ghazal, were based on intensity, despair, hope, chastity, and faithfulness. All these subjects were very much stressed in the love stories and poems of the 'Udhrite poets. Other aspects which we find in them are the humility of the lover and cruelty of the beloved. They, like their Pagan predecessors, dangled between hope and despair. They passed their life in pursuit of the fair sex without knowing what its result would be and used to recite their poems before them without gaining anything except having a glance of them or a short conversation with them whether their fair ladies were conjugally bonded with others or they were living far away from them. Thus, the 'Udhrite love was representing a unique ideal which marked the emotional ferment which was somewhat an artistic revolution—of the pious circles of Hijaz and its surroundings during the Umayyad period. It was a type of compromise between their human instincts and their puritanical religion. They attached to it passionate feelings, but regarded chastity as its highest quality.

Thus chastity was a new factor in love. It was difficult to understand for the people how a fiery passion
could be combined with chastity. But this difficulty had been overcome by the 'Udhrite lovers of which they boasted in their poems. Jamīl b. Ma'mar was reported to have said on his death-bed:

May Muḥammad¹²⁷ not be my saviour (in the other world) if my hand ever touched Buthaynah, for a suspicious thing. All I used to do is to rest her hand on my heart in order to have some relief.¹²⁸

Due to the fact that they considered chastity to be the highest quality in love, the 'Udhrite lovers died of lovesickness as the preservation of chastity was not possible

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¹²⁷. Peace be upon him.
¹²⁸. Kinany, A.Kh.: Development of Gha2al, P. 256; Abū-Sahal al-Sā'īdī said: I went to Jamīl (the lover of Buthaynah) and the signs of death were on his face. He asked me: O, Abū Sahal! Do you hope paradise for a person who has neither shed the blood nor has drunk wine nor has committed vile deeds? I said: Yes, By Allāh! Who is that? He said: Myself. When I mentioned Buthaynah to him he said: Today is my last day in this world and my first day of the Hereafter. May Muḥammad, (peace be upon him) not be my preceptor in the other world if I ever had talked suspicious things. (Bayham, Muḥammad, Jamīl b. Ma'mar atī fi Ḥadārati-'Arab, P. 38).
without suffering. Due to this reason we get complaints, ardour and fervour of emotions, fidelity and separation along with modesty, piety and faith in their Ghazal. They had to suffer tremendous pangs of expulsion, humiliation and threats at the hands of their damsels' parents or the public agents whenever they tried to visit their loved ones. The sufferings of these ill-fated lovers found an outlet through the medium of Ghazal because they did not have any other channel of expression. These emotional sufferings expressed in the 'Udhrite Ghazal were the personal experiences of the poets. Kay's b. Mulawweh, famous as Majnún-Laylá, has said:

The 'Udhrite poets proclaimed that love was their fate decreed by God, the Almighty. They declared by using the fatalistic argument that they could not help loving their beloveds as Jamil has said:

129. Diwān, P. 28; Ibn Abī Sulaymān Dāwūd al-Īsfahānī, Kitab al-Zahirah, P. 329; "They said: If you like you may console yourself by forgetting her. I said to them: I do not want to do so".

130. Diwān, P. 23, "One of my close relatives who liked me for adopting the right path reproached me about her. I told him: What you notice in me about her, is decreed by Allah and who can avert what is decreed by Allah? Whether her love is right or wrong, it is not with my own intention."
Thus they took their love as something heavenly which required great moral power to bear sufferings caused by lovesickness. We can conclude that the 'Udhrites were the poets who believed in Fatalism which inculcated in their minds the idea that they must suffer and must be submissive to their fate in order to be rewarded in the life Hereafter. This ascetic attitude of the 'Udhrite lovers towards life made them to renounce all the joys of this world as well as the sensual pleasure of love. It developed in them a compromise between love and religion. It fortified the sentiments of love with the virtue of chastity. They did not want to get rid of their pain, because pain is the only genuine criterion of true love, so they repudiated the joys of life for the sake of their hopeless passion. Thus, they took love more seriously than their predecessors and considered it to be a fateful plague. Abū Muḥammad Ja'far b. Aḥmad al-Sarrāj narrates from Muḥammad b. Ja'far b-Zubayr that once the following conversation took place between 'Urwah b. Zubayr and a man from Banū-'Udhrah which Muḥammad b. Ja'far himself heard. The 'Udhrite told him that he had left in the tribe thirty persons suffering from tuberculosis which was the result of their passionate love. 131

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It is narrated by Jamīl b. Ma'mar al-'Udrī that once he went to 'Abd al-Malik b. Marwān who said to him: O, Jamīl! tell me something about Banū 'Udhrah as I have come to know that they are people of literature and Ghazal.

Jamīl replied, Yes, O, the caliph of the faithful! Then he proceeded to tell him one of the most pathetic incident, which he himself had faced. The narration was that once they (i.e. Jamīl and his people) went in search of a pasture which they found at a far-off place and there they pitched their tents. Jamīl alone went for a stroll and forgot his way back to the tent till it became dark. All of a sudden he saw a door. He entered it and found a shepherd beneath a mountain. He was sheltering his cattle in a cave of the mountain. They both saluted each other and then the shephered asked Jamīl: Have you lost your way?

Jamīl admitted it and asked the former to guide him. The shepherd asked him to take rest and wait till the night passed. Jamīl stayed with him and was honoured by way of entertainment and feast. He prepared a bed for Jamīl and he himself slept on the floor. In the night Jamīl heard him weeping and making a complaint to some person. In the morning Jamīl sought his permission to depart. The shepherd said: The hospitality is for three days. So Jamīl continued
to stay with him and asked his name, his descent and his affairs. The shepherd told him that he was from the noblemen of Banū 'Udhrāh. On Jamīl's enquiry as to what had made him to stay at that place, he told that he was in love with his uncle's daughter who too was in love with him. He proposed to her father to marry her but due to his poverty her father refused and married her with a man from Banū - Kalāb. That person went away with her from her abode and settled with her at the place where he was now living. He disguised himself and became a shepherd so that she might visit him and he could meet her. He further, told Jamīl about his love with her till it became dark. When the time of her arrival approached he was overwhelmed with emotions and waited for her. When a long period passed and she did not come as usual he became restless and said to Jamīl: O, my brother from Banū 'Udhrāh! You stay here till I come back. I think something is wrong with my beloved.

Then he went away. After a shortwhile he came back. There was something in his hands and he was wailing and sobbing. He told Jamīl that his beloved had been killed by a lion while she was coming to visit him and it was her corpse. He put the corpse on the earth and asked him to look after it till he comes back. He went away and did not return for a long while. Jamīl lost all hope of his coming
back. When at last he did come back, the head of the lion was in his hands. He started making scratches on the teeth of the lion and said to Jamīl: O, my brother from Banū 'Udhrah! very soon you will see me dead before yourself. When I die take care of me and of my beloved; keep both of us in one coffin and dig one grave for us and bury both of us in it and write the following two verses on our grave:

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\text{كُنِّي عَلَى طَمِيمِكَ، وَعَلَّمَيْكَ فِي عُقُولٍ} \\
\text{وَالشَّمَالُ يَسِيرُنَا وَالدَّارُ وَالوَطْنُ}
\]

You present these cattle to her husband and tell him our story.

Afterwards he began to strangulate himself. In the name of Allah, Jamīl asked him not to do so. But he refused and continued to strangulate till he fell dead. Jamīl narrated that he shrouded both of them together and put them in the same coffin and buried them in one grave on which he inscribed the above two verses. Jamīl presented the cattle to the girl's husband and told him their story. By hearing about this tragic incident, the girl's husband became so much grief stricken that Jamīl started feeling pity on him.\(^\text{133}\)

\(^{132}\) "On the ground we were united in home and country i.e. we both belonged to the same home and the same family, and life was slow moving. But time and vicissitudes of fate severed our love. And now we are again united within the coffin".

All the 'Udhrite love poets were in love with their cousin sisters. They failed in their love as their uncles refused them to marry according to their choice as they considered it to be derogatory to marry off their daughters to their lovers. So they uninhibitedly expressed their emotions through poetry and preferred to die love-striken than to live as a deprived and unsuccessful lover. They were of the opinion that the union with the beloved made the love to die down and subsided the passions for her as Jamīl has said:

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\text{The 'Udhrite poets loved one particular lady and they became famous with the name of that particular lady. They used to take her as their object of love as well as Ghazal. They narrated their affairs with her as well as her qualities and coquetry. They became so famous for all this that many stories were fabricated with their names. Sometimes it seemed that they were merely imaginary characters and had no real existence. But this apprehension}
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134. Al-Dīnawī: 'Uyūn al-Akhbār (Kitāb al-Nisā'), Vol. IV, P. 128, An old lady had said:

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\text{"وَخَيْرُ نِسَاءِ أَشْيَاءَ عَدُُّّ نَفْسُهَا مِنْ شَيْءٍ بَلَغَهَا مَعَنَا لَا يَدَّعُونَ."
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135. Diwan, P. 21, "Passion subsides when we meet and it revives when I am separated from her".
is wrong. Somehow it was a great chivalrous moral of the 'Udhrite Poets to devote their hearts to some particular lady of their choice. They considered it to be a part of chastity to be faithful to one girl and not to betray her. This is why their love-ethics and poetic values upheld chastity, faithfulness, and self sought sufferings.

We find novelty in the imagination and ideas of the 'Udhrite poets as they have personified love which would survive death and create hope of meeting their beloveds in the life after death. It was due to the introspection or self observation introduced by Islam into the individual life of the Arabs. So the poets became familiar with the practice of talking to their hearts and of discussing things with them. Whenever they thought to bring an end to their sufferings of love by snapping their relations with their beloveds, they found their hearts defending the damsels. Hence, we find frequent dialogues between the poets and their hearts, depicted in the 'Udhrite Ghazals. Majnūn Bani 'Āmir has said:

أرضعت على قلبي العزاء فقال لي بين الآن فأجزني لا تقل من الصبر.

136. Diwān, p. 11, "I requested my heart for consolation but it said to me: "from now onwards be ready for the anguish of love and do not be weary of patience".

136.
This personification of love by the 'Udhrite poets was also due to the factors of the real existence of spiritual and moral beliefs of the Muslims and the ideas of duality of eternal soul and perishable body. It had developed in their minds the notion of time due to which they thought that their love would survive their death. 'Urwah b. Hizām was waiting for the Day of Judgement because he was told that he would then meet his beloved:

137. Ibn Abī Sulaymān Dāwūd al-Isfahānī: Kitāb al-Zahrah, p. 283, "Verily I desire for the Day of Judgement as it is told that I and 'Arfa' would meet on that day."

138. Al-Dīnawarī: 'Uyūn al-Akhbār, Vol. IV, 145; Kāram al Bustānī: Küṭūf al-Aghaṇī, No. 9, Kays b. Dharīḥ, p. 32, "My love will survive all the happenings and will visit us in the darkness of the grave."
its surrounding desert were living a life of despair like their contemporary inhabitants of Makkah and Madīnah who did not possess so much wealth that they could enjoy life by means of worldly pleasures. They were much influenced by Islām. So the concept of chastity and piety had occupied a high place in their hearts and they had given up fighting and such other means of entertainment which were prevalent in the pre-Islamic period and which were not appreciated by Islām. So they confined themselves to the poems full of agony along with chastity and piety. Overwhelmed with the anguishes of pain they used to compare their love with a piece of hot coal, unextinguishable blazing flame and sand grouse caught in snare. Tawbah b. al-Ḥimyar has said about his heart as being entangled with desperate love:

\begin{equation}
\text{مَنْ يَمَسْ بِكَ لَهُ بَغْدَالُ وَفِي ذَلِكَ عِلْمُ الْحَيَاةُ}
\end{equation}

Majnūn Banī 'Āmir described his suffering-heart as being grasped callously in the clutches of a wild bird whenever the name of his beloved, Laylā, was mentioned before him:

\begin{quote}
139. Ibn Abī Sulaymān Dāwūd al-Īṣfahānī, Kitāb al-Zahrah, p. 160; This verse has been attributed in al-Aghānī to Majnūn Banī 'Āmir, Vol. II, P. 41; and it is also found in the Dīwān of Majnūn Laylā, P. 82, "My heart in her love is like a sand grouse hurt by a trap, so it passes its night tugging with it, while its wings are dangled."
\end{quote}
Camil b. Ma’mar has defined love in this manner:

كأن فواد في مغالم طائر

The 'Udhrite poets adopted all these concrete images only to depict their feelings as it is very difficult for a lover to paint his inner world with a poetical language. This is possible only for a person who has undergone deep and painful anguishes of love and emotion.

According to Kinany:

140. Abu'l-Faraj al-İsfahani: Kitāb al-Aghānī, Vol. II, p. 68; This verse is given with a slight change in the Diwan p. 73: It reads: ...

141. Diwan, p. 36, "Love in the beginning, is entanglement which is brought about and led by destiny. When the lover is submerged in the depths of passion such calamities befall him which even the great people can not bear".

142. Abu'l-Faraj al-İsfahani: Kitāb al-Aghānī, Vol. IX, p. 189, "Is love anything but tears after sighs and a burning heat in the hearts which can not be cooled. Tears overflow when the signs of your (beloved’s) land, which were earlier invisible, become visible to me".
"The 'Udhrite poets were amazed by the irresistible power of passion". 143

They were possessed by it. Most of them, perhaps all, died of lovesickness and in despair. When Majnūn bani 'Āmir lost his beloved, he found this vast world to be as narrow as a ringlet:

The 'Udhrite poets were overwhelmed by their love. They never cared for their individuality, independence, even for their life in the matter of passion for their beloved. Jamīl b. Ma'mar has said:

At another place he has expressed his desire thus:

The passion of the 'Udhrite lovers was so powerful that no one except Allāh could help them to bear it. So they turned towards God and requested Him to help them in their

144. Abu'l-Paraj al-Iṣfahānī: Kitab al-Aghānī, Vol. II, p. 68; Diwan, p. 73, "As if the vast space of the land is like a circle of the ring for me which cannot be expanded in length and breadth".
145. Diwan, p. 24, "I have given up every wish from this world except her love. So I do not seek the world or any thing else".
146. Ibid, p. 69, "I loved life so that her life may be increased in return of my life".
affairs. They prayed Him to inculcate love for them in their beloveds. This is possible only for Him because He is the Almighty. He alone can do what is impossible. They complained about their agony and sufferings to Him for nothing but to gain His mercy. Jamīl has said:

اللَّهُ أَشْكُوْلا لِلْلَّهِ بَيْنَ يَدَّيْنِ شَكْوِ حُبِّي بِرَوْعٍ

Kāys b. Dharih was of the opinion that the Orphan's complaint to Allah is more pathetic and effective. So he compared his complaint regarding his love affairs with that of the orphan's. He has said:

اللَّهُ أَشْكُوْلا لِلْلَّهِ ۛ بَيْنَ يَدَّيْنِ شَكْوِ حُبِّي بِرَوْعٍ

By pondering on this verse one can imagine the hidden depth of the lover's agony as it can be compared only to that of a child who would have neither of the parents. This desperate attitude of the 'Udhrite lovers was a new thing in the Arabic Ghazal. It could not be traced in the poetry of the pre-Islamic love poets because they were pleasure-seekers.

147. Ibid. p. 38, "Behold! I complain to Allāh and not to the people about her love though the complaint of the beloved who inspires awe is necessary".

It is also very different from the attitude of the 'Umarite love-poets. The 'Udhrites were unselfish and faithful lovers of their virtuous ladies. It led them to conceive love as a fusion of two souls into one and a self-contained unity of the two lovers. Kutayyir wished that he and his beloved had been created as a couple of Camels so that they could go for grazing alone into the deserts. This type of intimacy between the lover and the beloved, in spite of dominating passion, never transgressed the limits of morality. They were unmindful of everything, even of beauty which was the main cause of their disastrous grief and painful life. We find scanty description of beloved's physical charm in the 'Udhrite Ghazal. And whatever of it we find it is in restricted form and conditioned by religio-moral points of view. The similies used for this purpose were not indecent and repulsive as Kutayyir had said about his beloved:


"O, 'Azzah! We would have been a couple of camels for a rich person (that we have nothing to do for him but being free) we may have grazed under the open sky without considering the distance".
Love was a mystery for the 'Udhrite lovers and they had tried to discover the secrets of their attachment to their beloveds by putting so many questions in their Ghazals such as: Why was love in his fate? Why did Allah make him to love his beloved so deeply? Why did the victim of love praise his murderer, i.e., beloved? Along with this we discover a sense of "secrecy" and "favour" in their Ghazal though both the lover and his beloved were perfectly chaste and virtuous. For them the great favour from their honest beloveds was innocent meeting and conversation only. It made them so pleased that they wished their lives to be dragged. They wished to keep these meetings and conversation secret as even this type of meeting and conversation was not permissible by the society then. Jamil b. Ma'mar has said:

"نذروت منتتمًا أَلَّمُ ببيتَِهاkich وَجِبَّتٌ إلى حَفْيِ الْمُؤْلَج"  

Jamil has said that his love was from Allah:

"وقلتَ لِحَبِيبِي وَيَسِينَكَ أَلَّمِي مِن اللَّهِ فَيَشَأَّنِ لَهُ وَعَمَود"  

150. Al-Bustanī Puwād Afra'm: Al-Majānī al-Ḥadīthah, Vol.II, p. 202, "Her face pleases the eyes of the beholders as if it is the coin of Heraclius, a Byzantine emperor, which is made of red gold and which proves to be superior when it is weighed. Sometimes it is pure honey and sometimes it is like the poison spread by Spanish flies".

151. Dīwān, p. 16, "I went near her house to visit her secretly till I entered its secret entrance".

152. Ibid, p. 20, "I told her: 'You must know that there is an agreement between me and you with the consent of Allah'."
Jamil claimed that his visit to his beloved was never intended by him:

Kuthayyir was of the opinion:

The 'Udhrite love and Poetry both were known as the love and Poetry of Endurance. There was a great struggle between minds and hearts of the 'Udhrites concerning their love affairs. Mostly the heart was found to be victorious over the mind. Sometimes both were balancing between passion and Chastity because the 'Udhrites had taken love as a religion due to which they used to attach much importance to virtues and holiness in love and sometimes blasphemous character was discussed in their poetry; for example, divine qualities were invested in the beloved as she was imagined to be a sacred and venerable person. Jamīl b. Ma‘mar went as far as to consider his beloved as the only person, after Allāh, capable to bestow happiness on him:

153. Ibid, p. 21, "The ladies, due to their ignorance, understand that when I visited them I did so intentionally".

154. Al-Bustānī Fuwād Afrām Al-Majānī al-Ḥadīthah, Vol. II, p. 201, "We console our hearts by conversation and with it we heal the wounds of our hearts deeply afflicted by the fire of love".
At another place Jamīl has said:

This usage of religious concepts and sacred terminology seems not to be a conscious effort on their part as most of them were deeply religious people and were much influenced by Islām. So these concepts and terminology might have crept into their poetry unconsciously. Or it may be said that by the use of religious concepts and sacred terminology they might have thought of giving importance to their love and beloved as at that time nothing was so important for a Muslim as his religion. Though they were religious and pious people, yet they became helpless in the matter of love which became a great influence in their lives. Hence, they combined the two most powerful motivations of their lives in their poetry. So to do justice with the 'Udhrites we should not accept it as a blasphemy. It was the climax of love that Majnūn instead.

155. Ḍīwān, P. 70, "After Allāh you are the person who can make my life either happy or miserable if you so desire".

156. Ibid. P. 21, "They said: O, Jamīl! take part in Jihād. (I say) which Jihād other than her love I must intend? Every conversation with them i.e. the women is a bliss and their every victim is a martyr".
of turning his face towards the Ka'bah for prayer turned it towards his beloved's abode:

أَرَأَيْتِ أَنَّ لَيْسَ يَصِبُّ عَقْوَةُ بُوْحَيْيَ وَإِنَّ كَانَ الْمُصابِ وَنَازِلاً

The famous poet Ibn al-Dumaynah did not hesitate to ask his friends passing by his beloved's abode to throw a few stones at it as the pilgrims do at Mina, i.e., to say the poet has attributed to his beloved's abode the sanctity of Holy Mina along with the feelings that the bad people (like Satans) should not interfere in remembering his beloved:

فَقِيلَا بِنَايُ باَ لِهَا وَرَمَيْناً أَرَاهُنَّ مُرْفَعَةَ الْمَلْعَّبِ مِنَ الْجِرَّاءِ

If we go through the Divāns of the 'Udhrite poets we can trace so many verses with the sacred terminologies and religious conception. Jamīl b. Ma'mar was though aware of the punishment in the life Hereafter, yet he felt himself helpless to weep in his beloved's memory even in his prayers to Allâh and spoiled his worship:

157. Diwān, p. 91; Ibn Abî Sulaymān Dâwūd al-Isfahānī: Kitāb al-Zahrah p. 28; Abu'l-Faraj al-Isfahānī: Kitāb al-Aqḥāf vol. II, p. 56, "Lo and behold! When I stood for prayer I turned my face towards her though my Muṣalla was behind me".

158. Diwān, p. 177; Ibn Abî Sulaymān Dâwūd al-Isfahānī: Kitāb al-Zahrah, p. 268. In this book there is"وَسِيَّاً" in place of "وَسِيَّاً". "They took a midday nap in their shadows with us and threw stones at them like throwing of pebbles by pilgrims at Satans".
Majnūn b. ʿĀmir was so absorbed in the passion for his beloved that he became unaware of the number of Rakāts of prayers though he did not forget to pray. It shows the influence of religion on these poets as well as the impact of love:

The adaptation of religious terms and ideas in expressing their love the ʿUdhrites desired to bestow respectability on love in the Muslim society as it was looked down upon by the religious circles of the Muslims who accepted it only in spiritual form. The ʿUdhrites came to its rescue by elevating it with a high esteem through their attempts to blend it with religious allusions and images. They were proud of their love and very devoted to it and they put great stress on chastity and morality. Only because of this reason the ʿUdhrites preferred separation to the meeting. Whenever they met they were frightened of being watched and reproached

159. Diwān, p. 62, "Whenever I pray I weep in my prayer remembering her. There is punishment for me for what is written by the two angels."

160. Ibn abī Sulaymān Dāwūd al-Īsfahānī: Kitāb al-Zahrah, p. 28, "I pray but when I remember her I fail to comprehend whether I have prayed two or eight rakāts in the forenoon prayer".
though they were aware of the morals in those meetings. Jamīl has said:

\[\text{ما هو看到 في الأمل؟} \quad \text{ما هو اليوم أجمل؟}
\]

The 'Udhrite love was to be presumed to reach the divine and become spiritual. The tendency of the 'Udhrite love was similar to the tendency of Islām. For example, we could refer to the singleness of God as the model for having one single beloved amongst the 'Udhrite. This monogamy in love affairs can not be traced either in their contemporary 'Umarites or in their pre-Islamic predecessors.

The 'Udhrites, unlike their pre-Islamic predecessors did not have any memorable past as the starting point of their poems. They had only their present which was full of tears, pains, grief and Yearning. They made it the base of their poetry and developed it on its relevant subjects. We find three main topics of their

\[161. \text{Dīwān, pp. 48-49, "Behold! I never meet Buthaynah but I am always afraid of the world or on my camel's back, Though I have never seen a couple with higher morals than my camel and I".}\]
poetry, viz., (1) the description of their own weeping and sufferings; (2) the portrayal of their unattainable beloveds; and, (3) their wishes and hopes for the future, perhaps as a means of alleviating their present grief and sufferings.

Regarding the poets' weeping and suffering, we find the following descriptions first the lover used to pass his time in weeping. Kuthayyir did not know weeping before his love to 'Azzah, his beloved:

"فَعَلَتْ أَدْمَسَ قَبْلَ عَرْوَةِ مَلَأَبَةٍ وَلَا مَوْجِعَةَ قَلْبِهِ القُلْبَ حْتَ تُؤْتَ"  

Jamīl has described his weeping in this manner:

"وَأَنَّ لَا أَسْتَبْكَى آذَالْلَّهِ الْكَبْرِ غَرْرَةً وَإِذْ بَنَكَ اِلَّيْكَ إِنِّيْ كُنْتُمْ رَكْبِيْ اِذْكَرْتُمْ"  

Abū Mushir considered weeping to be the main cause of his deteriorating health:

"وَأَلْمُ تَنْتَظِرُ لِتَعْلَمُ جَسِيمٍ وَأَلْمُ تَنْتَظِرُ لِتَغْلَبَ جَسِيمٍ"  

---

162. Abu'l-Faraj al-Isfahani: Kitāb al-Aghānī, vol. IX, p. 29, "Before (meeting) 'Azzah I did not know what weeping was nor the heart's pain till she turned her back (from me)."

163. Dīwān, p. 22; Karam al-Bustānī: Kutūf al-Aghānī, No. 13, Jamīl Būthaynāh, p. 38, "I am moved to tears when the singing riders depart, remembering about you that soon (these) singing riders will greet you."

164. Abu'l-Faraj al-Isfahani: Kitāb al-Aghānī, vol. XI, p. 159, "Do you not have a look at my physical change though weeping is not leaving me? i.e. I am continuously weeping due to which I have become physically weak". 
Secondly, the poet used to describe his sufferings in the form of intensely burning passion. Ibn al-Dumaynah has said:

\[وَأَنْبَثَ إلىّ قَطَّعَتِي قُلُبَّيَةْ عَرَضْتُهُ وَقَرْفُتُ قَرْفَةُ القَلْبَ وَقُلُبَتِهُمْ \]

Kuthayyir has expressed the same idea a bit differently:

Thirdly, the poet had expressed that he was passing his life in despair and that his passion had made him absent minded. What a pity for Jamīl who had become insane in his love for Buthaynah and he was begging for a bit of a sense of wit from his beloved:

Majnūn had become so insane in his passion for Laylā that he used to forget the direction of Ka'bah in his prayer. At another place he has accepted:

165. Abū Tamāmī, Al-Ḥamāsah, Vol.III, p. 1379; Ibn Abī Sulayman Dawud al-Iṣfahānī, Kitāb al-Zahrā; p. 42; Dīwan p. 42, But it is with little change i.e. in the second line there is سَمَّى سَقَمَ in place of سَمَّى سَقَمَ ; "(O, my beloved!) you are the one who has perforated my heart with pain and ruptured the wound of the heart while it was (already) wounded".

166. Al-Būṭānī, Puwād Āfrām, Al-Majān al-Ḥadīthah, Vol.II, p. 202, "She has shot at me the arrow of lancet having big lashes which has given no scratch on my apparent skin but it has penetrated stinging into my heart".

167. Dīwān, p. 20, "If I say to her: Return me some of my sense (which you have seized from me) so that with it I may pass my life, she turns and says: It (i.e. sense) is far off from you".
Kays b. Dharih has also said:

Finally, the poet had painted his, wretched condition in such a manner that the other people began to take pity on him. Jamīl has said:

Regarding the second theme, i.e. the portrayal of their beloveds, it has already been stated that physical description is very rare in the poems of the 'Udhrite love poets as they were concerned only with the depiction of their present unhappy life. Whatever is found in them is independent of obscenity. They were interested in portraying the virtues and qualities of their beloveds.

168. Ibn Abī Sulaymān Dāwūd al-Iṣfahānī: Kitāb al-Zahrah, p. 24, "I am distracted from understanding any talk or discussion except what is about you and my occupancy is only your love".

169. Abu'l-Parāj al-Iṣfahānī: Kitāb al-Aqān, Vol. IX, p. 179, "After seeing her my eyes refuse to see all the other scenes and after talking to her my ears hate to hear any other talk i.e. None of the looks or sounds are fine to me after meeting her".

170. Dīwān, p. 70, "After looking my wretched condition due to your love everyone will take pity on me may he be my friend or foe. O, Buthaynā! your love has made me so pitiful that if I ask the pigeons to weep on me they will do so".
Kays b. Dharîh has painted the beauty of his beloved like this:

Along with it the poet was entirely devoted to his beloved and could not forget her. Janîl has said:

Kuthayyir was so impassionate to live near his beloved that he even desired to be a scabby camel which is hated by the people:

The poet after describing his grief and pains and longing for her beloved used to say that he had no more patience

171. Abu'1-Faraj al-İsfahâni; Kitâb al-Ağhâni, Vol. IX, p. 188, "Whenever I try to find her blemish I resemble her to the full moon and the simile of moon for her is enough for you as a blemish. Lubna has been granted superiority over the people as the Laylatul Kadr has been granted superiority over one thousand months".

172. Dîwân, p. 20, "We must continue in the same condition in which we were when you were near me (i.e. we must continue loving each other) though the favours you granted me were small".

173. Kâram al-Bustânî; Kutûf al-Ağhâni, No. 13, Kuthayyir 'Azzah p. 170, "I wish that we both were a couple of scabby camels. He who would see us would say: These are two animals having scabbes which is contagious, even though, the female is beautiful. If we approach a spring its people would shout out to us, and the stones would continuously be hurled at us and we would be hit".
and that he was about to die. Only sometimes he was relieved by remembrance of his beloved. Kays b. Dharīh did not like patience:

وحَدَّنَّكَيْ بِقَلْبِ أُنْدِكَ صَابِرٌ 
على البيض من لِين فَسَوْف تَدْنُوق
فَعَمِّدَنَا أو عِشَ ثَقَيْلاً فأَنَا 
تَطْلُبُنِي مَا أَرَأَتْنِي تَطْلُقُ.

174

Jamīl always made complaints to Allāh about his love which had caused him pain:

إِلَى اللَّهِ أُشْكُواْ لَا قَيِّمَةَ لَا عَيْنٍ
وَمَن حُرُقَ فَتَتَأَداً وَمَن فِينَ
وَلِيّ طَوْلِ الأَحْزَنِ عَن قَطِيعِ

175

Majnūn b. 'Āmir had expressed the same feelings like this:

أَمَرْتُ سَقُفًا فِي الْقُطْفِ أَضْحَىْ نَوْيَاً
فَخَرَّوْا طَوْلِ الأَحْزَنِ مَئَالِمَ عَيْنًا.

176

174. Abu'l-Paraj al-Iṣfahānī: Kitāb al-Aqţānī, Vol. IX, p. 196, "O, (my) heart! you told me that you had endured patience on separation from Lubna. But you will have its taste in future. Whether you die heartsick or live ailing, you have caused me such pain which I consider to be beyond your endurance."

175. Diwān, p. 34, "To Allāh I make complaints of the trouble and moaning sighs which I have received from passion and from the igniting burns of which I have accustomed. And I have complained of the agonies of love within my heart and of the night full of prolonged grief."

176. Diwān, p. 31, "I am feeling the (love) sickness which has engulfed my body permanently and the prolonged grief, which I have to face day and night."
Majnūn b. Ṭāhir also did not like patience. Once he said addressing his friend Kamkām b. Zayd:

If it was impossible to meet the beloved, her remembrance or a reference to her in the conversation brought some relief to the poet as the dripping of the rain brings for all the human beings, birds and animals, as is expressed by Majnūn bani 'Āmir:

177. Ibid. p. 32, "If you weep because of the lightning which springs up the passion, I will come to your help but if you have patience I am not a patient man".

178. Ibid. p. 51, "Oh, my friend! I am dead or wounded due to the love of Layla which is something necessary for me. So pass by me and leave me alone". It is given in name of  Kays b. Dharīḥ in Aghanī, vol. IX, p. 183 but the second line is like this:

179. Abu'l-Paraj al-Isfahānī, Kitāb al-Aghani, vol. IX, p. 199, "The relatives said: Have patience about her. I replied only when death approaches me".

180. Diwān, p. 42, This verse is also given in Kitāb al-Zahrāḥ on p. 33 with a little change in the first line: "Whenever Laylā is mentioned I become so cheerful as a bird has a thrill of joy in the moisture of the rain".
Finally, we find in the poetry of the 'Udhrite poets the expression of excessive love for the beloved. They humbly and totally dedicated their lives to her. In this regard they were of the opinion that they could be pleased even with a little of her favour. They could not love any other woman because they had given her preference over all the others. And in her love they had competed the other 'Udhrite lovers. Jamīl b. Ma'mar has said:

\begin{align*}
\text{أرى علی معشوقين غيري وغيرة} \\
\text{إسبحان للإعداء} \\
\text{وقد وقعتعني بغير صفا} \\
\text{ضنتاً لا أكمه بغيرها} \\
\text{ولو أن الفًا دون بشيئة} \\
\text{غياري وكل من متروى على قلتي}  \\
\end{align*}

At another place he has said:

\begin{align*}
\text{كل لاحيني قد أتى من} \\
\text{على أسلو ساعة ون هيايمياً} \\
\end{align*}

Jamīl b. Ma'mar claimed that neither his predecessors nor his descendants could be equal to him in the matter of love

\begin{itemize}
\item[181.] Dīwān, p. 62, "I see all the lovers except me and my beloved taking pleasure and rejoicing in the world. I and she walk in the country as if we two are the captive hostages of the enemies. I have assured her that I will not love any one except her and she has believed me without any security".
\item[182.] Ibid, p. 50, "If there are one thousand (ladies) other than Buthaynah, all of them are jealous(of her) and all of them have decided to murder me".
\item[183.] Dīwān, p. 19, "I wish that my eye could see the one who has seen you. Perhaps in this way for a moment I could get rid of my burning thirst (of love)".
\end{itemize}
But Majnun bani 'Amir had proved Jamil's claim as false. So, it created a controversy as to who was superior than the other. After going through his whole life it could be concluded that Majnun was a more devoted lover than Jamil. Majnun had challenged him with a tall claim in these words:

The poet laid special stress on chastity and virtue. Kutbawyir had claimed to be chaste in his love though he was passionately in love with her beloved for a long period.

184. Urwah b. Hizam a famous 'Udhrite lover and love poet (d. 650 A.D.). His father expired in his early childhood. He was brought up in his uncle's house with his cousin sister 'Afra whom he began to love. He proposed for marriage. The girl's mother asked a large dower which was impossible for him to pay. Taking promise from his aunt to wait till he returned he went to his another uncle in Yemen to get the money. On his return he found that his aunt had given his beloved to another man in marriage. He went to visit her at her husband's house. Her husband entertained him with great respect. After staying there for some days he came back heart-broken. He was so distressed in love that he died in the way before reaching his tribe. He was buried in the valley of Kura. (Al-A'lam, vol. V, p. 17); Diwan, p. 23, "None even Urwah al-'Udhri who sacrificed himself for love, has suffered like me in love, neither before nor after me."

Majnūn had expressed his surprise that Laylā had agreed to permit him to visit her while it was a sin in her eyes:

The 'Udhrite poets focused their attention only on their love and their agonies. They were left with very little time to pay attention to other objects, even to their beloveds' physical portrayal. The pagan poets, on the other hand, were very much interested in depicting their beloveds' physical charms and the objects related to them. The 'Umarite poets who were the contemporaries of the 'Udhrite poets, were more concerned with the description of their love adventures. The 'Udhrites as has been indicated earlier, were chiefly interested in their beloveds' moral and temperamental qualities and virtues, viz, their sweet conversation, strictness, cruelty, interest in secrecy, coquetry and chastity. Along with it, they took their beloveds to be superior to the other women in each and everything and considered them to be the cause and cure of

186. Karam al-Bustanī: Kutūf al-Aghānī, No. 13, Kuthayyir 'Azzah, p. 191, "I told him that the love between us was devoid of indecency and its purity was old".

187. Abu'l-Paraj al-Iṣfahānī: Kitāb al-Aghānī, vol. II, p. 57, "Did Layla agree on that I could visit her while she used to take it as a sin that she paid a visit to me".
the lovers' unhappy life full of agony and griefs at the same time. Majnūn bānī 'Āmir has claimed that:

مَا أُلْتَىَ عَلَى الْرَّعايَةِ كَمَا آَلِيَ عَلَى اِبْنِ الْقَوَامِ

Jamil claimed that his beloved Buthaynah was superior to all the other ladies:

وَشَتَتَ مَا يُبِينُ آكَلَاءُ وَاللَّدُّاءُ

Majnūn described his sufferings as being caused by the cruelty of her beloved:

يَلُوْمُونَ قَنَصَةً بَعْدَ ما شَفَقَةَ الْحَوْى

The 'Udbirite poets appreciated secrecy in love not only for themselves but also to be maintained by their beloveds. Jamīl has said:

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188. Diwan, p. 42; Ibn Abī Sulaymān Dawūd al-Isfahānī, Kitāb al-Zahrā, p. 33, but there is a mistake in place of the first line, "I cured the agonies of Layla's love by loving her more as a drunkard cures the hangover of wine by drinking more".

189. Al-Dahān, Dr. Samī: Al-Ghazal, Vol. I, p. 48; Diwan, p. 27, "In beauty she is a moon while the other ladies are stars. What a difference there is between the stars and the moon". This verse is also given in Diwan of Majnūn Bānī 'Āmir, p. 40.

190. Diwan, p. 15, "They are reproaching Kayās after that the passion has made him thin and weak while he has passed his night gazing at the stars and being perplexed and wailing. How surprising it is that the people reproach a youth, who is sick and has lost patience for love".
Majnūn was, though, so impassioned for his beloved Laylā that he was called insane yet he was aware of the value of chastity:

The 'Udhrite poets were indulged in cherishing wishes and hopes for the future only as a pretext for alleviating their sufferings and griefs of their present distressed life. This wishful thinking gave a poetical charm to the 'Udhrite Ghazal. Jamīl wished to stand near his beloved Buthaynah on the day of Resurrection and hoped that she would be buried beside his grave when she died:

191. Diwān, p. 31, "Remember the last night when she said: Do not disclose our secret when you leave us; and I abstain from doing so even when she turns away."

192. Al-Dinawarī: 'Uyun al-Akhbār, vol. IV, p. 139, "When I go to bed and cover myself, slumber does not overtake me (in the hope that) perhaps your imagination will unite with that of mine. And I come out of the gathering so that I may have a talk with my heart about you in privacy."

193. Diwān, p. 27, "I seek the protection of Allāh from being separated from Buthaynah in my present life as well as in the life Hereafter. May we become neighbours when I die. What a pleasant death it will be for me when she will be near to my grave."
What a strange wish was expressed by Majnūn:

\[ 
\text{يقولون ألي، بالعراق مرينة، فيليتي كنت التطيب المداوي،} \]

The 'Udhrite poets were so keen in being near to their beloveds that they wished to be eaten up by the crows which went near to their beloveds and they did not even hesitate to envy the animals as no one interrupts them in their love affairs. Jamīl went as far as to wish that he be incapacitated and have Buthaynah as his guide:

\[ 
\text{ألا ليتين أعمى، اسم تقووني، بشية لا يخفى علي، طلاشم.} \]

The 'Udhrite world of vision did not consist of only the wishes and hopes, rather it was full of real visions. Once Majnūn saw some hunters taking away the ghazelle with its feet tied with ropes. He found some resemblance of his beloved to it. He imagined as if his beloved was going with fetters in her feet, so he bought it from the hunters and set it free.

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194. Diwān, p. 15, "They say that Laylā is sick in 'Irāq. How I wish that I was a proficient physician!"

195. Diwān, p. 61, "Would I have been blind and deaf, so Buthaynah would have guided me and her conversation would not have remained concealed from me."

What a lofty flight of imagination was represented by the same poet in the following verse:

Imagination turned Jamīl to the sky in the hope that Buthaynah would be looking at it at the same time:

197. Dīwān, p. 21; In Kitāb al-Aghānī, vol. II, p. 67, the first verse is like the following and it is followed by two more verses. The second verse also differs from that given in the Dīwān:

198. Dīwān, p. 56; Abu'l-Faraj al-Iṣfahānī: Kitāb al-Aghānī, vol. II, p. 57, "If I touch her with my hand her magical tenderness would moisten it and cause green leaves to grow upon its sides".

199. Dīwān, p. 32, "I turn my eyes to the sky in the hope that perhaps my eyes would meet your eyes when it looks towards it".
When Kays b. Dharīh became disappointed of meeting his beloved again, he felt relief in this way:

فإِنْ لَنَسِيمِ الْبِرْعَةِ بِيَدِنَا
وَنُصْبِحُ الْشَّهْرِ نِعْمًا
وَنَكْفِرُ الْمُلُكَ الْحَجَرِيَّ بِالْبَقُولِ ۚ أَنَّ أَقُلُّ

The main objection made to the 'Udhrite poetry is that the 'Udhrite poets frequently put the new wine in the old bottles because the main theme of Ghazal, i.e. love was not only confined to the 'Udhrite poets but it is equally common among all the poets, whether pagan or Muslims. This is true but we find a great difference between them. Their predecessor pagan poets as well as their contemporary 'Umarite poets had materialistic point of view and in their poetry they dealt with the things related to their day-to-day life. On the other hand the 'Udhrite poets were mainly interested in reality, religion, hopeful wishes and vision, due to which their poetical productions were the most beautiful, impressive and inspiring. They possessed great power of expression and were so bold that in this matter they did not care even for their life. Due to this reason we can enjoy the 'Udhrite Ghazal with its moving sentimental and fascinating charms. Indeed when I was going

200. Abu'l-Faraj al-Iṣfahānī: Kitāb al-Aghānī, vol. IX, p. 194, "Verily the breeze keeps us in touch with each other and at the same time we look at the sun when it sets. And our souls meet in the residential quarter at night (i.e. in the dreams) and we know that in the day time also we take a nap".
through the poetry of the 'Udhrite love poets I was spellbound by its beautiful imagery and its style of expression. It presented the whole scene before my eyes in the most vivid form. For example, we can cite Majnūn's following verses:

\[
\begin{align*}
\text{فَأَشْمَدُ بِالْمَلَأِ} & \quad \text{وَلَمْ يَمُرُّ عَلَى} \\
\text{يَا حَامِلاً إِنْ لَآ بِي} & \quad \text{مَنْ جَعَلَهُ عَلَيْهَا}
\end{align*}
\]

The 'Udhrite poets were very decent in the presentation of yearning in love and complaint of anguishing separation in their Ghazals. They were related to the tribe of Banū - 'Udhrah which gained fame for chastity and modesty in their love affairs. The Ghazal of the 'Udhrite poets is also called the Bedouin Ghazal because it flourished among the unsettled people of the Desert. The 'Udhrite attached much importance to dignity and good reputation. They never permitted a poet to describe the physical beauties of a lady in his poems. They were so sincere in their love that they sacrificed each and everything, even their life, for its sake. They expressed in their poems

201. Diwan, p. 19, "The camp sites which my funeral procession passes by will echo the saying: O, the carriers of me i.e. (my) dead body! put (or stop) it here.
I stand witness by Allah the Merciful that he who is a true believer and he who has hope in Allah will pray for me".

202. Ra'If Khwayrī: Al-Ta'rif fil-Adab al-'Arabī, p. 133.
the delicacy of their feelings, their excessive love, pains of depression, sleeplessness and impatience in passion, agonies of separation, afflictions and dejections. These are the graceful mouldings to create the literary stuff with the help of fine effective words and refined sentences, and it is free of indecency and lust. Due to these reasons we do not find in any other type of poetry what we find in the 'Udhrite Poetry or Ghazal. Here Keat's verse truely applies to the 'Udhrite love poetry as in there too the sweetest songs are those which are sung in a pensive mood.