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The Sensual and Spiritual Love-Representation of Women by Some Ḥijāzi Poets A Thematic Analysis of Selected Poems

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Abstract

The present study aims at studying the sources and patterns of women images by Ḥijāzi poets in ghazal poetry, an important Arabic poetic genre that gained popularity and an outstanding stature in the Umayyad period. It also endeavours to show how poets depict images by the use of their five senses and examines what spiritual features of women these poets prefer.

The method that I have used for this study is thematic analysis. The study examines the representation of the beloved women and certain motifs and the use of the five senses in the construction of themes.

The findings of the study show that the images employed by Ḥijāzi poets are similar to those employed by poets in the pre-Islamic period. Ḥijāzi poets use sensual images more than spiritual ones because of the intensity of their emotional experiences, which have, in turn, enabled them to depict psychological sensual sufferings. Moreover, images in the Ḥijāzi poetry are representations of the poet's imagination; they do not necessarily have any exact correlative in reality. Poets eulogize women's modesty, shyness, and purity. The relationship between the sexes is found to be free and close contact is possible.

Table of Contents

1. Introduction	1
2. Material	2
3. The Aim	3
4. Method	4
5. Previous Research	5
6. Pre-Islamic Ghazal	6
7. Hījāzi Ghazal: Sources for Imagery	9
8. The Five Senses	10
8.1 The Sense of Sight	10
8.1.1 The Colour	11
8.1.2 The Motion	14
8.1.3 The Gaze	17
8.1.4 The Smile	18
8.2 The Sense of Hearing	19
8.3 The Sense of Taste	21
8.4 The Sense of Smell	24
8.5 The Sense of Touch	26
9. The Spiritual Traits of Women	27
9.1 Women's Purity	28
9.2 Modesty and Coquetry	30
10. Conclusion	33
11. Works Cited	34

1. Introduction

Poetry in the Umayyad period is sometimes considered a continuation of the pre-Islamic period, although it sometimes breaks away from tradition in form, concern and subject matter. However, it retains some particular elements which are common in the poetry of the pre-Islamic period. One of these elements is the special concern with the theme of *ghazal* which remains central to the Hijazi poetry.¹

The change in poetry that occurred in the Umayyad Age can be traced to the profound social transformations that arose from the Arab conquests. The conquests left their imprints on almost everything. The luxury and range of entertainment that the conquests brought to Hijāz made people's lives enjoyable and provided opportunities for relaxation. This, in turn, influenced the poets. Thus ghazal became a predominant poetic form.² Etymologically, ghazal can mean: erotic verses or spinning (woman).³ The prominence of the theme of love was in certain ways a mirror of this age. It reflected the realities of the poets' own life, who had plenty of time and opportunities to court their beloveds. We have to remember, however, that the poets were free to go beyond their realities and use their imaginations.

Experts on the culture and poetry of the Umayyad period, like Ṭāhā Ḥusayn and Shawqī Dayf divide the ghazal of this period into two types: *'Udhrī ghazal* and *Hijāzi ghazal*.⁴ As far as 'Udhrī ghazal is concerned, there are many connotations given to the word 'udhrī, the most common one is that it relates to the 'Udhra tribe⁵. The poets of the 'udhrī tribe were famous for this type of ghazal. This does not mean that they were the only source for this kind of ghazal as there was another tribe called Banu 'Āmir whose poet Qays ibn al-Mulawwah [named: al-Majnūn, or Majnūn' Laylā] also appreciated and practised this type of ghazal.

Many poets tackle the theme of being in love. 'Udhrī ghazal was so common in the Umayyad period that it became an artistic, historical phenomenon and many poets wrote 'Udhrī ghazal's such as Jamīl ibn Mu'ammār, Qays ibn Dharrīḥ, and Kuthayyir ibn 'Abd ar-Raḥmān. Poets dedicated their poetry to only one woman, who became a muse and a symbol for the archetypical female. This was due to the poet's life; he only occasionally left his homeland and therefore only met women from his tribe or due to the poet's life in a restricted

¹Van Gelder, Greet Jan. *Classical Arabic Literature: A library of Arabic Literature anthology*. New York University; 2013.15.

² Sardar, Ziauddin and Yassin, Robin. *CM.Critical Muslim 05. Love and death*. London; 2013.17-18.

³ Hava, J.G.. *Al-farā'id Arabic-English Dictionary*. Beirut: Dār al-Mashriq;1988,516.

⁴ Dayf, Shawqī. *al- Shi 'r wa l- Ghinā' fi l- Madīna wa Makka*. Cairo; Dār al- Ma'arif, 1979, 200.

Ḥusayn, Ṭaha. *Ḥadīth al- 'Arbi 'ā'*. Egypt; Dār al-Ma'arif, 1982.

⁵ Ibn Ḥazm. *Jamharat 'Ansāb al- 'Arab*. Edited by 'Abd al- Salām Hārūn. Cairo; Dār al-Ma'arif, 1962, 486.

ambience that he rarely leaves, thus only seeing women in his tribe or those from the neighbouring tribes.⁶

Ḥijāzi ghazal is named after the after Ḥijāz, which is the place that witnessed the birth of this poetry. It is located in present-day western Saudi Arabia and includes many cities such as Mecca, Medina, and Ṭā'if. Several Ḥijāzi poets described in their poetry the experience of loving one woman in particular, using motifs such as the agonies of love, separation, longing, and yearning. One of them is 'Ubaydullāh ibn Qays al-Ruqyāt (630-694) according to later sources, he fell in love with his cousin Ruqayya bint 'Abd al-Wāḥid, who he later abandoned.⁷ Another poet is 'Umar ibn 'Abī Rabī'a (644-711), who became famous for courting beautiful women and using their names in his poetry. Nevertheless, the woman that he dedicated most of his poetry was to Kaltham bint Sa'īd al- Makhzūmiyya.⁸ Also according to later sources, Al-'Aḥwaṣ (660-723) was very much attached to a woman called Salāma al-Qāss, who also loved him in return, but later they separated.⁹ Al-'Arjī (694-738) was the only poet who did not attach his poetry to one particular woman.¹⁰ Several Ḥijāzi poets described the agonies of being in love, with motifs such as sleeplessness, complaints, and suffering from separation. When the poets describe their courtship with a woman, they express emotions such as pain, hope and admirations of her beauty.

According to classical Arab biographical books, many of the female names mentioned by the poets are real names of actual women. In some instances, women are said to have encouraged a poet to mention their names to be famous.¹¹

2. Material

Poems and verses selected for the present study include thirty-six different ones from the *dīwān* of 'Umar Ibn Abī Rabī'a, edited by Muḥammad Muḥyi al-Dīn 'Abd al-Ḥamīd (1965)¹², seventeen poems and verses from the *dīwān* of al-'Arjī, riwāya Abī al-Faṭḥ 'Uthmān

⁶ Sardar, and Yassin .*CM.Critical Muslim 05. Love and death*. P.19.

⁷ Dayf, *l- Shi'r wa al- Ghinā' fi al- Madīna wa Makkaa*, 293-294.

⁸ Jibra'īl, Jabūr. *'Umar ibn 'Abī Rabī'a Hubbuhu wa Shi'ruhu*, Beirut; Dār al-'Ilm second edition, 1979, 126-129.

⁹ Dayf, *l- Shi'r wa al- Ghinā' fi al- Madīna wa Makkaa*, 130-131.

¹⁰ Al-'Arjī *Dīwān*. Riwāya 'Abī al-Faṭḥ 'Uthmān ibn Jinnī. Edited by Khudr al- Ṭā'yy and Rashīd al-'Ubaydi. Baghdad; al- Sharika al-'Islāmiyya lil Ṭibā'a, 1956.34.

¹¹ Al-Hādī, Ṣalāh al-Dīn. *Ittijāhāt al- Shi'r fi l- 'Aṣr al- Umawī*, Cairo; al Qāhira .Maktaba al-Khānaji. Second edition, 1986 , 394.

¹² *Dīwān 'Umar Ibn Abī Rabī'a*. Edited by Muḥammad Muḥyi al-Dīn 'Abd al-Ḥamīd. Egypt; Maṭba'a al-Tijāriyya al- Kubra, 1965.

ibn Jinnī, edited by Khuḍr al-Ṭā'yī and Rashīd al-'Ubaydī (1956)¹³, plus a selection of six poems from the book *Ši'r al-'Aḥwaṣ ibn Muḥammad al-Anṣārī*, edited by Ibrāhīm al-Sāmarrā'ī (1969)¹⁴, and six poems from the *dīwān* of 'Ubaydullāh ibn Qays al-Ruqyāt, edited by Muḥammad Yūsuf Najm (1958)¹⁵. Most of these poems have their origin in reliable Arab sources, such as *Kitāb al-Aghānī* by Abū al-Faraj al-Iṣfahānī (1997)¹⁶.

Most of the editions of the *dīwāns* that anthologize the poems of these four poets indicate that the texts have been collected from various classical sources, including books on literature, language and history. In addition, the editors demonstrate that some verses may also be attributed to other poets or that there is a similarity to poetic verses belonging to other names. In the present study, the researcher has avoided as much as possible any of these suspicious verses and/or poems. Thus, the bulk of the material for the analysis consists of presumably authentic poems by 'Umar Ibn Abī Rabī'a, 'Ubaydullāh ibn Qays al-Ruqyāt, al-'Aḥwaṣ, and al-'Arjī, as they represent the Ḥijāzi ghazal in the Umayyad period.

Hence, the research falls into two parts: Part one discusses the variations of the theme of female beauty, and the poets' use of the five senses to create imagery in connection with this theme. Part two studies the celebration of the spiritual beauty of women by the poets.

The vast majority of the selected poems and many of the secondary sources used for this study are available in Arabic only. All translations of the poems and quotes from the secondary sources have been translated into English by the present writer, except the poems dating from the pre-Islamic period. For the interpretations of the words of the poems, the researcher has primarily depended on the *Al-farā'id Arabic-English Dictionary* by Hava, J.G and *Lisan al-'Arab* by Muḥammad Ibn Manzūr.

3. The Aim

This study aims to cast light upon an important poetic genre that appeared significantly in the Umayyad period. Ḥijāzi poetry is a mirror of this period and it meticulously depicts a variety of aspects of life in that period. It reveals how drastic changes occurred in society. These changes have broken the constraints of the developing era of Islam and moved the society towards a life of openness and luxury primarily due to contact with other cultures, such as the

¹³ Al-'Arjī *Dīwān*, 1956.

¹⁴ *Ši'r al-'Aḥwaṣ ibn Muḥammad al-Anṣārī*. Edited by Ibrāhīm al-Sāmarrā'ī, al-Najaf; Maṭba'a al-Nu'mān, 1969.

¹⁵ *Dīwān 'Ubaydullāh ibn Qays al-Ruqyāt*. Edited by Muḥammad Yūsuf Najm. Lebanon; Dār Beirut, 1958

¹⁶ Al-Iṣfahānī, Abū al-Faraj 'Alī b. al-Hūsayn. *Kitāb, Al-Aghānī*. Beirut : Dār ihyā' al-turāth al-'arabī. 1997.

Persian and the Byzantine. This study also focuses on the poetic images used by the Ḥijāzi poets and their references. Furthermore, it examines the patterns of sensual-physical and spiritual aspects. In addition, the study also focuses on the mode of representation in this type of poetry.

Thus, the study aims to answer the following questions:

- What are the sources and patterns of ghazal images that were used by the Ḥijāzi poets in the Umayyad period?
- How do the Ḥijāzi poets create images by using their five senses?
- What are the spiritual features of the women that the Ḥijāzi poets portrayed?

4. Method

To conduct the present research, the researcher has opted to use thematic analysis as a method to approach selected poems by ‘Umar ibn ‘Abī Rabī‘a (644-711), ‘Ubaydullāh ibn Qays al-Ruqyāt (630-694), al-‘Aḥwaṣ (660-723), and al-‘Arjī (694-738). These four Arab poets represent the gist of the Ḥijāzi ghazal in the Umayyad period (661-750). They have all written extensively very well-known ghazal poems that form a major part of their respective poetry outputs. Thematic analysis, indeed, is a "qualitative research method that can be widely used across a range of epistemologies and research questions"¹⁷. In reality, it is a "method for identifying, analyzing, organizing, describing, and reporting themes found within a data set"¹⁸. By focusing on meaning in a data set, thematic analysis allows the researcher to see and make sense of collective or shared meanings and experiences. Identifying unique and idiosyncratic meanings and experiences found only within a single data is not the focus of TA.¹⁹

This method, consequently, is a "way of identifying what is common to the way a topic is talked or written about, and making sense of those commonalities."²⁰ Ḥijāz poets used a unique arsenal of images in their representations of their beloved women. They exploited the five senses and sometimes delineated certain spiritual features they eulogized in these women. These issues may seem vague, mystifying, or perhaps even incomprehensible to readers from other cultures that may not be familiar with classical Arabic poetry. Thus, the thematic

¹⁷ Nowell, Lorelli S., Jill M. Norris, Deborah E. White, and Nancy J. Moules. "Thematic analysis: Striving to meet the trustworthiness criteria." *International journal of qualitative methods* 16, no. 1 (2017): 1609406917733847.

¹⁸ Braun, Virginia, and Victoria Clarke. "Using thematic analysis in psychology." *Qualitative research in psychology* 3, no. 2 (2006): pp. 57-71.

¹⁹ *Ibid.*, pp.57-71.

²⁰ *Ibid.*, pp.57-71.

analysis is legitimately seen as the most accessible and flexible method in the analysis of the primary sources of the present research.

5. Previous Research

Various studies that examine the ghazal and the poets of the Umayyad Age have been conducted in various Universities all over the world in the past decades. Hussein Ahmed in his *al-'Aḥwaṣ and al-'Arjī Hayatuhumā wa Shi'ruhumā Dirāsa 'Adabiyya Muqārana* (2005)²¹ studies the lives of two prominent Ḥijāzi Ghazal poets, their poetry, characters, and makes a comparison between both of them. He particularly focuses on al-'Arjī's relationship with the Umayyad state, examines his satire, and studies the political situation at that time. He thoroughly tackles the storytelling, the conversational method, and the themes of al-'Arjī's poems such as love, politics, wisdom, satire, and praise. He does the same with al-'Aḥwaṣ and concludes the study with textual analyses of the poems of the two poets. The study finds that Al-'Arjī's poetry is limited while al-'Aḥwaṣ poetry tackles numerous subjects. Moreover, Al-'Arjī is concluded to be interested in the sensual imagery while al-'Aḥwaṣ's interest is in moral imagery.

A different study conducted by 'Alā' al-Dīn al-Ḥūt in his *al-Ṣūra al-Fanniyya fī Shi'r 'Ubaydullāh ibn Qays al-Ruqyāt* (2011)²² studies the artistic imagery in the poetry of 'Ubaydullāh ibn Qays al-Ruqyāt. The study discusses the artistic image in al-Ruqyāt's poetry. The author explains how the artistic image is constructed formally in al-Ruqyāt's poems. It has revealed that the artistic image in the poetry of al-Ruqyāt reflects the situational circumstances in which the poet uses his artistic image. In addition, the artistic image of al-Ruqyāt is affected by the artistic output of the pre-Islamic Age and the other poets of the Umayyad Age. It has also been found that al-Ruqyāt uses colours in his artistic image, and this use is always associated with his emotional and psychological states. It, furthermore, adds that several cultural, historical, and religious factors have contributed to the making of al-Ruqyāt's artistic image.

Fatima al-Rais in her study the *Contribution of the Umayyad Poets in the Development of Ghazal* (1989)²³ shows that ghazal in the Umayyad age is an extension of the ghazal in the

²¹Husayn Aḥmed .*al-'Aḥwaṣ and al-'Arjī Hayatuhumā wa Shi'ruhumā Dirāsa 'Adabiyya Muqārana*, Al-Khartom University:2005.

²²'Al-Ḥūt. Alā' al-Dīn. *al-Ṣūra al-Fanniyya fī Shi'r 'Ubaydullāh ibn Qays al-Ruqyāt*. Al bayt University, 2011.

²³ Fatima, Rais. *Contribution of the Umayyad Poets in the Development of Ghazal*. Diss. Aligarh Muslim University, 1989. 41-86

pre-Islamic age. According to her, all poets who composed ghazal throughout history have been criticized by the conservative religious authorities of the Arab society because they have violated the dominant socio-religious norms. The study investigates the cultural and social changes which, according to the author, are associated with the Arab conquests that led to the inter-connections between the Arab culture and other cultures; thus changes on ghazal during the Umayyad Age have happened. In addition, the study discusses the various historical periods of ghazal since the pre-Islamic Age and how the advent of Islam imposed restrictions on its use. It also stresses the growth of ghazal in the Umayyad age into two types: *'Udhri ghazal* and *Hijazi ghazal*. The study also highlights some exemplary poets of the Umayyad age and their contributions to the development of ghazal.

In a different context, a study has been conducted by Renate Jacobi. It is entitled *Themes and Variations in Umayyad Ghazal Poetry* (1992)²⁴. The study compares the ghazal in the pre-Islamic age with the ghazal in the Umayyad age. It explains that the development of the ghazal during the Umayyad age has come as a result of the shift from the Bedouin to the urban phases in the development of the Arab society. According to this study, contrary to the poems made up of different themes in the pre-Islamic and Islamic ages, the Umayyad age has witnessed the rise of the pure ghazal poem. The study has analyzed two poems; the first is by 'Umar ibn 'Abi Rabī'a and the second by al-Walīd ibn Yazīd. It highlights the difference between the two poems even though their authors lived in the same period. The study also compares a poem by Imru' al-Qays with the poem by 'Umar ibn 'Abi Rabī'a to show how these two poems contain various oral, descriptive, lyrical, and dramatic figures.

The present research studies the sources and patterns of the images of the Hijazi Ghazal as they are employed by the various poets of this period. It also seeks to show how the poets employ the five senses to describe female beauty. It tries to show that this poetry breaks off the constraints of the early era of Islam to move towards a life of openness and luxury due to contacts with other cultures, such as the Persian and the Byzantine.

6. Pre-Islamic Ghazal

Arabic poetry flourished in the fifth century. However, some scholars backdated poetry to former centuries.²⁵ They believed that prominent poets of that period had many allusions to

²⁴ Jacobi, Renate. *Theme and Variations in Umayyad Ghazal Poetry*. Journal of Arabic literature 23.2 1992.109.

²⁵ Cachia, Pierre. *Arabic literature: an overview*. Routledge, 2003.

earlier poets who recited poems and longed for their old camps. Nevertheless, the Arab poem (qaṣīda) is composed of many elements that give it its unique form:

The most remarkable feature of the old qaṣīda (this is the word generally translated as ‘ode’) it is a highly conventionalised scheme. The composition was expected to be of substantial length, upward of sixty couplets all following an identical rhyme. The poet was free to choose between considerable varieties of metres fixed quantitatively, but having made his choice he had to keep to it²⁶

The ghazal genre is one of the elements that Arab poets used as a prelude at the beginning of their poems, a section also known as called *nāsīb*. Poets used ghazal not for the sake of love itself, but for the perfections of the poems. The poets of the pre-Islamic era used to begin their poems, especially in the first verse, with a mention of the homes that they had left and then they mentioned women whom they loved.²⁷ According to R. A. Nicholson, quoting Ibn Qutayba:

The composer of odes began by mentioning the deserted dwelling-places and the relics and traces of habitation. Then to this, he linked the erotic prelude, and bewailed the violence of his love and the anguish of separation from his mistress and extremity of his passion and desire, so as to win the hearts of his hearers and divert their eyes towards him and invite their eyes to listen to him, since the song of love touches men's soul and takes hold of their hearts²⁸

In this perspective, the pre-Islamic poets employed ghazal as an artistic and aesthetic element in the introductory section with mono-rhymes of the first two half verses. The theme of the ghazal was a display of passion for a former beloved and melancholic longing for their former home. They usually imagine that they address two fictional persons in an attempt to draw sympathy from the listener, as Imru' al- Qais says in his Mu'allaqa²⁹:

قفنا نبك من ذكرى حبيب ومنزل بسقط اللوى بين الدخول فحومل

Stop! Let us cry at the remembrance of a beloved and her lodgings
At the extremity of winding sand between al-Dukhul and Hawmal

The poet combines descriptions of his beloved and the places that he used to wander in. This simply intensifies the emotional effects that the poet tries to create. Furthermore, descriptions of love adventures conformed to the ideals of masculinity and could be used as

²⁶A., J.,Arberry .*The Seven Odes: the first chapter in Arabic literature*.London , 2018.15.

²⁷ GU.Sharron. *A cultural History of the Arabic Language*. McFarland, London, 2014.

²⁸ Nicholson, Reynold A. *Literary history of the Arabs*. Routledge, 2014, 63.

Jusoh, Tengku Ghani Tengku. "[en] *The Mu'allaqah of Imru al-Qays and Its Structural Analyses*" . ²⁹ *Islāmiyyāt* v.10, 1989.

evidence of the poets' manhood whilst their main object is to show their heroic deeds or to praise their clans in battles. Imru' al-Qais shows his manhood by coming to various women by night:

فمئلك حبلى قد طرقت ومرضع فالهيتها عن ذي ثنائم محول

I have come by night even to pregnant women or nursery women

Like you, and have turned her away from her one-year-old child, the wearer of amulets

وببيضة خدر لايرام خباؤها تمتعت من لهو بها غير معجل

A white woman of apartment, whose tent was not greatly sought

After: I have enjoyably passed a long time with her without hurry to depart

فجئت وقد نضت لنوم ثيابها لدى الستر الا لبسة المتفضل

I came to her and she had stripped off her clothes for sleep except for a single garment, awaiting my arrival near the curtain

فقالتم يمينا الله مالك حيلة وما ان ارى عنك الغواية تتجلي

She said to me, I swear by God, what cunning you have! I do not think that you will give up your mistaken way³⁰

Among many odes, 'Antara's qasīda has unique features due to the dramatic narrative of the poem that reflects the story about 'Antara's life. He was treated as a slave and sought to be a free man; and, perhaps, when he wrote his poem, he was describing his bravery and his noble soul. He tried as his other contemporary poets to create an imaginary woman that he oriented his love poems to, such as his beloved woman whom he called 'Abla.³¹ Moreover, 'Antara's story has many similar features with the romances of chivalry which were current in Europe during the Middle Ages.

The poem of 'Antara is in kāmīl meter which is close to the Iambic meter whose prosodic stress and melody give the poet the freedom in moving from one idea to another and granting the poems their lamenting passionate atmospheres. The ode of 'Antara begins with a reference to the abode of his beloved 'Abla, and to the ruins of that deserted abode: he bewails her sudden departure, the distance of her new abode, and the unhappy variance between their respective clans: he describes his passion and the beauty of his beloved with great energy. He also boasts his bravery to his beloved in an interesting monologue to remind her of his love.³²

هل غادر الشعراء من متردّم أم هل عرفت الدار بعد توهم

Have the poets left a single spot for a patch to be sewn?

Or did you recognise the abode after long meditation?

يا دار عبلة بالجواء تكلمي وعمي صباحاً دار عبلة وإسلمي

O abode of Abla at El-Jawa let me hear you speak;

Arberry. *The Seven Odes*. 170.³⁰

Ibid., 170.³¹

³² *Ibid.*, 170.

I give you good morning, abode of Abla, and greetings to you!

فَوَقَفْتُ فِيهَا نَاقَتِي وَكَأَنَّهَا فَدَنْ لَأَقْضِيَ حَاجَةَ الْمُتَلَوِّمِ
For there I halted my, she-camel, huge bodied as a castle,
That I might satisfy the hankering of a lingerer.

وَتَحُلُّ عِبْلَةٌ بِالْجَوَاءِ وَأَهْلُنَا بِالْحَزْنِ فَالْصَّمَانِ فَالْمُتَثَلِّمِ
While Abla lodged at El-Jawa, and our folk dwelt
At El-hazn and Es-Samman and El-mutathalim.

حُيِّبَتْ مِنْ طَلَلٍ تَقَادَمَ عَهْدُهُ أَقْوَى وَأَقْفَرَ بَعْدَ أُمِّ الْهَيْبِمِ
All hail to you, ruins of a time long since gone by
Empty desolate since the day Umm el-Haitham departed.³³

This monologue demonstrates that all that the poet wants is to satisfy his physical desires without any care for any spiritual love. Indeed, due to the desert milieu of pre-Islamic poetry and the enormous conflicts between tribes and their constant wanderings, poets have created a certain poetic trope. They normally start a poem with memories of a certain place, broken tents, and pegs, abandoned fire pits, traces of a camp long-since abandoned: this is the place where the poet once met his beloved woman, now lost forever. In this regard, pre-Islamic poetry has been different from the Umayyad poetry which has an urban milieu that makes it flourish in a completely different manner.

7. Hījāzi ghazal: Sources for imagery

Hījāzi ghazal poets in the Umayyad period derived their images from two different sources. The first is their human experience, whether related to their senses, or their religious, social, political, and economic life. The second source is nature and the world of animals, which is the silent static nature of plants, or universal phenomena such as the planets and the weather. Generally, they use their five senses to speak about human experience or describe the natural world. In this regard, they followed the same approach used by poets of the pre-Islamic period. Al-Şā'igh mentioned:

“لن تبعد الاجتهادات الصورة الفنية عن سلطان الحواس ، لان النافذة التي يستقبل بها الذهن رياح الحياة والتجربة هي الحواس ، كما أن الذهن محتاج في كثير من اعتمالاته إلى الحواس لترجمة تلك الاعتمالات فتكون الحواس بهذا المنحى أهم وسائل الذهن في الاستقبال والبث”³⁴

³³ Arberry. *The Seven Odes*. 170.

³⁴ Al-Şā'igh, 'Abd al-'Ilāh. *al- Şūra al-Fanniyya Mi 'yāran Naqdiyyan*. Bahdad; Maṭba' a Dār al-Sha'wn al-Thaqāfiyya, 1987, 406.

Interpretations do not deny the artistic image of the power of senses. The senses are the window through which the mind obtains the wind of life and human experiences. Moreover, in many activities, the mind requires the senses to interpret these activities. In this way, the senses are the most important means for the mind to obtain and transmit.

In the following analysis, I have identified imagery used by the Ḥijāzi poets as belonging to the sphere of each of the five senses: sight, hearing, taste, smell and touch. Each part belongs to a certain sense and takes its name from it. I have particularly looked at metaphors and similes. Metaphor is divided into two types: explicit and implicit. In explicit metaphor, two things, when being compared, are directly stated, whilst an implicit or implied metaphor compares two unlike things, but it does so without mentioning one of them. Instead, it implies the comparison by using a word or phrase that describes the unmentioned term and makes the comparison in that way. Simile has a comparison between two things using the words (as, like).³⁵

8. The Five Senses الحواس الخمس

8.1 The Sense of Sight حاسة البصر

The main part of Ḥijāzi poets' poetic imagery for representing and describing women's beauty is related to the eyes. Al-Qittī pithily says:

" تصبح العينان منبعاً لا ينضب من المحبة والاقبال والإعراض والتأمل والغموض والأسرار والوضوح والإشراق، ويمتزج فيهما جمال التكوين بجمال الشخصية ووحى اللحظة وطبيعة العلاقة الخاصة. بين رجل بعينه وامرأة بعينها"³⁶

The eyes become an endless source for love, acceptance, rejection, contemplation, mystery, secrets, clarity, and enlightenment. The Beauty of creation mingles with the beauty of character, the inspiration of the moment, and the nature of the special relationship between a certain man and a certain woman

³⁵ Ashworth, Jessica. *Metaphors and Similes Budding poets*. Lorenz Educational press, 2012.18.

³⁶ Al-Qittī, 'Abd al-Qādir. *Fi al-Šī'ral-'Islāmi wa al-'Umawī*. Beriut: Dār al-Nahḍa, 1979, 184.

Essentially, the eye comprehends the beauty of material things, notices their surroundings and discerns aesthetic features, such as colours, lights, shapes, proportions, etc. These things cannot be smelled or touched, but can only be seen by the eye. Some shapes take a new proportion with colour, hence, they provoke colourful images, still, some depend on movement, hence they provoke animated images.

8.1.1 The Colour: اللون

The colour that appears most often in the Ḥijāzi poets' imagery is whiteness. It is also the most used colour for describing the face of the beloved, being the favourite to describe the face of the beloved.³⁷ The prevalence of whiteness is perhaps due to its connection with purity. They describe their beloved's faces as white even though these women live in the desert under hot sun which darkens their complexions. In this, Ḥijāzi poets follow the pre-Islamic poets, who also used white colour in the descriptions of the beloved.³⁸

‘Umar Ibn ‘Abī Rabī‘a describes his beloved's face as generous and glowing like the moon. This means that she is beautiful and graceful. He also borrows the colour of wine and compares the face of his beloved with it. Below, the poet uses a simile when he compares the face of his beloved to the light of the moon.

لها وجه يضيء كضوء بدرٍ عتيقُ* اللون باشرُهُ النَّعيمِ³⁹

She has a face glowing like a full moon
Having a colour fondled with luxury

In another instance, he says:

خود* تضيء ظلام البيتِ صورتها كما يضيء ظلام الحندس* القمرُ⁴⁰

A young-slim lady her face lights up the darkness of the house
Like the moon lights up the darkness of night

³⁷ Al- Ḥūfī, ‘Aḥmad Muḥammad. *al-Ghazal fi al- ‘Aṣr al-Jāhli*, 1972, 41.

³⁸ *Ibid.*, 41, 42.

³⁹ *Ibn ‘Abī Rabī‘a. ‘Dīwān*, 249.

*عتيقُ, atīq= “Antiquated, old. Excellent. Noble. Freed (slave). Old and good (wine). (Hava, J.G., *Al-farā‘id Arabic-English Dictionary*.1988,444). (Ibn Manzūr, Muḥammad. *Lisān al-‘arab*. Cairo: Amiria Press, 1990,2799). ‘atīq has many meaning but the poet here used it to indicate to the beauty.

*خودُ khod = soft girl.Young woman. (Hava, 1988,180). is an archaic word that means the young slim girl or smooth skin of a lady.

*حندس, ḥndīs = very dark night. (1988, 138).

⁴⁰ ‘Umar ibn ‘Abī Rabī‘a *Dīwān*. 103.

In another verse, he compares her whiteness to a pearl. The poet here uses the image from the sea, specifically the image of the divers who commonly dive in the Arabian Gulf to collect pearls. It is worth mentioning that Ṭarafa ibn al-ʿAbd, a pre-Islamic poet, is one of the earliest poets who depict life near the sea.⁴¹ ʿUmar says:

بيضاء ناصعة البياض . كدرة الصدف الكنين*⁴²

An exceedingly white woman
Like the hidden pearl of the sea

In the following verse, the word *gharrāʾ* غراء indicates that the beloved woman has a white face that glows as bright as the moon. Again, ʿUmar uses the image of the moon to refer to the whiteness of his beloved woman:

غراء واضحة الجبين كانها قمرٌ بدا للناظرين منيرٌ⁴³

A White woman with a white bright forehead
Appearing like a glowing moon to the beholders

When ʿUbaydullāh ibn Qays al- Ruqyāt, describes the beauty of his beloved woman he compares the whiteness of her face to the whiteness of silver. She is beautiful and delicate. He says:

بيضاء كالورق اللجين يُزينها وجهٌ عليه نظرةٌ وقسامه*⁴⁴

A white woman like silver paper adorned
With a face, with a beautiful look and beautiful features

In the following line, al-Ruqyāt describes two women of the same age; one is like the sun shining on a cloudy dark day, and the other is like the moon.

تربين* احدهما كالشمس إذا بزغت في يوم دُجنٍ* وأخرى تشبه القمر⁴⁵

Two women of the same age of which one is like the sun when it shines
A dark day and the other looks like the moon

⁴¹ Ṭarafa Ibn Al- ʿAbd Dīwān, Edited by Mahdi Muḥammad Nāsir. Beirut; Dār al-ʿIlm, 2002.

* كنين, kanīn=Hidden, carefully, kept. (1988.658).

⁴² ʿUmar ibn ʿAbī Rabīʿa Dīwān , 274.

⁴³ *Ibid.*,117.

⁴⁴ Dīwān ʿUbaydullāh ibn Qays al- Ruqyāt, p.165.

⁴⁵ *Ibid.*,138.

* qisāmaho = to be handsome . Beauty. Elegance (Hava, 1988.597)

* تربين, Taribna, تَرَبٌ tīrb (singular) , أَتْرَابٌ atrābun (plural) = equals in age, Contemporary. Friend. Companion. Match (1988, 55). Here, the poet wants the comparison between two girls who have the similar features. (Ibn Manzūr. *Lisān al- ʿarab*. 1990,425)

* دُجن, Dujnu= To be gloomy (day).To rain continually (sky).To be dark (night).(Hava, J.G., 1988,189). In this verse, the poet shows the she is shining in the unclear day which is dark.

Al-‘Arjī compares the face of his beloved woman as pure water when her face appears from behind the veil; it looks like light which appears at dawn overwhelming the darkness of night. In the following verses, there are several images not commonly used in pre-Islamic poetry. In a marvellous example of the poet’s imagination where water is given the features of human beings, Al-‘Arjī uses a metaphor when he states that water is profuse from her pure whiteness when her face gleams.

وجة تحير منه الماء في بشر
مبطنٌ ببياضٍ كادَ يقهره
صافٍ له حين أبدته له نورُ
قهر الدجى من صديع الفجر مشهور⁴⁶

A face that astonished water with
A pure skin when she revealed, it glowed
Lined with whiteness that was about to defeat it
Like dawn light defeats darkness

The Hījāzi poets, in the above verses focussed on the white colour by using certain similes and metaphors, (a lightened face, full moon, and silver). The selection of this colour is meant to glorify the beloved woman and create a poignant poetic image.

However, they also use other colours; to depict what existed in their environments like clothes, jewellery, and wine. The use of colours is one of the elements that make poetic depiction more lively and powerful to the listener or reader. The poet’s choice of colour is often precise, and it emphasizes the power of the poetic language and its capacity to bring out the intended image. Colours appeal to our emotions and strengthen the coherence of the poetic image. The poet is not satisfied with one colour; instead, he mingles them as the painter mingles colours in his paintings.

‘Umar says:

بمشرقٍ مثل قرن الشمس بازغة *
ومستكبرٌ على لباتها سودا⁴⁷

A bright face that glows like a shining sun
A proud face, with black [hair flowing down on] on her breasts

This image is particularly creative as the black hair is given human features, i.e. he portrays her hair as swaying on her breasts. The poet uses a simile here when he compares her with the brightness of the sun.

⁴⁶ Al-‘Arjī Dīwān ,105.

⁴⁷ ‘Umar ibn ‘Abī Rabī‘a Dīwān , 212.

* بازغة , Bāzigha = Ascending (star), Sunrise (Hava, 1988, 31). this word has one meaning. It is used to show the sun shining or to the full light of the moon.

* لبات = Lībāt = Upper part of the breast. The location of the necklace. (1988, 666).

Al-‘Arjī describes the face of his beloved woman as the full moon illuminating the darkness of the night so he mingles white with black.

ووجهٍ كمثلَ البدرِ إذ تم فاستوى إذا ما بدا في ظلمةِ الليلِ يسدفُ*⁴⁸

A face like a full moon when it reaches fullness
If it shines in the darkness of the night

8.1.2 The Motion: الحركة

The second element which caught the eyes of the Hijāzi poets is motion. They often observe the way a woman moves her body, swaying, slacking, etc. It is seen as a constitutive element of a woman’s nature and the anatomy of her body. It also represents her graciousness.⁴⁹ A woman’s walk signifies social standing and the wealth she possesses in society because wealthy women walk slowly in the Umayyad period.

Al-Ḥūfi mentions that:

" تعجبهم المشية المتهللة بطيئة الخطى لأنها ادل على الرزانة وأنسب بالمرأة المنعمة وأكشف عن جمالها ولأنها دليل على ثقل رديها"⁵⁰

They like the slow, easy-going walk because it indicates self-control and is more appropriate of a wealthy woman and more revealing of her beauty as this is evidence that she has big buttocks

Slow walking is connected to wealth and dignity, and thus wealthy women are represented as walking slowly. ‘Umar tries to say that the walk of the woman he loves is relaxed and she swings her body like a deer or a wild cow.

خرجت تأطر في ثلاثٍ كالدمى تمشي كمشية الضبيّة الأدماء*⁵¹

She seductively slowly walked three steps like dolls
Indeed she walks like the brown deer

He also says:

إذا مامشت بين أترابها كمثل الأراخ يطأن الوحل⁵²

*سدف , Sadafu =Black, Dark. (1988, 307).

⁴⁸ Al-‘Arjī Dīwān , 158.

⁴⁹ Al-Hāshimī, ‘Alī. *al- Mar’a fī al- ‘aṣr al- Jāhilī*. Baghdad; Maṭba‘a al- Ma‘arif ,1960, 95.

⁵⁰ Al-Ḥūfi, *al-Ghazal fī al- ‘Aṣr al- Jāhilī* , 75.

⁵¹ ‘Umar ibn ‘Abī Rabī‘a Dīwān , 460.

*الأدماء, al-‘admā’ = Brown (Hava, 1988, 5). Is originally soil color an adjective, the poets compares here with this color.

When she walks with other women of her age
She walks like wild cows when they tread mud

In another instance, he describes her swaying like a tree branch.

تمشي الهوبنا إذا مشت فضلا وهي كمثل العسلوج* في الشجر⁵³

When she walks she walks slowly
She sways like the tender twig in a tree

On the other hand, 'Umar sees that he may get drunk and walks slowly which, indeed, is not an attractive trait in itself, but when his beloved woman raises her body languidly, her swaying shows her femininity:

فقلت أمشي وقامت وهي فاترة* كشارب الخمر بطيء مشيه السكر⁵⁴

When I started to walk, she raised her body languidly
I was like one who drinks wine and walks slowly when he is drunk

So walking slowly is seen as a beautiful quality for the woman, but the same is seen as unattractive for a man.

Al-'Arjī describes the walk of women like the walk of the wild cows that protect their small calves from the crowd. Again, the poet borrows an image from the world of animals to describe his favourite woman.

يمرن مورَ المها تزجي جآذرها* إذ تخاف عليها موضع التكن⁵⁵

They walk like a wild cows when they push their little ones softly
When she fears a large crowd

In another instance, al-'Arjī compares the walk of a woman to the walk of a wounded drunken man. He also compares her walk to the flow of the blood that has drenched that man's gown.

مشي النزيف يجر منزره ذهب بأكثر عقله الخمر⁵⁶

Walking like bleeding, he dragged his bloody gown
A man who has lost most of his mind because of wine

⁵² 'Umar ibn 'Abī Rabī'a Dīwān , 423.

⁵³ *Ibid.*,136.

*العسلوج, al-'usluj= young and tender twig. Heedless (boy) (Hava, 1988, 465). (Ibn Manzūr, *Lisān al-'Arab* .1990,2479). Is a new-born branch of tree; the poet compares his too young beloved as 'asluj.

⁵⁴ 'Umar ibn 'Abī Rabī'a Dīwān , 108.

*فاترة,fātir= To abate, to cool (heat).To become languid (body, look) (Hava,1988,536). Here, the poet describes the luxurious state of his beloved.

⁵⁵ Al-'Arjī Dīwān, 11.

*جآذر,jāthr= Wild calf (Hava,1988.78). He describes his beloved as deer when she walks slowly.

*التكن, thakanī= Flight of pigeons. Barracks. Colours. Flock (1988,67-68). Here,Thakan means a crowd of the flock. The poet depicts the deer walking slowly for fear of the crowd. (Ibn Manzūr, *Lisān al-'Arab* .1990,495)

⁵⁶ Al-'Arjī Dīwān , 40.

*قطوف,qatūf= Walking at a slow pace (Hava,1988, 608). The poet here shows the slow walk of his beloved as a sign of coquetry.

The ideal female walk should follow narrow steps. Steps should not be wide because this indicates tall limbs, which was considered a defect in beauty. What helps to have narrow steps are a small waist, big buttocks, raised breasts, and moderate height. Several Hijāzi poets took very good care in describing their beloved women's slow walk because it indicates wealth and grace; it also confirms shyness, calmness, and countenance. Being wealthy and graceful, women do not need to walk fast.

Al-'Aḥwaṣ says that his beloved woman's slow walk is flawless because of her heavy buttocks:

قطوف* المشي إذ تمشي ترى في مشيها خرقة*
وتثقلها عجيزتها إذا ولت لتتطلقا⁵⁷

She slowly walks when she walks
One may discern foolishness in her walk
Her buttocks make her heavy
When she starts walking

A woman's walk shows her feminine features and the poet does not heed the blame of those who criticize him for seeing her as the most beautiful woman when she stands or walks. Al-'Aḥwaṣ says that his girl is his main concern and he praises her beauty, standing or walking.

أنما الذلفاء همي فليدعني من يلوم
أحسن الناس جميعاً حين تمشي أو تقوم⁵⁸

I think only of Al-Thalfā'
Those who blame me should stop
She is the best of all
When she walks or when she stands

Several of these poets exaggerated the beauty of the walk in their visual images; they described many other traits that a beautiful woman has. The agreement of poets on certain characteristics becomes a kind of imitation from the Pre-Islamic Age, thus, the aesthetic traits appear to be similar.⁵⁹This makes one wonder whether all the beloved women of the Hijāzi poets look the same in form and height and have all the characteristics mentioned in their poetry. They may be similar in some, but there are certainly differences. It is unnatural for all of those aesthetic qualities to be present in one person without any deficiency. Thus, they may

* خرقة, Kharq= to be confounded by fear or shame. (1988, 156). Foolishness. Confusion. (Ibn Manzūr, *Lisan al-'Arab* .1990, 1143).

⁵⁷ *Shi'r al-'Aḥwaṣ ibn Muḥammad al-'Nṣārī*. 149.

⁵⁸ *Ibid.*, 189.

⁵⁹ 'Abd ar-Raḥmān, Naṣrat. *al-Ṣūra al-Fanniyya fī al- Shi'r al-Jāhili fī Daw' al-Naqd il-Ḥadīth*. Jordan; al-Jāmi'a al-'Urduniyya Maktaba il-'Aqṣā, 1976, 48.

be the perfect characteristics that poets imitate from their peers or the working of their imagination that always portray a perfect woman in all moral and sensual traits. Undoubtedly, poets wished that their beloved women had all those beautiful aspects by pouring on them the nicest images of their age.

8.1.3 The gaze النظرة

Ḥijāzi poets have also paid considerable attention to the gaze. The beloved's gaze is often described in the Ḥijāzi ghazal with metaphors and similes representing her gazing eyes. Among the more common images is one of the gazes of a sick person. When poets describe the eyes as being weak it does not mean they are not healthy.⁶⁰ The feeble eyes signify the beloved's love and longing for the poet.

ʿUmar describes his beloved's gaze as being sharp like the arrow. Here, the poet uses a metaphor when he compares her eye glances to arrows piercing him without bleeding.

قَصَدَتْ نَحْوَ مَقْلَتِي بِسَهَامٍ نَافِذَاتٍ مَاتِيَيْنِ كَلَمٍ⁶¹

She targets my eyes with sharp arrows
That leaves no wounds

In another instance, ʿUmar compares her gaze to the gaze of a young deer 'ya'fūr', يعفور when it is slumbering. Her glances are just like the glances of the beautiful young deer.

نَظَرْتَ إِلَيْكَ بِمَقْلَتِي يَعْفُورَةً* نَظَرَ الرَّبِيبِ الشَّادِنِ الْوَسْنَانِ*⁶²

She looked at you with the eyes of a young deer
Like the gaze of a sleepy fawn

In another image, ʿUmar portrays the gaze of a woman who is afraid of gossips and of those who watches her secretly. ʿUmar remembers those looks by saying that his beloved Zainab looks at him stealthily with a deer's eyeball.

وَلَنْ أَنْسَى بِخَيْفِ مَنْى تُسَارِقُ زَيْنَبَ النَّظْرَا
إِلَى بِمَقْلَتِي رَيْمٍ تَرَى فِي طَرْفِهَا حُورًا⁶³

I will never forget when in Mina

⁶⁰ Al-Mawṣilī, al-Surrī ibn Aḥmad al-Rafā'. *Kitāb al-Muḥīb wa al-Maḥbūb wa al-Mashmum wa al-Mashrūb*. Beriut; Dār al-Risāla lil Ṭibā'a. first edition, 1982, 56.

⁶¹ ʿUmar ibn ʿAbī Rabī'a Dīwān, 233.

⁶² *Ibid.*, 263.

* يعفور, ya'fūr = Reddish sand. Gazelle. Portion of the night. Active ass (Hava, 1988, 475). Fawn. (Ibn Manzūr. *Lisan al-'arab*. 1990, 3013). Ya'fūr is the small deer (fawn). Here, the poet compares the look of a young deer with her sight. Both of them look in an innocent way.

* وسن, wasan = slumber, deep sleep, sloth. (Hava, 1988, 862).

⁶³ ʿUmar ibn ʿAbī Rabī'a Dīwān, 159.

Zainab gazed stealthily
At me with a deer's eyeball
Where you see the black in the pupil and the white in the eyes

Al-'Arjī also compares his beloved's eyes with the eyes of a deer whose gaze strikes with better precision than the strike of an arrow.

بعيني مهابةً لابقوسٍ وأسهمٍ ولانبل أدهى من عيون العقائل⁶⁴

With a wild deer's eyes, neither by bow nor by an arrow, [she shot me]
There is no arrow trickier [than her eyes], the eyes of the noble women

In another instance, al-'Arjī compares the gaze of a small deer to his beloved's gaze and he stresses that they are both characterized by innocence and purity.

ترنو بعيني جؤذرٍ* خرقٍ أحوى المدامع فاتر الطرف⁶⁵

She gazes with the eyes of a frightened deer
Brown slumbering eyes

8.1.4 The Smile الإبتسامة

The imagery derived from the sense of sight does not limit itself to walking, colour and gaze as attributes of female beauty only. Several Ḥijāzi poets regard the smile as another important feature.

Al-'Arjī describes the smiling mouth of his beloved woman to the flowing of clear water on her teeth.

وثغر عليه الظلم* يجري كأنه إذا تبسّمت من كثرة الماء ينظف
وتبسّمت لي من أغر مؤشّرٍ ظلم تحير باردٍ أنيابة⁶⁶

And a mouth, with clear water flowing, as if
When she smiles, it is cleansed by the flowing of water
When she smiles at me,
A white beautiful tooth appeared to me

The sight sense is always connected to things like colour, movement, gaze, and smile which show aspects of a female's beauty. Ḥijāzi poets derive their poetic images from these

⁶⁴ Al-'Arjī Dīwān , 22.

⁶⁵ *Ibid.* ,60.

* جؤذر ju'thar = Wild calf. (Hava, 1988, 862).

* الظلم al-zalam = whiteness of the teeth. Snow. (1988, 439).

⁶⁶ Al-'Arjī Dīwān , 158.

aspects which are very clear to the eye. The poet's aim of deriving figurative language from these aspects seems to appeal to the audience's emotions rather than their rational knowledge because poetry when it is rational can be boring. It is a well-known poetic strategy to use images that appeal to the five senses⁶⁷.

8.2 The Sense of Hearing حاسة السمع

Sound is also an important source in the process of creating poetic images for Ḥijāzi poets. Several Ḥijāzi poets depend on this sense to create expressive allusions; they highlight their beloved's women beauty by describing their charming way of speaking. Still, they have not focused on the visual aspects of the beloved women only but have extended their descriptions to include the acoustic too. Al-Ḥūfi mentions that:

"فالصوت والحديث من ينابيع الجاذبية"⁶⁸

Sound and speech are considered fountains of attraction

The description of the beloved woman's voice is, indeed, a disguised way of describing her beauty. According to early Arab norms, women should not talk too much, and when they talk, they should be brief. This was seen fitting for female nature. They should especially avoid chatter, which was thought to cause disaster.⁶⁹The beloved's constrained speaking, according to the norm, was considered a sign of her shyness and sincerity.

In the following verse, 'Umar describes the beloved women as not being talkative, in other words, they are refined and have a shy nature.

لايكثرنَ في الحديثِ ولايتبعنَ يبعينَ بالبهام الضرابا⁷⁰

They are neither talkative nor do they
Follow cattle toward the mountain

In the following example, 'Umar shows the excessive coquetry of the beloved woman which softens his heart. He depicts her talk delicately by comparing it to a cluster of palm tree dates whose fruits fall one after the other:

وترى لها دلاً* اذا نطقت تركت بنات فواده صعرا

⁶⁷ Lies, Betty Bonham. *The Poet's Pen: Writing Poetry with Middle and High School Students*. Portsmouth, NH: Teacher Ideas Press, 1993, 89.

⁶⁸ *al-Ghazal fi al-'Aṣr al-Jāhili*, 76.

⁶⁹*Ibid.*,76.

⁷⁰ 'Umar ibn 'Abī Rabī'a Dīwān , 403.

When she speaks, she speaks with dalliance
And she softens his heart
Her words fall like ripe dates
In clusters, neither too much nor too little

In another instance, 'Umar describes the conversation between himself and his sweetheart, *Nu'm*, as sweet like honey:

ومقاما قد أقمته مع نعيمٍ وحديثاً مثل الجني المشتار⁷²

And a position I got with *Nu'm*
And her conversations were like sweet honey

In the following verse, 'Umar describes how the beloved woman speaks gracefully neither too much nor too little.

وإذا تنازعك الحديثَ تطرفت أنف الحديثِ ولا تُرد أكثرًا⁷³

When she converses with you she gracefully speaks
Neither too much nor too little

In the following example, 'Umar mentions how talking to a beloved woman is beautiful and desirable while talking to a hateful person is ugly:

حسن لدي حديثٌ من احببته وحديثٌ من لا يستأذ قبيح⁷⁴

Talking to the woman I love is beautiful for me
And talking to a hateful person is ugly

Al-'Arjī, in one of his poems, describes how his beloved women greet him gently and secretly.

يسلمن تسليمًا خفياً وسقطت كما سقطت من السيرِ حُسر*⁷⁵

They greet you furtively and fall
Like a tired lady falling from walking

⁷¹ 'Umar ibn 'Abī Rabī'a Dīwān ,145.

* دلاً , dullan = coquetry . Boldness. Unrestraint. (Hava, 1988, 204).

* قنوان, qin'wānun= Bunch of dates (1988, 623). He compares her talk as the sweet date-palm that falling from tree one after the other.

⁷² 'Umar ibn 'Abī Rabī'a Dīwān ,126.

⁷³ *Ibid.*,126.

⁷⁴ *Ibid.*,136.

⁷⁵ Al-'Arjī Dīwān , 91.

* حسر, husr= Weak- tired. sighted (Hava,1988,117).(Ibn Manzūr, *Lisān al-'arab*.Mısır .1990, 896). حسر =Husr is the one who uncover his head; here the poet describes that his beloved is so tired.

Elsewhere, he describes how his beloved woman does not speak too much nor laconically like an ignorant person.

لا القولُ منها إذا راجعتها مُدّرٌ ولا عبي يرجع القولُ منزور⁷⁶

Her speech when you speak to her is neither nonsense
Nor does she speak tersely like an ignorant person

In the following line, al-‘Arjī describes his beloved woman speech as emotionally exciting like a singer who plays on the lute.

إذا دعت هاج ذا الأشجان منطقها كأنها قينةٌ غنّت على عود⁷⁷

When she speaks her logic full a sorrowful person with sorrow
As if she were a singer playing the lute

In another instance, al-‘Arjī’s wishes to see his beloved woman, enjoy listening to her words because they are a personal prize to the listener.

إذ ودها صافٍ ورؤيتها أمنيةٌ وكلامها غنم⁷⁸

As her love is pure and seeing her
Is heartfelt wish and her speech is a personal price (to the listener)

Generally, Hījāzi poets see that the beauty of the voice of a woman lies in its softness and when she speaks cleverly. Hence, they like to compare its sweetness to the sweetness of palm tree dates and the voice of a singer playing a musical instrument.

8.3 The Sense of Taste حاسة التذوق

The portrayal of tasting saliva through kissing is not widely used in pre-Islamic poetry. However, many Hījāzi poets use this image to describe their adventure with their beloved women. They describe the beloved's beauty by speaking about the sweetness of the taste of her mouth or the moisture of her mouth.

‘Umar finds sweetness in the honey that resembles his beloved's saliva, or the ecstasy of wine. By combining both, honey and wine, he reaches pleasure and ecstasy. He describes the saliva of his beloved woman as the famous wine of the city of Baisāna.

كأن فاهها إذا ماجنت طارقها خمر بيسان* أو ماغتت جذر⁷⁹

⁷⁶Al-‘Arjī Dīwān, 107.

⁷⁷ *Ibid.*, 160.

⁷⁸ *Ibid.*, 193.

⁷⁹‘Umar ibn ‘Abī Rabī‘a Dīwān , 115.

Her mouth, when you want to kiss it,
Is like the mellowed wine of Baisāna

In another verse, ‘Umar describes the beauty and symmetry of her teeth and the sweet taste of the mouth of the beloved woman. He uses a metaphor when he compares her saliva to the scent of musk.

طيب الأنياب لم يثعل
فأذاقتني على مهل
تحسب المسك* الذكي به
وسلاف الراح والعسل⁸⁰

The nice scent of her teeth is not a hindrance
She lets me suck her mouth softly
You feel the fragrance touch musk
And honey everywhere

In another instance, ‘Umar describes the taste of her mouth as the taste of flowing wine.

وكان فاها عند رقدتها
تجري عليه سلافة الخمر⁸¹

As she sleeps, you feel her mouth
Is flowing the best wines there is

While in the following verse the taste becomes a mixture of Indian ambergris and camphor. He uses a metaphor when he compares her scent to the ambergris that comes from India.

وعنبر الهند والكافور خالطه
قرنفلاً فوق رقاقٍ له أشر⁸²

A mixture of Indian ambergris, camphor and cloves seeds
With Carnation on her teeth that fixed

Furthermore, in the following verse ‘Umar describes the taste of her mouth as a mixture of ice and wine.

فبث لي ليكي كلهُ
ترشفتني وأرشف
أخال تلجاً طعمه
قد خالطه قرقف*⁸³

Staying up the whole night together,
I was kissing her and she was kissing me
I imagined pieces of ice

*بيسان, Baisāna= a small town in Palestine that is famous in making the finest wine. The poet compares her saliva with the wine of Baisān. (Ibn Manzūr, *Lisan al-‘arab* .1990,369)

⁸⁰‘Umar ibn ‘Abī Rabī‘a Dīwān , 322.

*المسك, musk= musk (perfume) (Hava, 1988,712). When the poet kisses her , he smells fine perfume of her mouth just like musk.

⁸¹‘Umar ibn ‘Abī Rabī‘a Dīwān,146.

⁸² *Ibid.*,107.

⁸³Al-‘Arjī Dīwān ,463.

*قرقف, qraqūf= wine (Hava, 1988, 593). cold water (Ibn Manzūr. *Lisan al-‘arab*.Mısır .1990, 896,3603). the poet describes her saliva as wine mixed with ice.

Mixed with wine

In the following line, he describes his woman's saliva as having a good fragrance.

من يسق بعد المنام ريقها يسق بمسك باردٍ خصر⁸⁴

Who tastes, after sleeping, her saliva
He feels musk, the drink is so cold

In the flowing verse, 'Umar uses hyperbole to say that the beloved's saliva is an elixir of life, which would raise the dead back to life if they drink.

لو سقي الأموات ريقها بعد كأس الموت لا تنتشروا⁸⁵

If the dead were given sips of her saliva
They would be resurrected after their death

Another beautiful image is that of the poet's beloved chewing a special gum to clean her teeth. The poet uses simile when he describes that her sweet saliva drops from her mouth just like she is chewing gum (*Dha'ālīk*).

تنضح الريق من فيها اذا نطقت كأنما مضغت علك الذعاليق*⁸⁶

When she speaks, saliva is watering from her mouth
As if she was chewing *Dha'ālīk* gum

Similarly, al-'Arjī describes his beloved woman's saliva like pure water falling from the top of a mountain, or like honey mixed with musk.

كأنما ريقته مسكٌ عليه ضربٌ شيبَ به من فنة ماء زلال فعب⁸⁷

As if her saliva is musk which is like
Pure fountain water having the honey taste

In the following verse, al-'Arjī says that musk and ambergris are mixed in her mouth with honey and wine.

كأن المسك والعنبر والكافور في فيه
وذؤبُ الشهد والراح يُصفيه مُصفيه⁸⁸

As if there were musk, ambergris and
Camphor in her mouth

⁸⁴Umar ibn 'Abī Rabī'a Dīwān , 137.

⁸⁵*Ibid.* ,151.

⁸⁶ *Ibid.* ,104.

*الذعاليق, al- dha'ālīq= Kind of leek. Head-strong boy. Small bird. Kind of truffle. Small-mouth ewe. (Hava, 1988, 220). Type of plant (Ibn Manzūr. *Lisan al-'arab*.Mīsr .1990, 1504).The poet depicts that when she speaks as if she chews gum from a sort of tree which is called dha'ālīq.

⁸⁷ Al-'Arjī Dīwān,102.

⁸⁸ *Ibid.*,104.

And melted honey and wine
Were refined with refineries

Al-'Aḥwaṣ, describes his beloved's mouth as beautiful, smiling, youthful, and full of saliva. He also describes her mouth as so delicious and so young and full of sweet water.

بأشتم معسول فكاهنه غض الشباب وماءه غمر⁸⁹

Her mouth is full of honey
Juicy and full of saliva

These images are similar to images used by some pre-Islamic poets⁹⁰. However, Ḥijāzi poets have added to them the new spirit that matches the time they have lived in and coloured them with their knowledge and the knowledge of their time too.

8.4 The Sense of Smell حاسة الشم

The sense of smell has a special place in expressing sensual effects in Ḥijāzi poetry. That is why several, Ḥijāzi poets have depended on the smelling sense exactly as they have done with the other senses.

Ismā'īl says:

"لان العقل لا ينفذ إلى الطبيعة من خلال النظر فحسب ، وهو لا يتحرك في نطاق المرئيات وحدها أو مجرد الصفات الحسية الأخرى المترجمة إلى مرئيات ، وانما هو يستهلك كل الأشياء الواقعة وكل الصفات ، سواء اكانت مرئية أم غير مرئية"⁹¹

the mind does not perceive nature through vision only, and it does not move in the field of observable phenomena alone or the other simply sensory qualities that can be translated into visuals interpreted to the concrete ones but it also perceives all real things and all qualities whether they were visual or non-visual

The first use of the sense of smell is to describe the nice smell of the beloved. Arabic women wear different kinds of perfumes since ancient times. They have used perfumes more in the Umayyad period, especially the wealthy women in that wealthy age. Using perfumes

⁸⁹ Shi'r al-'Aḥwaṣ ibn Muḥammad al-'Nṣārī , 84.

⁹⁰ *al-Ṣūra al-fanniyya fī al-'Aṣr al-Jāhili* , 51.

⁹¹ Ismā'īl, 'Izz il- Dīn. *al-Shi'r al-'Arabī al- Mu'āṣir Qaḍīyah wa Ḍawahirhi il-Fanniyya wa il-Ma'nawī*. Lebanon; Dār al-'awda. Third edition, 1981, 130.

indicates not only the love for embellishments but the wealth and luxury of women's life. One of those perfumes was the musk. Al- Hūfi says:

"الرجال يستطيون رائحة المسك في المرأة ويمدحونها بأنها ممسكة لقد كانت النساء تستخدم المسك وهو دلالة على الترف وكذلك هناك عطر هو عطر الرند ويتخذ هذا العطر من شجر في البادية، اما المسك فهو دهن يستخرج من الغزلان".⁹²

Men like the scent of musk on women; they praise them because they wear musk. Which women wear as a sign of luxury. There is another perfume named Rand extracted from a tree in the desert, but musk is oil taken from deer

On the other hand, Shalaq states:

"واجود المسك واطيبه ما خرج من الظباء بعد بلوغه النضج"⁹³

The best musk is taken from mature deer.

Several Hījāzi poets show the woman's love for musk which she sometimes mixes with other kinds of perfumes.

In the following verse, 'Umar describes the aroma that emanates from the sleeves of a group of women and says that it is musk mixed with myrtle:

تضوع من أردانهن العبير والرند خالط مسكاً مدوفاً⁹⁴

The aroma spreads from their sleeves
And myrtle is mixed with musk, making the best mixture

'Ubaydullāh ibn Qays al-Ruqyāt describes his walk towards the convoy of his beloved woman and while he is walking he smells her perfume.

أقبلت أمشي الى رحالهم في نفحة نحو ريحها الأراج⁹⁵

I've started walking towards their caravan
And a breeze has brought her nice scent

In another verse al-Ruqyāt describes how women wear perfumes and musk. The poet describes that he has found a pure musk which is shown in her eyes. She bathes in this perfume and flowers bloom on her face.

ووجدت مسكا خالصا قد ذر فوق عيونهنه
وإذا تمضخ بالعبير والورد زان وجوههنه⁹⁶

⁹² *al-Ghazal fī al- 'Aṣr al- Jāhili*, 134.

⁹³ *al- Qubla fī al- Shi'r al- 'Arabī*, 9.

⁹⁴ 'Umar ibn 'Abī Rabī'a Dīwān , 463.

⁹⁵ 'Ubaydullāh ibn Qays al- Ruqyā Dīwān t,78.

I've found pure musk
Already upon their eyes
And when they do their make up with an aroma
Flowers beautify their faces around

It is noteworthy that the Arabs throughout history have paid special attention to wearing perfume because it spreads happiness with its sweet scent. Arab women have used various perfumes extracted from various plants and animals.

8.5 The Sense of Touch حاسة اللمس

Another sense is touch which makes one experience the warmth of love with the beloved. This sense gives poets another source of beauty. They used it for two reasons: the first is physical-sensory to complete the effect of beauty; the second is social to refer to the wealth and the delicate nature of their beloved women's lives.

In the following verse, 'Umar exaggerates the softness of his sweetheart by saying that if ants walk upon her dress; their traces will appear on her skin.

لو دب ذرٌ* رويداً فوق قرقرها لأتَرَ الذرُّ فوق الثوبِ في البشر⁹⁷

If ants creep over her dress
They will leave a trace on the dress on the skin

In another verse 'Umar says that his beloved women are wealthy and soft. If dew falls on them, it will smell like Musk. He intends to say that the beloved women enjoy a luxurious life that when dew touches them, a sweet smell emanates.

نواعم لم يدريين ما عيشُ شقوةٍ ولاهنَّ نمأتَ الحديثُ زعانفُ*
إذا مسهن الرشحُ أو سقط الندى تزوع المسك السحيق المشارف⁹⁸

They were so gentle and soft and never knew the hardship of the life
Nor they were wounded by sharp words
If they sweat or a dew falls on them
Everywhere is emanate musk scent

Al-'Aḥwaṣ conveys a similar image to that of 'Umar. He says that if small ants walk on his beloved woman's body, there will be scars even if the ants do not bite her:

⁹⁶ 'Ubaydullāh ibn Qays al- Ruqyāt Dīwān ,67.

⁹⁷ 'Umar ibn 'Abī Rabī'a Dīwān, 109.

⁹⁸ *Ibid.*,457.

* ذرٌ Dharu = samall ants. (Ibn Manzūr. *Lisan al-'arab*.Mısır .1990,1494) .

* زعانف, za'ānifū [pl.] = Fins (of fishes). Promiscuous party (Hava, 1988, 828) . Bad things (Ibn Manzūr. *Lisan al-'arab*.Mısır .1990, 1836) Here the poet refers that speech has wings or flippers of fish to spread.

If ants creep on her arms,
It will leave traces therein

He intends to show that the beloved woman has soft skin.

The idea of mixing things is also repeated in the use of the sense of touch to describe the beauty of the beloved woman. We have already seen how Hijazi poets mix honey and wine to describe their beloved women's saliva and how they also mix various perfumes to describe their nice smell. In the case of touch, they mix the softness and luxury of life with the softness of their skin.

9. The Spiritual Traits of Women الصفات الروحية للمرأة

Several Hijāzi poets tackle many themes including describing the beauty of women and flirting as the traits of their femininity. Women love to be praised, and the poet is the favourite person to do this job, as Dayf puts it:

"تعجب بمن يصف جمالها , وتعلق القلوب بها"¹⁰⁰

Woman, in general, she likes those who praise her beauty and the affection of [many] hearts

Thus, poets draw images describing a woman's beauty, softness, femininity, and urbanity. It is worth mentioning that the Umayyad period is an urban and wealthy period that has caused a cultural shift and drastic changes in people's living standards. These new living standards and the new social values that ensued, as a result, have led to the rise of many poets.¹⁰¹ Al- Qitt mentions says:

" مجرد طالبي لهو يترجمون مغامراتهم الالهية الى شعر بل كانوا رجال يريدون ان يحيوا حياة عاطفية كاملة لاهي خيالية مجردة كما يعيشها العذريون ولا هي حسية مفرطة في المادية كما يراها كثير من الدارسين"¹⁰²

They seek only fun to translate their love adventures into poetry. They were men who desired to live a full emotional life neither an imaginary one like the 'Udhra poets nor a completely sensual one as seen by many scholars.

⁹⁹ Shi'r al-'Aḥwaṣ ibn Muḥammad al-'Nṣārī , 87.

¹⁰⁰ al-'Aṣr al-'Islāmi Ta'rīkh al-'Adab al-'Arabī, 348.

¹⁰¹ Zayydān, Jirjī. Ta'rīkh 'Ādāb al-luḡa al-'Arabiyya. Edited by Shawqī Dayf. Cairo; Dār al-hilāl, 1957, 366.

¹⁰² Fi al-šī'r al-'Islāmi wa al-'Umwā, 185.

Ḥijāzi poets have devoted their poetry to describing beauty, where a poet moves from one beautiful woman to another to praise her traits. Ismā‘īl states:

"ولم يخرجوا عن هذه المقاييس في وصف المحاسن وان اختلفوا في كيفية عرض الصور المحسوسة من الجسم".¹⁰³

They were complying with these standards in describing the beautiful aspects even though they differ in how they in portray the sensory images of the body.

Although several Ḥijāzi poets describe women with lust, desiring their body's beauty such as thighs, face, and eyes, they have not neglected their spiritual or moral traits in their poetry. Indeed, they have done their best to conform to the dominant social norms and values of the time. This does not mean, however, that they have not suffered from their experiences of love rejection, abandonment, or anxious meetings, but their poetry has become an astonishing blend of the lustful and the spiritual elements.

Khafāji states that the poet of this period:

“...يتصل بالمرأة يصف حسنها ويشهد بجمالها ويعلن الفرح بقربها والألم والحزن عن بعدها ويذكر تأثيرها في

النفس”¹⁰⁴

...meets a woman to describe and proclaim her beauty and expresses his joy when she is with him, and his pain and sadness when she is away; he also mentions her influence on his soul

Indeed, when poets praise the senses or the morals of their beloved women, they do this according to the effect they have on their souls. The spiritual traits are always blended with the sensual ones.

9.1 عفة المرأة Women's purity

The values of tribal Arab society give great importance to women's chastity and purity. Arabs believe that a woman may go astray if she is involved in pre-mitral or extra-mitral relationships. So, they are keen to praise the characteristics of decency in women.¹⁰⁵

¹⁰³ Ismā‘īl, ‘Izz il- Dīn. *al- ‘Ussuss al- Jamāliyya fī al- Naqd al- ‘Arabī ‘Arraḍa wa Tafṣīr wa Muqārana*. Lebanon; Dār al-fikr al-‘arabī. Third edition, 1974, 171

¹⁰⁴ Khafāji, Muḥammad ‘Abdal-mun‘im wa Ṣalāh al-Dīn ‘abd al-Tawwāb. *al-Hayāt al- ‘Adabiyya fī ‘Aṣrayy al- Jāhiliyya wa Ṣadr al- ‘Islām*. Cairo; Maktaba al-Kulliyyāt al-‘Azhariyya, 2001, 135.

¹⁰⁵ *al- Mar’a fī al- ‘Aṣr al-Jāhilī*, 107.

However, the relative liberty, which women have acquired in the Umayyad period as a result of the cultural and political changes, has given them more space than they have had before.

They have started to wish to be praised for their beauty and good qualities and this has instigated many women from Banī Umayyad tribe to contact 'Umar, the poet, to make them famous by mentioning them in his poetry.¹⁰⁶

In the following verse, 'Umar speaks of two kinds of women the decent and indecent.

انها عفة عن الخلق الواضع والطعمة* التي هي عار¹⁰⁷

She has a kind of chastity over the other creatures
While a bad woman is shameful

In another verse, 'Umar describes his beloved woman as being different from other women because she is a noblewoman.

فإذا ثلاث بينهن عقيلةً
مئل الغمامة نشرها يتضوع
فعرفت صورتها وليس بمنكر
احد شعاع الشمس ساعة تطلع¹⁰⁸

Suddenly three women appeared, among them one noblewoman,
Like a scented raining cloud.
I recognized her face, no one can deny
The sun when it rises

Moreover, 'Umar praises women for being virtuous. In his view, a virtuous woman is like a deer among other women.

أنسات عقائل كالضياء الربائب¹⁰⁹

Faithful virtuous women
Are like deer among their peers.

In another instance, 'Umar praises both the external beauty of the beloved woman and her inner beauty which he sees as her great mind and perfect morality.

سيفانة* أنيت في حسن صورتها عقلاً وخلقاً نبيلاً كاملاً عجباً¹¹⁰

A tall slim lady, who was given in addition to her beauty
A great mind and amazingly noble perfect noble morality

In the following verse, 'Umar mixes between external beauty and morality therefore he describes his beloved woman as being white which is the colour of purity, and high morality:

¹⁰⁶ Lu²u²a , 'Abdulwāḥd. *Arabic –Andalusian poetry and the Rise of the European Love-Lyric*.2013.36-37.

¹⁰⁷ 'Umar ibn 'Abī Rabī'a Dīwān , 125.

*الطعمة, ṭ²ma=Food. Bait, lure. Poison. Manner of eating.Livelihood. Eatable.Taste,flavour.Invitation to dinner (Hava, 1988, 434).

¹⁰⁸ 'Umar ibn 'Abī Rabī'a Dīwān , 179.

¹⁰⁹ *Ibid.*,377.

¹¹⁰ *Ibid.*,406.

*سيفانة, saifāna= Long and thin (Hava, 1988, 339). (Ibn Manzūr. *Lisān al-'arab*. 1990, 2171).Is an adjective to the woman who is slim and tall.

واضحٌ لونها كبيضةٍ أدحي لها في النساء خلقٌ عميمٌ¹¹¹

Like an ostrich egg, she is so white
Among women, she is the noblest lady in behaviour

As for al-‘Arjī, he describes his beloved woman to be pure and honest like her ancestors who were decent too.

زهراء يسمو العلاء بها
ورثت عجائزها العفاف وما
آباءها وعقائلُ زُهرُ
قدمن من خيرٍ له ذِكْرُ¹¹²

A bright-faced woman who glorifies glory
Because of her glorified fathers and glorified mothers
she has inherited modesty from her grandmothers
And every famous good deed they did

In the following verse ‘Ubaydullāh ibn Qays al- Ruqyāt describes his beloved woman as being a pearl that has not been touched before:

درةٌ من عقائل البحر لم تنلها مثاقبُ اللال¹¹³

She is a unique sea pearl
Never touched by a pearl drill

9.2 Modesty and Coquetry الحياء والدلال

Arabs also praise modest women because they believe that this grants women an aspect of beauty they like. Poets have been used to involve this trait with the purity that reveals the femininity of a woman.¹¹⁴ Hijāzi poets have praised women’s modesty a lot in their poetry saying that a free woman tries always to be pure. ‘Umar says:

ودعتُ حوراء أنسة
حرة من شأنها الخفرُ*¹¹⁵

I bid farewell to a bright-eyed woman
She is free and loyalty is her quality

In the following line, ‘Umar mixes between physical beauty and modesty.

قد فزَنَ بالحسن والجمالِ معاً
وفزَنَ رسلاً بالذل والخفر¹¹⁶

They gained beauty and charm together
And they gained modesty and coquetry too

¹¹¹ ‘Umar ibn ‘Abī Rabī‘a Dīwān , 193.

¹¹² Al-‘Arjī Dīwān , 45.

¹¹³ ‘Ubaydullāh ibn Qays al- Ruqyāt Dīwān , 112.

¹¹⁴ *al-Ghazal fi al-‘Aṣr al- Jāhilī* , 84.

¹¹⁵ ‘Umar ibn ‘Abī Rabī‘a Dīwān , 153.

*الخفر, al-khfri= to be shy, confused (maid) (Hava, 1988, 169). (Ibn Manzūr. *Lisān al-‘Arab*. 1990,1210). Means shy and poets describes good woman that she is shy to indicate her virtue.

¹¹⁶ ‘Umar ibn ‘Abī Rabī‘a Dīwān , 137.

In another verse, 'Umar says that his beloved is surrounded by other women and she cannot look at him because of her shyness:

يطفن بها مثل الدمى بين سافر الينا ومستحي رأنا فصارف¹¹⁷

Holding her up like a doll among them
Shying, she saw us and left

'Umar also considers shyness and reluctance as good traits that increase a woman's stature and make her favourable.

تبدي مواعيدَ جمَّة وتظنُّ عند ثوابها
تعطي قليلاً نذراً اذا سُئلت والبخلُ فيها سجيةً خلق¹¹⁸

She promises a lot
But rarely keeps them
She gives little when she is asked,
And miserliness is her inherent quality

In the following line, al-'Aḥwaṣ informs his beloved woman of his longing and love, but she answers with repulse:

أبى قلبها إلا بعبادا وقسوةً ومال اليها ودُّ قلبك اجمع¹¹⁹

Her heart could not be freed from cruelty and separation
Yet my heart desired her even more

In another instance, al-'Aḥwaṣ loves his beloved woman's coquetry and beseeches her to exchange love with him:

لاتصرفني عني دلالك انه حسنٌ لدي وان بخلتِ جميل¹²⁰

Do not deprive me of your coquetry
Even if you give so little it will be so nice

In the following line, 'Umar describes his beloved woman's coquetry that charms him:

وكم وكم من دلال قد شغفت به منكم متى يره ذو العقل يفتنن¹²¹

How much I became fond of your coquetry
Which charms any reasonable man

In another instance, 'Umar describes how his beloved woman is always missing her appointments:

والذي جرب المواعيد قد يعلمُ منها ان لن تنيل بجود¹²²

When one experiences her promises
Will surely know that she keeps none

¹¹⁷ 'Umar ibn 'Abī Rabī'a Dīwān , 389.

¹¹⁸ *Ibid.*,375.

¹¹⁹ Shi'r al-'Aḥwaṣ ibn Muḥammad al-'Nṣārī, 115.

¹²⁰ *Ibid.*,164.

¹²¹ 'Umar ibn 'Abī Rabī'a Dīwān , 276.

¹²² *Ibid.*,321.

‘Umar also speaks of his beloved woman's reluctance in love by saying:

تدنو فتمطمعُ ثم تمنعُ بذلها نفسُ أبت بالجود أن تتحللا¹²³

She pretends, wishes, and refrains
She does not want to be generous

Al-‘Arjī describes his beloved woman who shyly looks at him and never uncovers her face:

رخصُ غضيض الطرفِ لا تكشف عنه الحجب¹²⁴

A veil revealing her eyes
Could not be uncovered

In another instance, al-‘Arjī describes her as being wealthy and beautiful:

مليحة الدل كالمهابة لها لون جلاه النعيم فالكلل¹²⁵

Her pretty coquetry makes her looks like a deer
Beautified with luxury and grace

‘Ubaydullāh ibn Qays al-Ruqyāt praises his beloved woman for her coquetry, reluctance and promise-breaking:

حبذا الدلالُ والغنجُ* والتي في طرفها دعجُ
التي ان حدثت كذبت والتي في وصلها خلج¹²⁶

How lovely are her coquettish ways
Her eyes are so black
She utters nothing but lies
And she keeps no promise

Evidently, for Hījāzi poets inner beauty means modesty and coquetry. Poets desire to be the first in the lives of their beloved women. They also do not prefer easy women. They prefer reluctant and difficult women because this intensify their feelings and longings for them.

¹²³ ‘Umar ibn ‘Abī Rabī‘a Dīwān , 347.

¹²⁴ Al-‘Arjī Dīwān , 101.

¹²⁵ *Ibid.*,64.

¹²⁶ ‘Ubaydullāh ibn Qays al-Ruqyāt Dīwān, 163.

*غنج,ghanj= To spoil, to fondle (a child). Flirtation. Coquetry.Grimace, simper (Hava, 1988, 529). It is kind of coquetry that woman draws attention of men.

10. Conclusion

Ghazal is not the creation of the Umayyad period in the history of Arab Literature; its history dates back to the Pre-Islamic and Islamic periods. These two periods introduced the first seeds of ghazal. However, ghazal arose and took shape and a new prominence as a historical-artistic phenomenon in the Umayyad period. The images employed by the poet of this period in their representations of women, their sources, and their patterns are similar to the images employed by poets of the Pre-Islamic and Islamic periods. They are all traditional both in form and technique. Hijāzi poets used their five senses to depict what they felt was belonging to their beloved women. Every sense is meant to describe one aspect of the physical beauty of the woman. The woman is seen as nothing but a source of gratification for the desires of the poet.

Through the thorough thematic analysis of the selected poems, women appear to show the following qualities: white face like the moon, bright face like the sun, white like silver, sweet saliva like wine, lean body like a young branch tree, and a waddling walk. They are also shown to be wealthy and served by many maids, which gives them the time to take very good care of themselves.

Some of the poets chosen for the study have stuck to certain poetic image patterns, like the spiritual images and the psychological patterns represented by sensual images (visual, auditory, gustatory, olfactory, and sensory). Nonetheless, the selected poets are found out to use the sensual far more than the spiritual because the emotional experiences that require them to exhibit their psychological suffering sensually are readily available to their readers and perceived perceptions are easier to receive than the mental ones.

Furthermore, Hijāzi poets are found to be less “lewd” than the Pre-Islamic ones. The imagery they employ is just an artistic function used to convey a certain state of mind. Indeed, images are mainly representations of the poet's imagination; they do not necessarily correlate with reality. Moreover, a prominent cultural aspect of the Umayyad period is the relaxed relation between men and women. The selected poems have shown a certain kind of freedom in their meetings. Still, women's purity, modesty, and shyness are traditional images that mark the values of Arab society. The selected poems are found out to eulogize these traits in women.

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