

Original Research Article

## Arabic-Persian Motifs of 'Udhri Love in the Georgian Romantic Poem of "The Man in the Panther's Skin"

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### ABSTRACT

"The Man in the Panther's Skin" is the masterpiece of Shota Rustaveli (c. 1160—after c. 1220), the greatest Georgian Christian poet, who has been translated into nearly 45 languages in the world so far. In this article we are going to study the Motifs of 'Udhri Love (AR: al-ḥubb al-'udhrī) in Rustaveli's book. The Ghazal (ode) of Udhri is a literary product of the Islamic-Arab community in which love derives its principles from religion of Islam and the like. In fact, during the era of the Umayyad caliphate (661-750 BCE) was born 'Udhri as a new kind of ode in the Arabic poetry in the Arabian Peninsula and has made its way into other lands, including Iran, and this kind of love poem penetrated through Iran into Rustaveli's poetry. 'Udhri poem was narration of true, intense and chaste love between lover and a beloved far from sensuality, debauchery and lechery. Therefore, their lifestyles were very similar to mystic. The main purpose of this study is to find out the extent to which Rustaveli was influenced by 'Udhri poem. The research method in this article is to compare the specific and objective features which inferred from the Arabic-Persian 'Udhri literature with the narrative in the Rustaveli's work. This does not mean, of course, that we will examine all the 'Udhri poetry works written before Rustaveli's book in the world; rather, we mean matching the specific Motifs of Arabic-Farsi works with the Rustaveli's poem. The results of this study show that there is a complete similarity between the motifs in the poems of Rustaveli's work and the motifs of the 'Udhri poets in all its components. This study also confirms that if we omit some details of the story in Rustaveli's book, we will find that Rustaveli was thoroughly familiar with Islamic 'Udhri literature and implemented it in his book "The Man in the Panther's Skin".

### Introduction

'Udhri love or immaculate earthy love is the highest and most transcendent type of virtual love, or the love between persons of the opposite gender and the evolved form of Platonic love, but it is fundamentally different from Platonic love. 'Udhri love is the opposite of erotic love. Erotic love is a type of a poem in Arabic-Persian literature, which sexual pleasure is one of its main elements, and usually leads to wedlock or the gratification and fruition of the lover and his beloved. The story of "Khosrow and Shirin" written by the Persian poet Nizami Ganjavi (1141–1209) and "Hasht-Bihisht" (or "The Eight Paradises") written by Amir Khusrow Dehlavi around 1302 AD, are famous Iranian poem book about Erotic love. The subject of Hasht-Bihisht is about septet loves of Bahram V, king of Sasanian Empire (224-651 AD). But in perfectionist 'Udhri love, there was no physical pleasure (physical intimacy), therefore chastity, virtue and failed love and death or the desire to die and wedlock in afterlife ('Ākhirah) were the main characteristics of the lovers (Hilal, 2014, p.29-52). This love is believed to be attributed to

the "Benou- Azra" tribe, whose people were known for their delicate feeling and live probably in deserts of Arabia, who, "when loving, die," became known in European literature through Stendhal's treatise *De l'amour* (1822) and inspired the Romantics" (Greenberg, 2008, p.514). Henry Corbin (1973) considers the Benou- Azra tribe to be a legendary tribe (p.249). However, it is worth mentioning that, all main Courtly love features in European literature are found in the Arab tradition of 'Udhri love which imported from Muslim Spain into southern France by musicians or singers, captives or slaves and etc. This kind of love acquired a profound significance in Europe than it ever possessed among the Arabs (Gerli, 2013, p.269).

The *Man in the Panther's Skin* is an epic tale drawn from Iranian love stories. This book was written by Rustaveli (1912) probably between the years of 1196-1207 and dedicated to King T'hamara (p.1). In his book introduction, Rustaveli explicitly mentions that this love tale is taken from Iranian stories: "This Persian tale, now done into Georgian has hitherto been like a pearl of great price cast in play from hand to hand; now I have found it and mounted it in a setting of verse" (p. 3).

The subject of Rustaveli's book is about the adventures of the Arab nobleman Avt'handil and his friend Tariel. Avt'handil has a ladylove named T'hinat'hin, the daughter of an Arab ruler whose father has just given her the throne. T'hinat'hin sends him on a quest to find an elusive and mysterious knight wearing panther skin. Avt'handil finds the knight and discovers that he is a heroic lover named Tariel. Tariel is a prince and brave commander of the Indian Corps, a lover who is saddened by the loss of Nestan-Daredjan, the daughter of the Indian king and his ladylove. Avt'handil accompanies his friend to find Nestan-Daredjan who has been imprisoned by a villain in an impenetrable castle. Eventually, Tariel and Avt'handil succeed in releasing Nestan-Daredjan. These two mutual love stories end with Avt'handil's marriage to Tinatin and Tariel to Nestan-Daredjan. Rustaveli gives the amorous characters of her book the heroic features and elaborates on the heroism and ways of fighting the heroes of the story.

The main question of the present study is: In what genre of different types of Oriental love stories can Rustaveli's work be categorized? In response to this question, the hypothesis raised is that all the motifs, signs, and patterns of 'Udhri Love stories found in Arabic and Persian literature have been fully expressed in both Rustaveli's personal beliefs and his poems.

As for the literature review and necessity of this research, it should be noted that although many articles have been written in various languages around the world about the Rustaveli's poems, but the author of this article has not found any research about this subject. So, research vacancy is clearly visible. The purpose of this study is to present a new literary perspective on Rustaveli's masterpiece.

The study adopts both the analytical method and comparative approach. Marjory Scott Wardrop English translation of Rustaveli's work has also been used as a major source of research.

All Arabic-Farsi 'Udhri Love poems follow a certain sextet (or nonet and more) pattern, beginning with the Motif of "beginning of love from childhood" and ending with Motif of "death of lovers". In the following sections, we will follow the same sextet model in the "The Man in the Panther's Skin" Book, as follows:

#### **The gradual rise of love from childhood and the belief in fatalism**

In all Arabic-Persian 'Udhri love stories, chaste and innocent love exist in the nature of lovers before the birth, and will continue in the afterlife following the death of lovers. For example, in the Persian 'Udhri love story of "Layla and Majnun", Qays (or Majnun) is a newborn has been crying for love since the birth time. He is crying and will not calm down until embraces him a fair and beautiful woman. It seems that the fire of love is eternally with him. From the lovers' point of view, this dominance and reign of love on lovers is a kind of destiny and the lovers have no authority in this fatalism. Therefore, the common element in most Iranian-Arabic 'Udhri love stories is that the beginnings of simple love of two lover is in childhoods, done in school or in a clan environment and etc. without eroticism. Over time, this love goes its way with the same purity and sincerity, except that as we go along, love intensifies, and the story reaches a point where lovers are willing to sacrifice their lives for love.

The same can be clearly seen in Rustaveli's love story. When Tariel narrating her childhood memories for Avt'handil and Asmat'h, while talking about how Nestan-Daredjan was born, he describes his intense love for her as follows: "I was five years old when the queen became with child." When he had said this the youth sighed, and weeping said: "She bare a

daughter." He was like to faint; Asmat'h sprinkled water on his breast. He said: "She for whom these flames now burn me was like the sun even then. The tongue with which I now speak cannot utter the praise of her" (Rustaveli, 1912, p.51).

While still recounting his memories at the age of twelve, Tariel still has romantic descriptions of his lover: "That maiden was called by the name Nestan-Daredjan. When she was seven years old she was a gentle and wise maid, moonlike, not equalled by the sun in beauty; from her how can the heart bear separation (even if it were) adamant or forged (steel)? "(Rustaveli, 1912, pp.51-52).

The beginnings of love from childhood testify that, like Arab-Persian 'Udhri love stories, fatalism is something that will overshadow all of Rustavelli's love story. The word "fate" has been used more than Sixty times in the poems of Rustaveli. In some parts of Avt'handil's prayer in the mosque, read as follows: "God, God, I beseech Thee, who govern'st the deeps and heights; Thou didst create love, Thou hast decreed its law; Fate has sundered me from mine excellent sun; uproot not the love sowed by her for me" (Rustaveli, 1912, p.126). This sentences of Rustaveli (1912) clearly implies fatalism in love. When Avt'handil is far from Tinatin, he murmur to himself: "I am far from thee; alas! The falseness of cursed Fate!" ( p.161). Nestan-Daredjan also complains about her destiny in the way of love: "Luckless Fate hath ever been a doer of ill upon me" (p.187). Other sentences of the lovers and beloved characters in the poems of Rustaveli like: "What a murderous fate have I!"(p.189), "why didst Thou lure me on to such a fate?"(pp.134-135)", why bring this fate upon me? (p.135)", "since I am thus doomed by Fate" (p.134)", all implies the domination of fate over the work of lovers.

### **'Udhri love, far from eroticism**

The noteworthy characteristic of all Arabic-Farsi 'Udhri love stories is that they are far from sexuality, and we never hear a light and Immorality description from the lovers. It is a heavenly love in which the lover wants the beloved only for the category of love not for his body or pulchritude. It should be noted that in Islamic sharia law, any contact (kissing and etc.) with an alien or "Non-Mahram" woman before marriage is a sin and haram (illegal in Islam). Therefore, the behavior of love story characters in Islamic literature is, to some extent, consistent with Islamic law.

Rustaveli (1912) in his book introduction divides the deceivers of love into two categories: true and lust or pure and impure:" Love is tender, a thing hard to be known. True love is something apart from lust, and cannot be likened thereto; it is one thing; lust is quite another thing, and between them lies a broad boundary; in no way do they mingle hear my saying!. The lover must be constant, not lewd, impure and faithless" (p.2). Rustaveli in the following of his book introduction, writes that he hates lust lovers: "I hate heartless love embracing, kissing, noisy bussing" (p.2). According to this Georgian poet, although he will talk about earthly love in his book, but its essence is heavenly: "I speak of the highest love divine in its kind. It is difficult to discourse thereon, ill to tell forth with tongues. It is heavenly, upraising the soul on pinions" (p.5). Each of the words of the book introduction indicates that Rustaveli is well acquainted with the concepts of 'Udhri love in Arabic-Persian literature. In the whole story of Rustaveli, there is no mention of lust in any of the secret meetings of the lovers or even of the lover's nightly talk with the beloved. This nighttime meeting is private and lasts until cockcrow.

### **Revealing the secret of love despite the lovers trying to hide it**

The lover's attempt to conceal the secret of love but it's revealing because of the loving passion, is another characteristic of 'Udhri love in Arabic-Persian literature. The concealment of love was because the revelation of the mystery was a major disgrace in the Arab-Islamic culture. Therefore, such people were considered as immodest or shameless persons. Prudency or modesty in love also included covering the entire body (veil/ hijab) of the beloved. But the dynamics of true love are in conflict with the concealment of the romantic situation of lovers. (Sattari, 1975, p. 87). Some Iranian poets highlight the dynamics of love and likens it to the "resurrection", a resurrection that cannot be kept secret. In Rustaveli's (1912) poems too, we find that when Tinatin's aunt (Davar) realizes her love for Tariel, she becomes very angry and uses very ugly words about her:" Harlot, thou harlot" (p.89). Davar spoke words such as other people had never heard.

It is worth remembering that neither Majnun nor Layla- in the most famous 'Udhri love story in Arabic-Persian literature - don't ever revealed the secret of their love; rather, their facial expression, affection, heart break and etc. reveal their love, and this is the story of all 'Udhri lovers. But the question that arises here is why secrecy is very important in 'Udhri love? Earlier it was said that part of this issue is related to Islamic culture. In a hadith/Hadith attributed to the Prophet of Islam (pbuh) -known as the "Hadith of Love"- there is a strong emphasis on secrecy in love. The hadith mentioned is as follows: "Whoever falls passionately in love, but keeps chaste and hides love, will die as a martyr."(Ibin Dawud al-Zahiri, 1986, p. 117; Al-Khatib al-Baghdadi, 1997, p.475; Ibn Hibban, 2000, p.352; Ibn al-Jawzi, 1998, p.329). In a similar hadith, in addition to

secrecy, patience in love is also recommended (Al-Khatib al-Baghdadi, 1997, p.330; Ibn Abi'l-Hadid, 1967, p.232). Advising lovers to be patient can also be seen in various parts of Rustaveli's book. According to Rustaveli (1912), fountainhead of wisdom is Patience (p.112).

In the introduction to his book, Rustaveli (1912) places great emphasis on secrecy in love. According to him, the lover should bury the secret of love in his heart so that the stain of shame will not reach his beloved:" He must betray his secret to none he must not basely groan and put his beloved to shame; in nought should he manifest his love, nowhere must he reveal it; for her sake he looks upon sorrow as joy, for her sake he would willingly be burned (or? willingly burns [with love]). How can the sane trust him who noises his love abroad, and what shall it profit to do this? He makes her suffer, and he himself suffers. How should he glorify her if he shame her with words? What a chance if one hurt not his beloved's heart!"(p.3).

Rustaveli (1912) write that, when Tariel becomes very ill from the severity of Nestan's love and falls ill, he is worried that the secret of his love will be revealed. Therefore, he prays as follows:"God! Abandon me not, hearken to my supplication, give me strength to endure that I may rise a little; to stay here will reveal my secret" (p.55). According to Rustaveli, in the first romantic meeting, Nestan-Daredjan does not say anything to Tariel out of shame. On his return to his beloved, her servant [Asmat'h] conveys Tariel and explains to him that Nestan's behavior was due to self-possession:" She is ashamed to speak; therefore she behaves with dignity"(p.62). In fact, Rustaveli speaks of a traditional society in which the girl's frivolous behavior or girl's restlessness to talk to a lover is not acceptable and modesty is a valuable thing. Anyway, in the next parts of the story, the lover and the beloved start talking or writing letters together.

However, as mentioned, no love is hidden from the public. The secret of Nestan-Daredjan and Tariel's love to each other is revealed not in childhood but in adulthood. This happens when Nestan's father wants his daughter to marry "Khvarazmsha", but this person-who is a rival of Tariel's love-, is assassinated by Tariel in the middle of the road and before reaching the land of the Indians, with Nestan's permission. With the death of Khvarazmsha, the King of India finds out for some reason that Tariel and his daughter are in love:" The king said: "I know, I know, too well I understand ; he loved my daughter, he shed blood in the fields, and when they saw each other they could not refrain from gazing".(Rustaveli, 1912, p.88). The king's reaction to this adventure is very furious. The king blames his sister Davar for failing to care and nurture of his daughter well:" Now, by my head! I will slay her who is called my sister; I told her God's, she has caught her in the devil's net."(Rustaveli, 1912, p.88). Here love is linked to a lack of piety and proper upbringing. Such reactions- Severe or mild - are seen in all love stories in Arabic-Persian literature.

#### **Deterrents, obstacles and Supporters:**

In all Arabic-Persian 'Udhri love stories, there are always obstacles lay in ambush in the way of two lovers and trying to cut their heavenly bond. For example, in the Persian Udhri love story of Layla and Majnun, the biggest obstacle is Layla's ruthless and unkind father. From the very beginning of the narration, her father opposes the marriage of the two lovers, calling Majnun madman, and thus showing his prejudice.

In the story of Rustaveli (1912), we also face many obstacles, but the most important obstacle in the way of Tariel and Nestan-Daredjan's love, which separates them for several years, is after the killing of Khvarazmsha by Tariel. According to the Nestan-Daredjan's father, if his sister did not fail to good tutelage and refine his daughter, the love story of his daughter would not have happened. So the king decides to punish his sister. Davar considers his brother's anger to be right and blames himself for the murder of Khvarazmsha and the love story of Nestan. She swears to separate the lovers. Without any informing the king, Davar transports Nestan to the other side of the seas by his servants and hides her so that no one will know his fate: "When Davar was sated with beating and bruising, two slaves with Kadj-like faces came forth; they brought a litter, they spoke rudely to her, they put that sun inside, thus was she made prisoner. They passed the windows towards the sea; immediately she was out of sight" (p.89). The two servants manage to steal and take her to distant lands. As a result, Tariel is deprived of his beloved visit and is displaced like a madman in the desert.

In all Arabic-Persian 'Udhri love stories, there are always helpers who are with the heroes of this love poems, and of course, considering the course of events and the end of the story, the number of these helpers should be few. For example, Majnun's father is his constant helper in the way of his son love. In 'Udhri love stories, the reasons for this help are mostly due to compassion or showing pity for lovers and finding a solution to improve the bad mood of this love heroes. In part of his book, Rustaveli (1912) exaggerately writes:" a lover is pitied even by his foes' (P.41). Dozens of sentences with sympathetic themes

such as" it is fitting to pity the lover" (P.40), "lover pities lover" (p.48) and etc. indicate that, in Rustaveli's view, the lover and the beloved need help to ease the hardships of love. Therefore, Supporters are also seen in the story of Rustaveli. The kind and continuous and constant helper of Tariel and Nestan is a woman named Asmat'h. Like the Arabic-Persian love stories, there are physicians who try to help the lover or the beloved; in the love story of Rustaveli, there are such physicians. But in the story of Rustaveli (1912), these physicians are unable to diagnose the cause of the lovers' illness and do not know that Tariel has fallen in love. Therefore, they cannot help at all:" They (the physicians) could do nothing for me" (p.57). Apart from Asmat'h, the second person who try to help Tariel find his ladylove, is a courageous and chivalrous Avt'handil. The third helper is "Fereydoun", the ruler of the land of "Mulghazanari". This person provides have very useful clues about Nestan. The fourth person is a woman named "P'hatman Khat'hun", who lives in a port or town called "Gulansharo". She is the last important in a chain of events for finding Tariel's lost beloved. Eventually, with their help, the lover manages to find his lost ladylove and marry her.

### **Madman lover, run away from people and unsociable**

Madness of lovers, is one of the main components of 'Udhri love (Khairallah, 1980, pp.82-93; Kahaleh, 1984, pp.308-317). Madness is the result of obstacles to marriage and the lover's separation from the beloved. This feature is quite tangible in dozens of "Majnun and Layla" 'Udhri poems in Arabic and Persian literature. Majnun is the title of a boy- his real name is Qais Ibn Al-Mulawwah- who falls in love with a girl named Layla. The term of "Majnun" in Arabic language, means "madman". But Leila's girlish name, means "night" and apparently has nothing to do with madness. Rustaveli (1912) -although he lives in Georgia- but is well acquainted with the so-called Majnun and its Arabic meaning: "In the Arabic tongue they call the lover "madman," because by non-fruition he loses his wits" (pp.5-6). This sentence is sufficient to prove the hypothesis of our article alone, although we have given various reasons for proving that Rustaveli's work is a 'Udhri love. In fact, Madness is a concept that, in addition to literature, is rooted in philosophy. In ancient Greece, madness was described as a divine gift:" but in fact the best things we have come from madness, when it is given as a gift of the god" (Plato, 2006, p.108). Therefore, in 'Udhri love, Majnun -or people like him- is not only not crazy, but is a wise lover who has accepted the gift of love with depth.

The word "jinn" it is also latent in Majnun's name (Majnun=ma+jinn+un). Therefore, Majnun is a Person who possessed with a Jinn or haunted. Rustaveli (1912) also was well acquainted with this meaning of the Majnun's name. At the beginning of his love, Tariel behaves like crazy. But others do not know that his pain is love. Therefore, they think that Tariel has been sickened or demonized: "All the muqris<sup>2</sup> and mullahs watched round me, in their hands they held the Koran, all of them read; they thought I was struck by the Adversary of mankind" (p.55). These sentences also are enough to prove that Rustaveli is completely acquainted with 'Udhri love stories.

Like Rustaveli's story, there are similar treatments for Majnun. Majnun's father decides to take his son to the sacred place named "Kaaba" to be healed Majnun's madness. He instructs his son to ask God to free him from this love. Therefore, in the eyes of ordinary people, Majnun is mentally sick and must be cured. But Majnun prays as soon as he reaches the Kaaba: God, increase Layla's love in me and such as that such, I will not forget him for a moment (Zaraget, 2001, p.58). In Rustaveli's (1912) poems, Tariel is also an example of a mad lover and he behaves like Majnun. Sentences like ""I am a lover, a madman to whom life is unbearable" (p.41), "Sometimes I leaped up like a madman, I uttered idle words" (p.55), and many similar sentences, quoted in all parts of the book from the tongue of a lovers, or the constant crying of lovers everywhere in the Epic Poem of "The Man in the Panther's Skin", represent the crazy behaviors of the lovers.

In Rustaveli's (1912) poem, lovers wander between two states: They are either very cheerful or very sad and disturbed. When the lover is away from his beloved, he is not interested in meeting anyone, even his friends. He can't even sleep, in bed says delusions, has no appetite and likes to die. But when lover succeeds in seeing his ladylove, his life is full of happiness and he does not run away from others. It is as if his soul comes to life, when he meets his beloved and dies away from her. In part of Tariel's romantic letter to Nاستان, it is written: "with what service can I pay thee in exchange for life?"(p.78), or Rustaveli (1912) describes Tariel's happiness when he met his beloved, and his grief at the time of his separation: "The world was renewed to me, I had an abundance of joy; that light appearing in ether as sun seemed to be mine; now I am surprised that being separated from her I have (still) a heart like a steep rock" (p.65).

<sup>2</sup> . Muqri is an Arabic word, meaning Quran reciters or the Quran Educator.

With the disappearance of his ladylove, Tariel completely escapes from the people, and wanders in the deserts and live in a cave. According to Rustaveli (1912), demons used this cave as residence before: "he has for his house the abode of the Devils" (p.106). Here, the lifestyle of the lover is described as similar to the life of demons, not humans. Tariel's companions in the desert are wild animals. Of the human beings, only one or two character accompanies him during the wandering period. This person is Asmat'h, the damsel of Nestan, and with disappearing of her, she is with Tariel. In any case, this woman is sympathetic and helpful to Tariel. She is crying and laughing with Tariel's laugh and cry. In one part of the Rustaveli's (1912) story, Asmat'h blames Ahmed because of his lifestyle: "The maiden's tears sprang forth a hundredfold, ten thousandfold more. She said: " Thou roamest alone with wild beasts in the deep forest, thou approachest no man for converse and entertainment; thou canst not help her thus; why dost thou waste thy days in vain?"(p.44).

In Arabic and Persian 'Udhri love stories, lovers wander in the desert after a while and live with wild animals. This is the destiny of all 'Udhri lovers. As in Arabic and Persian 'Udhri love stories, the deer is a symbol of beloved for Majnun in desert; in Rustaveli's love story, panther is a symbol of ladylove and lion is symbol of lover for Tariel who live in the desert. In part of his book, Rustaveli (1912) narrates from Tariel's tongue: "I came up the hill, the lion and panther came walking together; they were to me like a picture of lovers" (p.142). Then we read that he likes to hug the panther: "I wished to kiss it for the sake of her for whom hot fires burn me" (p.142)

### **Death of 'Udhri lovers**

The last and most obvious feature of this 'Udhri love is that the poets of this genre, pursued a failed love and preferred death to physical wedlock in this earthly world and generally die of grief over love (Masudi, 2010, pp. 285-287). Therefore, in Arabic and Persian literature such love always leads to the death of the lover and the beloved, but the lovers were pleased with this kind of death, because they have maintained their love in the highest degree of chastity. This type of death is considered martyrdom in the Arabic-Persian love literature, based on the famous "hadith of love", which was mentioned above. Because, they are dead without any sin and impure.

Unlike most love stories, where the lover and the beloved die, we do not see the death of the lover and the beloved in Rustaveli's book. Of course, this does not mean that lovers in Rustaveli's (1912) story are not interested in death in the way of love. This sentence, which will now be said by one of the book's lover characters, has given the book of the Georgian Christian poet a completely 'Udhri theme: "Dying, for her I pray; never shall I entreat (her) with my tongue. Lovers here parted, there indeed may we be united, there again see each other, again find some joy. Come, friends, bury me, cast clods upon me!"(p.138). This sentence shows that the lover in this story- Like 'Udhri lovers in the literature of other countries- wishes to die and marry her earthly beloved in the Hereafter.

Rustaveli's Sentences (1912) such as "death for the beloved is fitting" (p.24)," he himself seeks death, he shuns it not" (p.41)," My joy is death" (p.44)," As for me, death has forgotten me" (p.46)," "I am suitor for death" (p.101)," Better a glorious death than shameful life!"(p.121)," death has forgotten me, behold the deed of Fate!"(p.133), "I should die a double death" (p.205)," If my life was bitter, let my death be sweet!"(p.208), "death is no longer grievous to me"(P.208)," and many other phrases that the lover and the beloved have said while avoiding each other, and can be seen everywhere in Rustaveli's book, are very similar to the sentences and phrases of 'Udhri books in Persian and Arabic literature.

### **The first and most influential works in the 'Udhri literature**

The first poet in the Arab world was a man named "Urwa ibn Hizam" (born 50 AH) who fell in love with "Afra bint Iqal (Ikāl/Aqqāl)". It is said that, Urwa and his ladylove Afra, "Jamil and his ladylove Buthayna", "Qays and his ladylove Lubna" are three couples of Arab lovers and beloved who belong to Benou-Azra or Beni'Udhra tribe (Krachkovskii, 1965, p.158ff). Urwa ibn Hizam was the most prominent symbolic figure for falling in love with pure and chaste love in the early centuries of Arabic poetry, but gradually the most famous poet "Nizami Ganjavi"(1141–1209) narrated the story of Layla and Majnun from Arabic narratives into Persian. It is noteworthy that, Nizami and Rustaveli lived in the same era. However, after a while, Majnun became the undisputed hero and perfect example of "chaste love" for centuries, and along with Urwa, he was recognized as one of the leaders of love with pure sentiments.

From the late twelfth century to the present day, more than a hundred poets, some of them Indians and Turks, have imitated all or some parts of Nizami Ganjavi's Farsi poems. Gradually, Layla and Majnun became two real representatives of such unhappy love (Zarrinkoob,1993, p.115).There are countless poems that have left narratives in the Islamic world in languages

such as Arabic, Persian, Turkish, Azeri, Kurdish and etc. with the themes of 'Udhri love; But in this article, we are going to compare motifs of two of them - one in Arabic and the other in Farsi are very prominent – with Rustaveli's book according to the table below. The model seen in this table (cf.:Shasti, Chegini & Shafaei, 2019, pp.111-113) can be seen in almost all similar literary works about 'Udhri love:

Number of Motifs	Motifs	Urwa and Afra[in Arabic]	Layla and Majnun[in Farsi]	The Man in the Panther's Skin
1	The gradual rise of love from childhood	They have always been together during their childhood, and since that time has been formed a lot of fondness between them.	They became acquainted during their childhood and at school (maktab in Farsi), and since that time has been formed a lot of fondness between them.	Tariel and Nestan have always been together during their childhood, and since that time has been formed a lot of fondness between them.
2	Fatalism	A mood of profound fatalism.	A mood of profound fatalism.	A mood of profound fatalism.
3	Revealing the secret of love	The beloved father realizes the feelings between the lover and the beloved.	Emotions between lover and beloved are first revealed in school, then in the tribe.	The beloved father realizes the feelings between the lover and the beloved.
4	An external inhibitor factor (Obstacles of marriage)	Poverty and misery of Urwa.	The opposition of the beloved father under the pretext of Qais's madness.	The disappearance of the beloved by his aunt (Davar).
5	The result of courting	At first, the beloved family did not agree.	The beloved family did not agree.	Courtship and marriage took place after the beloved was found.
6	Supporter and helper	Iqal, Urwa's uncl.	1- a chivalrous warrior named Nofel as Majnun's helper. 2- A wise physician, as Layla's helper.	1- Asmat'h, as constant helper of lover and beloved. 2- A chivalrous warrior named Avt'handil, as Tariel's helper. 3- A woman named P'hatman, as Nestan's helper.
7	An internal factor or ladylove's marriage to another	Forced marriage of ladylove with another man.	Forced marriage of a ladylove with another man.	Mandatory engagement of the beloved with another man.
8	Lover's father	Urwa has been an orphan.	His father was the head of the Banu 'Amir tribe.	Tariel has been an orphan but his father formerly was the king.
9	Lover's travel	Lover's Travel into Yemen, Levant, Ray	Lover's Travel into Mecca (Arabia)	Tariel's Travel into Mulghazanzari, Arabia, Kadjet'hi
10	The category of chastity and patience	The basis of the story is chastity and patience.	The basis of the story is chastity and patience.	The basis of the story is chastity and patience.
11	Death of lover or her ladylove	The death of Urwa among her tribe from the grief of love, the return of Afra	First, Layla's death during the fall season, Majnun's knowledge of	The eternal desire for death, but the Wedding of lover and her

		from the Levant and lamentation and mourning over Urwa's grave and her death at that moment.	her beloved's death, and his lamentation and mourning over Layla's grave and his death at that moment.	ladylove.
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## Conclusion

Rustaveli's narrative, like most of the world's 'Udhri romantic narratives, has a definite course and flow. In other words, like any other romantic stories, it starts from a certain place and ends in a certain place. The most important feature of Rustaveli's story is the repetition of the subject of his love story. This repetition of Rustaveli's narrative means that what we read in his story is repeated in the other 'Udhri love stories we have already read, and the atmospheres and characters of the story are familiar to us. This repetition of the subject does not mean diminishing the value of Rustaveli's world masterpiece; but it must be said that all the 'Udhri romantic narratives in the world have -more or less-characteristic of the repetition of the subject of the narrative. Iranian 'Udhri love stories are a repetition of Arabic love stories, but Nezami Ganjavi and other Persian-speaking poets, due to their extraordinary skill, have succeeded in making 'Udhri love even more prominent than the original Arabic narrative. Despite its repetitive nature, Rustaveli's narrative has gained worldwide fame due to his rich literary skills and extraordinary creativity.

In Rustaveli's narrative, as in any other narratives, we encounter a kind of transposition. In other words, Rustaveli has sometimes shifted events and thus made new combinations in his story or changed the course of time and place of events. In other words, Rustaveli has sometimes shifted events and thus made new combinations in his story or changed the course of time and place of events. Of course, this Christian poet, by putting transformations together, has not tried to present events in such a way as to direct the thoughts of his audience in a certain direction, because despite the fact that Rustaveli is a Christian, the ideological space of his story, is a completely Islamic space. The characters in Rustaveli's story have Arabic or Iranian names. Their beliefs and behaviors are completely Islamic. Therefore, despite the changes it has made in its narrative, Rustaveli has not changed much in the Islamic atmosphere of the story.

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