



INCLUSION OF HISTORICAL FIGURES BY BLIND POETS IN ANDALUSIAN LITERATURE

Husam Mahmoud Jasim¹, Prof. Dr. Sadiq Batal Hurrani¹

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Abstract

Blind poets in Andalusian literature rely on Arab heritage in drawing their poetic images. They see Arab history as a prominent element in their poetic experience and of great significance and worthwhile. They call upon historical, Islamic, political, literary, and artistic figures, as these figures have a greater presence than others. Perhaps they do so because they see these figures, including pre-Islamic figures, as the origin of the moral values and noble qualities brought by Islam, which they called for and established. Therefore, they tend to draw from the source, as they imagine it to have a greater presence in the reader's mind. This does not diminish the religious character that also originated from these figures, which embodies the highest levels of morality and the best qualities. There are figures that have gained significant attention and distinction in Arabic poetry from pre-Islamic times until today. We notice that blind poets have drawn inspiration from these positive and negative figures, which contain various interpretations that the poet invests in expressing some experimental aspects and their position, to gain a kind of completeness and inclusiveness, and to add to it that historical and cultural dimension that gives it a color of majesty and antiquity (1). The feeling of poets, including the blind, of the importance of employing historical figures is such that we can hardly find a collection of Arabic poetry without a historical, Islamic, or other figure. Therefore, these poets began to draw on this heritage and employ it in their poetic experience. They sought to evoke its dimensions, advantages, and implications in an intelligent way that ensures its permanence and continuity, as well as a connection with the reader who, in turn, tries to seek the elements of that character. For this reason, they resorted to transferring the historical figure from its old reality to the new world of creativity. The creativity of the product in its way of presenting the text and employing it in a way of analysis and understanding of the text according to its cognitive inventory of that character, gives the reader multiple implications and dimensions. This is because "historical figures are not just transient cosmic phenomena that end with the end of their real existence, but they also have their comprehensive and renewable significance – throughout history – in other forms and formats."(2)

¹University of Anbar college of Arts.

Firstly: inclusion Islamic characters:

Blind poets in Andalusia sought inspiration from historical Islamic figures and added them to their poetic discourse. These figures carried dimensions and connotations ranging from ideal values and symbols of courage, justice, generosity, faith, truth, and wisdom, to negative qualities of ugliness and vice such as lying, evil, deceit, hypocrisy, and hostility towards Islam. Some poets also used these figures to offer advice and admonition to previous nations. They drew from Islamic figures by mentioning their names, titles, or qualities they possessed. These figures enriched their poetic texts and gave them great richness and coherence by adding them and blending their features and symbols into poetic words and structures. For example, Abul Hasan Al-Husri (d. 488 AH) used the figures of Prophet Jacob and his son Joseph (peace be upon them) when he lost his son Abdul Ghani. He compared his situation to theirs, having certainty that his son would not return. He said: "Joseph was tested to rule Egypt. And Jacob was healed after his grief."

Here, the poet rely on a poetic production by using a simile to make his image more coherent and expressive of the situation he was going through. He compared his son's situation to that of Prophet Jacob's son, which was a similar and appropriate situation. The connection between these two situations is based on faith in Allah Almighty. Al-Husri used the situation of Prophet Joseph and added it to the situation of Abdul Ghani to show the symbol of beauty and steadfastness that his brothers saw in Joseph's similar situation to his son, who was beautiful and patient with illness. This represents the poet's psychological reaction to the tragedy of loss that formed a large part of his life. In another example, Al-Husri presents an ideal model in comparing his situation to that of the Prophet Job (peace be upon him), who is a symbol and example of patience and steadfastness in the face of affliction. When he spoke of himself in the face of tragedy and the departure of his son, who was the most beloved of his four children, he said:

"Job had patience with what afflicted him And even Joseph changed his beauty."

This verse shows us the stylistic context that the poet used when making a comparative simile between the past and the present. He compared Abdul Ghani's patience with illness and steadfastness to that of Prophet Job (peace be upon him), who was tested with affliction.

The poet borrowed the story of Job (peace be upon him) and added aesthetic dimensions to the poetic text that were suitable for the exclusive situation at that time. If we look at Al-Tutili (d. 525 AH) and his poem that incites the people of Seville against an oppressive ruler by saying

"If you can get a chance with them, don't miss out on the opportunity to be with Khalid forever (6)"

the poet was inspired by the character of Khalid bin Al-Walid in his poetic verse, with all the connotations of bravery that this character carries, using the conditional style by saying "and if you have the opportunity" to show how Khalid bin Al-Walid was able to overcome injustice during his rule. The poet evokes this character to reinforce his poetic purpose on the one hand, and on the other hand, to convey the idea to the recipient, which is the unjust oppression that befell Seville from the tyrannical ruler. In his elegy for a woman, the poet also summons an Islamic figure, Imam Ali bin Abi Talib (may Allah be pleased with him),

by saying "from the simple" (7) "Every warrior, even if his safety is prolonged, do not be deceived by victory. This is my situation, to the wonder of time. He was not given tranquility until he grew old with sorrow."

Here, the poet speaks about the calamity of death and says that every person will inevitably die, which is a harsh reality for all of us, even those who win wars and gain spoils of war. He tells them not to rejoice in what they have gained because they are doomed to die. Then he gives an example of the equestrianism of the noble companion Ali bin Abi Talib (may Allah be pleased with him), who is considered a legendary, historical, and Islamic figure for his heroic deeds that are still remembered to this day. Despite all of this, he did not escape death, as he was killed in the famous treacherous incident. Here, the poet links the story of Ali (peace be upon him) with the women who died in Andalusia, to show that death does not spare anyone, not even a prophet, a companion, or an ordinary person, as everyone will eventually die and only Allah remains eternal. If we look at the poetry of Ibn Jabir Al-Andalusi, we notice that he summons Islamic figures, such as Hashim, in his verses when he visited the grave of Qus bin Sa'ida Al-Yadi with his companion Abu Ja'far (9), saying "from the long" (10)

"being generous and luxurious. From Dhuwaba Hashim say to the guests welcome and welcome . they show generosity towards the poor and needy , just as Ali did on the day of the Battle of. Welcome ." (11)

In these two verses, Ibn Jabir draws two wonderful and dominant similes of the generosity and nobility possessed by Qus bin Sa'adah Al-Ayadi when he compared him to the Prophet's ancestors, peace be upon him. The simile was identical with his position among the Arab rulers this is the first image . The second image is when he compared his praise to his elimination of the poverty of the poor, like what Ali bin Abi Talib did when he killed the Jew in Khaybar. In addition to the adorable touch that the poet employed in saying "Marhaba, Marhaba," which is a perfect rhyme, although the meaning of the first is generosity and the second is the knight of the Jews. When the poet summons these two personalities (Hashim, Marhaba), he adds their significance in all its forms and all the symbols and multiple

dimensions it carries in the service of their poetic texts, melting them into the purposes that are compatible with them. When the poet seeks to create the visual image in general and the simile image in particular, it should have a role and impact which he mourned Sheikh Aba Jaafar, who died in Ramadan in the city of Aleppo in 779 AH and was buried in the cemetery of the righteous, Ibn Jabir summons the Islamic personality of the blind man, saying (from the long).

"What is left of Al-Bukhari(13) after your death, a reader, and if they knew the greatness of his position, they would have been afraid(14)

In his previous verse, Ibn Jabir portrays the image of mourning that turned into praise for his two sheikhs, Aba Jaafar, and raised his position and value when he mentioned a scholar of religious scholars who had a great impact on the sciences of Hadith and history, Imam Al-Bukhari. We do not deny that Al-Bukhari is a great personality that many have followed, and scholars of Hadith have followed his path. He was known for his recitation of the Quran, to the extent that he authored a book called "Reading behind the Imam." (15) The poet invested this aspect of Al-Bukhari and added it to Mmdouha, so the common feature that Ibn Jabir sees between them is the recitation of the Holy Quran. He sees that no one comes after them who can recite it as they do, and whoever hears it becomes like one who has tasted the foam of honey.

Secondly: Historical and literary figures:

The blind poets in Andalusia did not only draw inspiration from Islamic historical figures, but they went beyond that to draw inspiration from political, literary, and artistic figures. If poets in general were interested in heritage figures in all literary eras, especially the blind poets, they invested them in their poetry with all the dimensions and connotations they carry. When the poet evokes a character, he has evoked all the hidden connotations and symbols that have been associated with the reader's mind. This blind poet, Al-Tutili, summons two literary figures in his portrayal of his farewell to his wife, as he suffers the pain of separation that squeezes his heart. He says(from the long) (16)

"I say, and the fragrance of you shakes me, like a branch swaying when the winds blow, and in the cradle, the call is muffled, and every time I yearn, it is from Qas (17) and Sahban.(18) " The poet opens his poem with a powerful simile, comparing his state when he smells his beloved's perfume to the state of a branch swaying when the winds blow, or to that of a drunkard at the beginning of his drunkenness. Then, in his second verse, he draws inspiration from his little daughter's call to him with two of the most eloquent Arabs, Qas and Sahban, whom the ancient Arabs used to cite as examples of eloquence and linguistic fluency and the ability to choose the right meaning. He says: "Propose to me like Sahban Wael."(19) In another

on the reader. If it does not have a role in clarifying the situation or relating to it, it will be just a decoration or ornament, but it is undesirable.(12) In his poem in

part of his elegiac poem, he summons another historical figure, Bustam,(20) saying: (from the long) (21)

"An iron scepter of Asm was presented to Bistam, a source of pride, just as the reeds bow down to the wind."

" Al-Tutili summons the historical figure of Bustam, exploiting the deep symbolic and connotative dimensions that are firmly entrenched in the reader's mind, such as his courage. The poet found a story similar to the story of Bustam's killing in the killing of the eulogist, when he was killed by Asim, who killed him with a sword he had prepared for him, hitting him in the ear, and it came out from the other side, so Bustam fell dead. The poet compared his fall to that of a tall palm tree, expressing his pride. The news of his death was a great event that shook the Arabian Peninsula, just as the news of the deceased's death on that day was a great event that shook the ears of the people of Andalusia. In the same poem, the literary figure and the connotations, dimensions, and symbols it carries in history are referred to, saying: "From the long."(22)

"Adai is burdened with sins is engulfed in fire and oppression that is not just smoke."

The poet Al-Tutili drew inspiration from literary figures in his home, such as the Bedouin knight Al-Muhallab ibn Rabiah (23). He found a similarity between the death of Al-Muhallab and that of Muhammad. Al-Muhallab was killed by two slaves who he had bought to raid with him, but they turned on him and killed him in a desolate place called Al-Dhinaib. The poet also drew inspiration from Abu Al-Hasan Al-Husri (d. 488) who mourned his son Abdul Ghani through the literary figure of Al-Khalil (24) in his saying (from the simple)

"If it weren't for my life and the saying of some people, our teacher Al-Khalil would be considered foolish (25)."

The poet summoned the linguist Al-Farahidi because he saw in his own death a similarity to the death of his son. As mentioned by Al-Sufdi in "Al-Wafi bil-Wafayat", Al-Khalil wanted to try a new method of accounting that would prevent cheating and fraud when a slave girl went to the market. While he was thinking about this in the mosque, he collided with a pillar and fell on his back, which caused his death.(26) Similarly, the death of his son was due to a moment of distraction and shock, just like Al-Farahidi's death.

In another poem, Al-Husri summoned two personalities to mourn his son Abdul Ghani, using their qualities to describe him.(from the simple)

"And have you heard your recitation of the Quran in the early morning with the voice of Dawud in the disclosure of Hamam (27)"

He mentioned that he heard his son reciting the Quran in the early morning, and his voice was like

In another poem, he drew inspiration from the personality of King Khusrau(29) 'the Roman king whose roots were recorded in history, in the chapter of inspiration. This character exudes preaching, guidance, and reminders of the destroyer of pleasures.

The poet also drew inspiration from the historical figure of Khusrau (29), the king of Rome, in his poem "from the light" (30),

"Where is Khusrau (31) if I can see him, I will be satisfied, but I am not hearing any news. Where is the ancient powerful king, if you remember him soon, where is the king of glory?"

The poet added the character that has roots in history, and in which he finds solace in the loss of his son who left him with a great wound and burden in his life. He does this through his style, which he begins by questioning more than once about the emperors and their kingdoms, where they went and where their kingship went. They have perished and nothing remains of them, and neither their position nor their kingdom has helped them. Similarly, the loss of his son, who also departed, did not help him, neither his wealth nor anything else. The poet's summoning of the character was intended to paint a suitable picture of his state when he surrendered to the command of Allah, the Almighty, that death is a right and that he believes in it and its inevitability.

Conclusion:

Through what the blind poets presented in Andalusian literature, it becomes clear that they covered vast areas in their inclusion of Islamic and historical figures, delving into the historical heritage through the ages from pre-Islamic times to their own era (Andalusian). Their use of these figures enabled them to integrate the character and its dimensions and symbols in enhancing the elements of the poem, making it an integral part of the poetic text. In addition to summoning this crowd of heritage figures, their poetry gained a bright dimension, both suggestive and psychological, giving the poet a deep sense of the effectiveness of this summons, which came as a singer at the level of building the poem. Through this, the summoning of characters became a vital role capable of representing and embodying events.

Reference

1- Ali Ashri Zaid, *The Invocation of Heritage Figures in Contemporary Arabic Poetry*, Dar Al-Fikr Al-Arabi, Cairo-Egypt (2nd edition), 1997: 120.

that of Prophet David in his recitation and like that of Al-Farazdaq(28) in his eloquence. Al-Husri chose these two as the best examples and borrowed their best qualities to describe his son.

2- Same source: 120.

3- Abu Al-Hasan Al-Husri Al-Qairawani (d. 488 AH), *His Era, Life, Letters*, Divan Al-Mutafarriqat, Yalil Al-Sab, Divan Al-Maashirat, and Iqtirah Al-Qurayh, edited by Muhammad Al-Marzouqi and Al-Jilani Bin Al-Hajj, Al-Manar Library, Tunisia (2nd edition), 1963: 280.

4- Same source: 408.

5- Khalid Bin Al-Walid Bin Al-Mughira Al-Makhzumi Al-Qurashi: *The Drawn Sword of God, Companion of the Prophet*. He was from the nobility of Quraysh in the pre-Islamic era and witnessed the wars of Islam with the polytheists. He embraced Islam before the conquest of Mecca (along with Amr Bin Al-Aas) in 7 AH, and the Prophet appointed him as the commander of the cavalry. (Died 21 AH). See *Al-Ialam*, vol. 2, p. 300.

6- *Diwan Al-Aama Al-Tatili: Collected, Edited, and Explained* by Mohy Al-Din Dib, Modern Book Institution, Beirut (1st edition), 2014: 108.7- Same source: 97.

7- He was Abd Manaf Bin Qusayy Bin Kilab, one of the ancestors of the Prophet Muhammad (peace be upon him), and was named Hashim because he used to crumble bread for the poor and needy. See *Waseel Al-Wusool Ila Shama'il Al-Rasool (Means of Access to the Characteristics of the Prophet)*, by Yusuf Bin Ismail Bin Yusuf Al-Nabhani (d. 1350 AH), Dar Al-Manhaj, Jeddah (2nd edition), 2004-2005: 47.

8- Ahmad Bin Yusuf Bin Malik Al-Gharnati Abu Ja'far Al-Andalusi was born after the seventh century and was well-versed in literature. He accompanied Abu Abdullah Bin Jabir Al-A'ma and performed Hajj with him, proficient in poetry and prose, knowledgeable in grammar and language arts, religious, of good character, and eloquent in speech. He wrote many works in Arabic and other languages and explained the Badiyah poem of his friend. He was famous and died in Aleppo in the middle of Ramadan in 779 AH. See *Al-Durar Al-Kaminah Fi A'yan Al-Mi'ah Al-Thaminah (The Hidden Pearls in the Biographies of the Eighth Century)*, by Abu Al-Fadl Ahmad Bin Ali Bin Muhammad Bin Ahmad Bin Hajar Al-Asqalani (d. 852 AH), edited by Muhammad Abdul Ma'id Dan, Ottoman Knowledge Council, Sidra Abad/India (2nd edition), vol. 2, 1972: 403-404.

9- *Ibn Jabir Al-Andalusi's Poetry*, made by Ahmed Fawzi Al-Hayeb, 2007, Saad Printing and Distribution House, Syria-Damascus, p. 31.

"10 – poetry by Ibn Jabir Al-Andalusi, created by Ahmed Fawzi Al-Haib, 2007, Saad Printing and Distribution House, Syria – Damascus, page 31."

11- Welcome: Fares the Jew, who was considered a thousand knights, was killed in the battle of Khaybar by our master Ali bin Abi Talib, may Allah be pleased with him. (Source: "The Sealed Nectar" by Safur-Rahman Al-Mubarakpuri, p. 338, Dar Al-Hilal, Beirut)

12- "The Rhetorical Face and Its Impact in Andalusian Poetry" by Dr. Mohammed Obaid Al-Sabhan. (Source: "Looking" p. 43, Dar Ghaida for Publishing and Distribution, Amman, Jordan, 1st edition, 2013)

13- Muhammad ibn Ismail ibn Ibrahim ibn al-Mughira Abu Abdullah al-Ju'fi al-Bukhari, the Imam in the science of Hadith, the author of the book "Sahih Bukhari" and "Al-Tarikh". (Source: "History of Baghdad" by Abu Bakr Ahmad ibn Ali ibn Thabit ibn Ahmad ibn Mahdi al-Khatib al-Baghdadi, p. 332, Dr. Bashar Awad Ma'rouf, Dar Al-Gharb Al-Islami, Beirut, 1st edition, 2022, vol. 2)

14- Poetry of Ibn Jabir Al-Andalusi. (Source: "21" by Ibn Jabir Al-Andalusi)

15- "History of Baghdad" by Abu Bakr Ahmad ibn Ali ibn Thabit ibn Ahmad ibn Mahdi al-Khatib al-Baghdadi. (Source: "Looking" p. 361, Dr. Bashar Awad Ma'rouf, Dar Al-Fikr Al-Gharb Al-Islami, Beirut, 1st edition, 2002, vol. 12)

16- Diwan of Al-A'ma Al-Tutuli. (Source: "235")

17- Qus ibn Sa'da Al-Iyadi, a poet and orator of the Arabs in his time, was the first to be honored and spoken about. He leaned on a stick during his speech and was the first to say "Amma Ba'd" in his speech. He was later embraced by the Prophet Muhammad, peace be upon him, before his prophethood. (Source: "Al-Wafi Fi Al-Wafayat" by Ibn Khallikan, vol. 24, p. 180)

18- Sahban, also known as Saban bin Ma'n bin Malik bin Sa'd bin Qais Ailan, was a Farsi knight of the Jahiliyyah era who was known for his eloquence and rhetoric. (Source: "Tareekh Al-Ma'arif" by Abu Muhammad Abdullah bin Muslim Al-Dinawari, vol. 1, p. 611, Dar Al-Kutub Al-Misriyyah, Cairo, 2nd edition, 1992)

19- "Jumhurah Al-Amthal" by Abu Hilal Hassan bin Abdullah bin Sahl bin Said bin Yahya bin Mehran Al-Askari. (Source: vol. 1, p. 204, Dar Al-Fikr, Beirut)

20- Bustam, also known as Bustam bin Qais Al-Shaybani Al-Yarbu'i, was a Farsi knight of the Jahiliyyah era who was killed by Asim Al-Dhubi when they attacked his tribe. (Source: "Al-Kamil Fi Al-Tareekh" by Ibn Al-Athir, vol. 1, p. 535, Dar Al-Kutub Al-Arabi, Beirut, 1st edition, 1997)

21 Diwan Al-A'ma Al-Tatili: 242.*The Powder of the Tall Palm Tree: Refer to Ibn Manzur's Lisan Al-Arab, Vol. 13, p. 394.

22- Diwan Al-A'ma Al-Tatili: p. 240.

23- Ad i Al-Muhallil bin Rabiah, the brother of Kulaib and Wael, who was killed in the Battle of

Bu'ath. He was called Al-Muhallil because he stuttered in his poetry. Refer to Al-Shi'r wa Al-Shu'ara' by Abu Muhammad Abdullah bin Muslim bin Qutaybah Al-Dinawari (d. 276 AH), Dar Al-Hadith, Cairo: 1423 AH, Vol. 1, p. 288.

24- Ahmad bin Amr bin Tamim Al-Faraidi Al-Azdi Al-Yahmadi, also known as Abu Abd Al-Rahman, was an Arab poet and grammarian from Basra. He is considered a prominent scholar and leader among the Arab language and literature scholars. Refer to Lawafi Al-Wafayat by Salah Al-Din Khalil bin Ayyub bin Abdullah Al-Safadi (d. 764 AH), edited by Ahmad Al-Arnaout and Turki Mustafa, Dar Ihya Al-Turath, Beirut, Vol. 13, 2000, pp. 240-241.

25- Abu Al-Hasan Al-Hasri Al-Qairawani: p. 473.

26- Refer to Lawafi Al-Wafayat by Salah Al-Din Khalil bin Ayyub bin Abdullah Al-Safadi (d. 764 AH), edited by Ahmad Al-Arnaout and Turki Mustafa, Dar Ihya Al-Turath, Beirut: 1420 AH-2000, Vol. 13, p. 240.

27- Abu Al-Hasan Al-Hasri Al-Qairawani: p. 365.