CHAPTER – III

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It is note-worthy that the Abbasid period witnessed a wide development of poetical productions parallel to other dimensions of literary works; while a good number of poets flourished with their flowery eloquent verses during 750 to 1258 A.D. Alongside, it may be noted that during the rule of this dynasty a few blind poets also versified in a significant way that made an extension to the store house of Arabic literature. In this context, we have noticed five numbers of Abbasid poets namely (1) Bashshār bin Burd (714 – 784 AD), (2) ‘Alī Ibn Jabala (d. 776 – 828 A.D.), (3) Ibn al-Ta‘āwidhî (Abū’l- Fathî Muḥammad, 1125 A.D. – 1188 A.D), (4) Jamāl al-Dīn Yaḥyā Ibn Maṭruḥ (June 8, 1196 - October 19, 1251 A.D.) and (5) Abū’l-‘Alā al-Ma‘arrî (973 – 1057 A.D.) and all of them were blind. Here an attempt has been made to shed light on their life and works as they have significant contribution in the domain of Arabic poetry; and they are brought to discussion in the following:
Bashshār Bin Burd (بشار بن برد):

Bashshār ibn Burd (714-784) was a poet of the late Umayyad and the early Abbasid periods; for this reason some Arab critics classify him as "straddling both dynasties" (mukhadram al-dawlatayri). Some Arab scholars considered Bashshār ibn Burd as the first "modern" poet and sometimes he is claimed to be the leader of the moderns for having introduction to the new genres into Arabic poetry. It caused splitting up of the old Arabic qasīda, and cultivation for the first time in independent forms. In fact, it was Bashshār ibn Burd who took over and developed further the genres that had traditionally been cultivated in his time and in his city. Sometimes he had been charged with zandagah, but his dīwān contains no evidence thereof. However, Bashshār was certainly a Shu‘ūbī: in his poems he very frequently plays off the glorious past of the Persians against the bedouins’ alleged lack of culture. (1)

It is imperative to know that the poet Bashshār ibn Burd was one of the pioneers of the ‘ilm al-badi’ (science of metaphors) in Arabic literature. It is believed that he exerted a great influence on the subsequent generation of poets. He was of Persian origin; his grandfather was taken as a captive to Iraq, his father was a freedman (Mawla) of the Uqayl tribe. (2) In fact, he was instrumental in developing the features like metaphor, pun, juxtaposing opposites and trickery theological allusions; and these complexities which later poets felt to surpass in greater way of literary culture. The poetic brinkmanship of ilm badi‘ (علم البديع) cultured by Bashshār ibn Burd and Ibn Miskawayh led to a certain formality in poetic art. (3)
In fact, the historian Ahmad Hasan al-Zayyat mentions that Bashshār bin Burd, son of Yajūkh al-‘Aqābālī, surnamed as Abū Mu‘ādh was also given a nickname to him as “al-Mura‘ath” (مرعث) means ‘the wattled’; because he used to wear earring (الرغة) in both the ears. The origin of his father belonged to Tukharistan of Persia, one of the captives of al-Muhallab bin Abī Safra. The father of the poet, Bashshār was married by a woman of the ‘Uqayl tribe. The poet Bashshār was born in Basra and brought up in the tribe of ‘Uqayl being crazy about the diversity of the Arabs who lived in tent at the desert of Basra. In fact, there he became youth and learnt eloquent language and correct speech. In this connection, he was free from any incorrect pronunciation and wrong expression of language. That is why he was such an individual who pleaded the grammarians with the poets’ poem. Attaining the maturity of age, he inclined to the caliphs and commanders to praise them. In fact, he was living under the shadow of poetry; but his soul was put down due to his satire for women. The screen of the modesty discovered him, at last people took revenge out of that and hoped his death in view of the protection of the damsel chastity and vigilant care for the secluded girls. In this connection, Malik bin Dinar said as follows:

("没什么挑战了这些市民的道德堕落的诗歌的这个异端的盲人。

(Nothing challenged the people of this city towards moral depravity of the poems of this heretic blind.)

It appears from history that a group of agitated people approached the caliph al-Mahdi and let him listen to the love lyric of Bashshār bin Burd saying that this type of poems deviate heart and soften
the hard one. The caliph gave him order saying that: By Allah if you say after this any one couplet to flirt with a woman, I would take your soul. After the apprehension of the caliph, Bashshār bin Burd, if he was asked to versify love lyric poem, reminded him that the caliph prohibited him to do such and such; in stead of that he mentioned about some amusement and talk of the women.

In latter period it was seen that Bashshār was impudent about the ban imposed by the caliph al-Mahdi and became careless to the agitation of people, his unhopeful matter was brought to the notice of the caliph second time, but while Bashshār praised the caliph al-Mahdi, Bashshār was escaped from the punishment. Caring not anything more about the ban Bashshār again composed a satire against the caliph. When the message of this satire reached the caliph, he called the officer in charge of the police and gave him order to punish Bashshār with whip. In reply of his command, Bashshār was severely flogged, at last Bashshār died in 784 A.D. at the age of more than seventy years of his life. (5)

Bashshār was a blind from his birth and said to have been ugly. As he grew up in the rich cultural environment of Basra, he could show his poetic talents at an early age. Bashshār fell foul of some religious figures, such as Malik ibn Dinar and al-Hasan al-Basrî, while he condemned his poetry for its licentiousness. He exchanged satires (hijâ’) with several poets. Being anti-Mu’tazili, he criticized Wasil ibn ‘Atâ’, who by some accounts is considered the founder of the Mutazilite school of Islamic thought.
After the Abbasids built Baghdad, Bashshār moved there from Basra in 762. Bashshār became associated with the caliph al-Mahdi. Due to his libertinism, he was ordered by al-Mahdi not to write any love poetry. This ban was quickly breached and as a result, Bashshār was charged with heresy and zendiqism, imprisoned and beaten to his death and his body was thrown into the Tigris River.

Most of his hijāʾ (satires) is in traditional style, while his fakhr (glorification) expresses his Shuʿubi sentiments, boasting the achievements of his Persian ancestors and denigrating the “uncivilized Arabs”. The following couplet from Bashshār demonstrates that he subjectively reveled in Zoroastrianism as the religion of his Persian ancestors over Islam by preferring prostration (Sajdah) towards fire (Satan’s origin) in lieu of soil (Adam’s origin). Bashar ibn Burd was condemned as a heretic (Blasphemy) and finally executed by the Caliph al-Mahdi. \(^{(6)}\)

Here it is imperative to know that Wasil bin ‘Atā’ was confirmed about the heresy of Bashshār ibn Burd as and when he could consider the following verse:

\[
\text{الأرض مظلمة و النار مشرقة و النار معبودة مذ كانت النار.}
\]

(The Earth is dark, and Fire is brilliant; ever since it has existed men have worshipped it.”)

Then Wasil bin ‘Atā’ made a comment on him as follows:

أما لهذا الملحد الأعمى المنشف المكثني بآبي معاذ من يقتله؟ أما والله لو ل أن الغيلة

سجية من سجاياه الغالية ، لبعثت إليه من بيعج بطله وقتله في جوف منزله. \(^{(7)}\)
(As for this blind delighted heretic, who is surnamed as Abu Mu‘adh is concerned, who will kill him? By Allah, if it would not have been an assassination of precious nature, it would have sent forth to him who slit open his belly and kill him in the midst of his house.)

His achievements in poetry:

Bashshār ibn Burd achieved the poetic talent only at the age of his ten years old, as he grew youth his name and fame spread far and wide. It is reported that as and when Bashshār ibn Burd came to meet Jarīr, did not care to satirize him; but Jarīr considered him insignificant and turned his face from his end. In this connection, Bashshār ibn Burd made a comment that if Jarīr would reply to his satire, he would have been the champion. Whatever he spoke poetry firstly was of the satire (hijāʾ), while it was cultured from his childhood age; he knocked on every chapter of poetry that evolved earlier. Alongside, it bears no exaggeration to say that he made an extension in the domain of Arabic poetry like that of the modern art of style. The transmitters and the critics of poetry are agreed that Bashshār ibn Burd is the leader of the stage of postclassical poets (طبقة المولدين) excelling in their obscene impudence and delicate love lyric; he composed poetry in between the style of desert nomads and the civilized delicateness, that is to say that his poetry is getting the middle place between the ancient and modern poetry. His position among the postclassical poets may be determined as like that of the poet Imrul Qais in the nomadic poets and al-Bārūdī in the modern poets. In addition to this, al-Asma‘ī compared him with the poet al-A‘shā and al-Nābigha due to the security of his poetry from defectiveness and the seclusion from
complication and strange. The distinguished litterateur Jahiz mentioned about him as follows:

((كان بشار حطيبا صاحب منظوم و متنور و مزدوج و معج و رسائل. و هو من المطبوعين أصحاب الإبداع و الإختراع المتفانين في الشعر، القائلين في أكثر أجناس و ضروبهم)).

It is imperative to know that the blind poet Bashshar ibn Burd popularized certain themes of Arabic poetry. It appears from his Diwan that there are verses addressed to ‘Abda and other female personalities of the city, lyric pieces where, in fact, his love is from the first known to be hopeless and draws its lasting character from this certainty. As the environment thrived in Basra Bashshar ibn Burd found a situation to compose ghazal that which is favourable for emotional exaltation, where mystical experiences were attributed to women, where there was an emergence of free thinkers in Kufa, and also where there was a thirst for purer enjoyments. According to some critics, the elegiac work of Bashshar ibn Burd gives evidence of his fruitless desire to detach himself from carnal desires – which were achieved by his compatriot, al-‘Abbas ibn al-Ahnaf (d. 808 A.D.). In fact, his work is unique in the history of Arabic poetry, which is extensively a song of courtly love.

It has been observed that Bashshar ibn Burd made cultivation for the first time in independent forms and more extensively themes such as love, drinking and hunting that had earlier been treated predominantly in the context of the larger unit i.e. the poly-thematic ode. If we look into the
contexts of his poetry, we find some characteristics along with a few styles, they are brought to mention here as follows:

(1) *Al-Shi’r al-Jazl* (الشعر الجزل):

In fact, Bashshār ibn Burd composed many couplets relating to *jazl* i.e. an eloquent style of poetry for expressing love appeal. His two couplets are mentioned here which he expressed about a maid servant as follows:

إن سلمي خلقت من قصب

(If you put onions close to Salmā)

The musk scent overpowers the onion stench.

In fact, these two couplets are of the best examples of his *jazl* poems. The above mentioned two couplets which Bashshār wrote in his youth and later rejected – apparently even his contemporaries found it tasteless – nevertheless gives a clear indication of some of the characteristics of *badi‘* poetry. (11)

(2) *Shi‘r al-Ghazal* (شعر الغزل):

It appears from the *dīwān* of Bashshār ibn Burd that it contains large part of his poetry with love verses. Arab critics distinguish two classes of poetic genres, one serving public, and the other private purposes.
While in genres of the first class – eulogy, “official” lampoons, elegy (rithā) etc. – poets were bound by more or less strict rules, in genres of the second class – love poetry, drinking poems (khamriyyāt), etc. – they were fairly free. In case of his ghazal poem, we may illustrate the following couplets:

\[
\text{يا قومي أذني لبعض الحي عاشقة} \\
\text{الأذن تعشق قبل العين أحياناً} \\
\text{قالوا: بين لا ترى قذفي؟ فقلت لهم} \\
\text{الأذن كالعين توفي القلب ما كان} \quad (13)
\]

(Oh my tribe! My ear for someone of the villages is fallen in love, while the ear loves sometimes before the eye.

They said: whom do you not see to have irrational talk; then I said to them – the ear is alike the eye, if the heart dies.)

Here it is worth-mentioning that the poet Bashshār ibn Burd worked with Hijazi, ‘Udhrī and Kufan love poetry. In fact, the Hijazi, and ‘Udhrī ghazals seemed to have reached Basra by way of the migration of singer composers from the peninsula to Iraq in the first quarter of the eighth century. The Kufan tradition had also found entry to Basra long before Bashshār’s time, as is evidenced by the love and drinking songs and obscene poetry written in the Kufan style by Ḥarithah ibn Badr al-Ghudānī in Umayyad period. Here the love poem of Bashshār whatever dealt with this discussion is of ‘Udhrī ghazal. In fact, he addressed a lady ‘Abdah by name, who is supposedly the wife of a Basran notable. Bashshār offers her a love which, rightly or wrongly, has been dubbed “courtly”, a passion without much hope of fulfillment. The ‘Abdah of Bashshār’s poem is an
ideal figure who certainly bears no relation to the real "Abdah. The poet tried his level best to design her as a contrast to all the women whom he had known and associated with. Here an attempt has been made to shed light upon the love philosophy that the poet cherished with 'Abdah (14) as follows:

1. Long has grown my night through the love of one who I think, will not draw near me.
2. Never, so long as the light of the stars appears to your eyes
3. Or singing girl chants an ode in the presence of a tippler,
4. Will I have found consolation for 'Abda, love so overwhelms me?

(3) Shi'r al-Wasf wa al-Hamasa (شعر الوصف والحماسة):

It is matter of fact that Bashshār ibn Burd composed poems related to glorification and bravery, and their testimony may be conspicuous in the following verses as he expressed:
Along with him the open space of the earth diminishes when he went out early in the morning; his shoulders compete with the pillars of the hills.

We openly mounted for him with every white dress as a discipline, and his marquees were praying for blood.

As if the spur of the dust was above our heads and our swords; during a night his stars were flattering.

(4) Shi‘r al-Hijā’ (شعر الهجاء):

It appears from the characteristics of Bashshār ibn Burd’s poetry that his lampoons are constructed in a traditional way. It bears two forms: one is a short form, and another is a long qasida. Especially the poet Bashshār was seen to follow the polemic poems (naqā‘īd) of Jarfīr and Farazdaq, whom he had heard in the flesh. The Bashshār ibn Burd praised the caliph al-Mahdi, but he did not award anything with his honour, then he made lampoon for al-Mahdi as follows:

(The Umayyads started moving and made lengthy of your sleep, because the caliph is Ya‘qūb bin Dawd.)
Your administration lost, oh my tribe! You should seek the caliph of Allah between the skin and rod.)

(5) Shi‘r al-Madiḥ (شعر المديح):

In fact, there was of popularity of the long praise-poem in Basra. Here we find that the aspects of courtly ceremonial were the glorification of the ruler by recitation of panegyrics at the Great Audience (maslis al-‘āmm). Poetry recitation in public the poet Bashshār must always conform to the taste of the addressee; and the dominant political powers operated. Bashshār addressed his panegyrics to the Umayyad and ‘Abbasid governors of Basra; he also celebrated princes and caliphs, including the last Umayyad, Marwān, and the ‘Abbasid, al-Mahdī. In forms, most of his qaṣīdahs are traditional. He used to make eulogy for his beloved ‘Abdah, to whom he dedicated the major part of his love-poems. Here an attempt has been made to shed light on mode of his expression as follows:

Have springs of kindness dried,
Its course gone crooked,
Or is the partner (the poet) tedious and scorned,
To be so chidden still?
My friends, do not deny love’s sting,
Do not refuse a smitten, sorrowful heart its consolation:
Soul’s cure is sight of ‘Abdah, and the healing
That my spirit used to find;
But stout heart is now subdued —
Its touch of love that brings me low with its assaults. \(^{(19)}\)

In fine, it is imperative to know that besides the congenital infirmity of Bashshār ibn Burd, he thanked God for having made him blind, "so that I need not see that which I hate." As a free thinker, he was found in a position that he had broken through the rule of saying his prayer five times a day; he was really a Zindiq, and a believer in the Avesta, although he preserved his outlook as a follower of Islam. \(^{(20)}\)

As stated above, Bashshār ibn Burd was seen happy to remark about his blindness as follows:

I was blind from the womb, and from blindness insight came;  
And a word of the known I built through wondering why;  
And the light, unfathomed, with knowledge emerged ablaze  
Through a heart that saved what others, unseeing, destroy;  
With thoughts like the flowers on earth, and words that I taught  
Lightly to tread when the thoughts came full of thorns. \(^{(21)}\)

Here mention may be made that, Bashshār ibn Burd was one of the Abbasid poets, who kept an interest in matters of intellectual debates and philosophical thinking. He was influenced by the Muʿtazilah (معتزلة), the rationalist theologians of Islam. In fact, their intellectual debates and philosophical thinking at large scale widened the expansion of Arabic literature. \(^{(22)}\)
'All ibn Jabala (علي بن جبلة):

‘All ibn Jabala (776 – 828 A.D.) son of ‘Abd Allāh al-Abnāwī was one of distinguished poets in the Abbasid period, though he was a blind man, he could earn good name and fame in the domain of Arabic literature. His surname was al-'Akawwak (the crop-eared) and nick-name was Abūl-Hasan.

It is known that al-Asma‘ī gave a surname to him as al-'Akawwak due to his hatred for him, because ‘All ibn Jabala was successful to create a good relation with the caliph Hārūn al-Rashīd, as and when ‘All ibn Jabala recited some of the best eulogy poems for the caliph, as a result of which the caliph was pleased with him.

Physically ‘Alī ibn Jabala was blind, black and leprous man, but he was excellent in recitation of poems. It has been observed that once al-Jāḥiz made a remark about him: “He was the best creature of Allāh in recitation of poems, I did not see any Bedouin or Urban man alike him.” (23)

‘All ibn Jabala was born in the class of freed slaves. As his nationality goes, his family had originally belonged to Khurasan. It is reported that he suffered from an attack of small pox, for which he was affected with blindness. (24) He was the youngest of all of his brothers, and for his blindness, his fathers loved him very much. In addition to this, his misfortune drew more attention of his father rather than other brothers especially in matters of getting affection and protection from any problem. He was admitted in a madrassa school where infirm boys alike him studied. Although he was reluctant to participate in the meetings related to language
and literature, but he used to listen to the lecture given by scholars for the
lessons of poetry, language and grammar. He did not have any role to take
share among the fellow friends for discussion and debates on orthodox
schools of scholastic science and intellectual issues as well.

He was found to apply his intelligence and knowledge to
polish his thoughts and mind; because he had profundity in the seccreces of
Arabic language; got by heart the poems of the Pre-Islamic and Abbasid
poets namely Imrul Qais, al-Atahiyya, Bashshār ibn Burd and Abu Nuwas.
It helped him to obtain poetical and cultural talent that supplied to his
tongue necessary treasury to sing poetry.

About his family life not more information reached to us that
we may know about his marriage and his wedding time, his stay in
Baghdad and his progenies and their numbers, but he had a small boy by
name al-Hasan. That is why he was called as Abu’l-Hasan.

He had sharp intelligence and capability of expression in
smooth deliberation; used to sing noble eulogy, excellent description, and
praised the caliph al-Māmūn, Hamīd bin Abdu’l-Hamīd al-Ṭūsī, Abū Dalf
al-‘Ajalī and, al-Hasan bin Sahl. His tongue was distinguished with the
capability to sing eulogy and especially he praised the caliphs. Thereby he
made sincere relation with them and obtained prizes from their end. He was
one of the followers of the caliphs and supporters of the Abbasids. So, it is
related that he eulogized the caliph al-Hārūn al-Rashīd with an ode (قصيدة),
and then the caliph expressed pleasure to his praise and bestowed on him
the award of excellent poet. There were similar stories that ‘Alī ibn Jabala
eulogized al-Ṭūsī with an ode after praising Abu Dalaf and then the
scholars and erudite people, who were present in the meeting, made collection of his best poetry and awarded him with excellent prize. (25)

**His Poetry (شعره):**

It is imperative to know that 'Alî ibn Jabala was a poet of exerting influence on the mind of people, because he used sweet words of pure style, delicate meaning, and eulogy of discretion. His poetry gives information about the praise of Abû Dalaf al-Qâsim bin 'Isâ al-'Ajâlî and Abû Ghânîm Hamîd bin 'Abd al-Hamîd al-Ţūsî. He increased their high estimation and the preference of Abû Dalaf in particular, even he preferred Rabi‘ah on his behalf to Mu‘âdh. Something more he showed that he crossed the limit in that case. It is informed that the caliph al-Mâmûn sought him till he was successful with him. Then his tongue pulled out from him who followed him. Furthermore it is informed that he fled away and made continuation of his disappearance from him till he died; and nobody could exploit him. (26)

**Themes of His Poetry (موضوعات شعره):**

There is beauty in the poetry of 'Alî ibn Jabala. It appears from the consistence of his poetry that he not only composed poems with the features of *al-rithâ'* (elegy), *al-hijâ'* (satire), *al-ghazal* (love lyric), *al-i’tidhâr* (plea), *al-’itâb* (censure) and *al-waṣf* (description), but also acquired the poetical capability in eulogy (*mâdîh*). Especially he uttered the eulogy for pleasing the caliphs. That is natural in the heart of human being that he wants friendship of the leader or Sultan; and thereby he hopes that he will succeed to have satisfaction and relation with them and find prizes
from their end. In this connection, he was assisted by Abū Dalaf al-Qāsim bin ‘Isā al-‘Ajalī and Abū Ghānim Hamīd bin ‘Abd al-Hamīd al-Ṭūsī al-Ṭā’ī and ‘Abd Allāh bin Ṭāhir al-Khuza‘ī, they were the officials of the caliph al-Māmūn and his commanders; and al-Ḥasan bin Sahl was the minister of al-Māmūn.

It is imperative to know that the poet contributed a good number of eulogies to the praise of ‘Abd al-Hamīd al-Ṭūsī al-Ṭā’ī. The poet extolled ‘Abd al-Hamīd altogether with his overflowing excellence in poem, his deep-rooted originality, his determination, his sharpness, his severity, his firmness, his vigilance over the matters of his subjects, his fighting for the foreigners and rebellious and his judgment of them; his remaining away for them and he continued showing these qualities as a beginner and returner. At last the poet made extension of his poetic caliber and techniques and mad them apparent in delicate expression that brought a clear style and novelty for exquisite meaning and rare portrayal, of which testimony we find in his utterances as follows:

(The Tigris River irrigates and Abu Ghanim feeds to quince thirst of people

For kindness he prepared his wealth and sword in the arena of misfortune;
He repairs whatever his foes tear apart, but he is not grieved for sorrowful rift.

People are body and leader of guidance, head and you are eye with the head.

Here an attempt has been made to shed light on each of the features of his poetry as follows:

**Eulogy (شاعر فی المديح):**

In fact, the poet ‘Alī ibn Jabala composed a good number of eulogies for praising the caliphs and other leaders as well. To know the style of his eulogy, we may illustrate the following specimen of his verse related to his eulogy that he says about Abū Dalaf in his praise:

إِنَّمَا الدَّنْيَا أَبُو دَلَّفَ بَيْنَ مَغْزَاهُ وَمُغْتَضَـبِرُ
فَإِذَا وَلِيُّ أَبُو دَلَّفَ وَلَتَ الدَّنْيَا عَلَى آثَارِهِ

(The kingdom of Abū Dalaf is between his consequences of epitome; because Abū Dalaf had administration while it was followed on his foot prints.)

In addition, the poet also praised Hamīd bin ‘Abd al- Hamīd al-Ṭūsī; when Hamīd heard whatever he said to him about Abū Dalaf: then he said: “Did anything remain after saying this of your praise?” In this connection, the poet was conspicuous to utter the following verse:
(Certainly there is Hamīd in the world and his hands are great, 
If Hamīd becomes governor, then there is peace in the world.)

Apart from this, we find further verses related to his panegyric 
endeavour that the poet 'Allī ibn Jabala complimented for Abū Dalaf as 
follows:

(It is you who made the days equal to their position; and transferred period 
from one situation to another situation.

And whatever you extended the course of look to someone; have you not 
performed with advancements and periods.

You visit with enrage, but the noble people were satisfied and convenient; 
then they were weeping out of wealth.)

It has been informed that as this praise comprehended 
infidelity or near to infidelity for sharing the praised one with the Great
Allâh, while he made an insignificant slave as a powerful king parallel to Allah the exalted. It is known that this was the version for which he succumbed to death.

His Elegy (شعره في الرثاء):

It appears from the contents of poems composed by ‘Alî ibn Jabala that he had a good deal of elegies that enriched the treasury of Arabic literature. Here an attempt has been made to show the style of his elegy as follows:

أصبنا بيوم في حديد لو انها أصاب عروض الدهر ظلت تضعع
هوى جبل الدنيا المنبع وغيثها ال مريع وحاميها الحكمي المشيع
وسيف أمير المؤمنين ورحمه ومفتاح باب الخطاب والخطب أفتحع

Abû al-Faraj al-Isfahânî quoted this elegy completely and made a comment there upon as follows:

إذا ذكرت هذه القصيدة على طولها لجودها وكثرة نادرتها

(Certainly I have mentioned this ode for her lengthiness in view of showing her excellence and much rare phenomenon.)

His Satire (شعره في الهجاج):

It has been noticed that the poet ‘Alî ibn Jabala composed satire in small pieces of poetry like other poets of the Abbasid period who
developed this art of poem and made them like arrows to hurt the opponents as well; in fact, his mode of versification was akin to others irrespective of structure and subject matter for making any disdain and contempt. In this connection, he satirized al-Haitham bin ‘Adī as follows:

(For al-Haitham bin ‘Adī there is a relation of his father in plural share; so it has given us a rest out of the number.

‘Adī prepared in number, although his stay extended as people lived; he did not diminish nor increase.)

His Ghazal (شعره في الغزل):

It appears from the point of literary assessment that his ghazal is of two kinds: One of them is, he made presentation for some of his praises and made restoration in its meaning and style. Another kind is to take the independent musical feature from other sources of the objects. In it, he neither praises nor declines, but remains hovering aloof from the worlds and materialistic, giving picture of his madness in love with his female partners and his relation with him and whatever he compares excitements and the pains of her separation. There is an exquisite love poem as he says:
Although I have patience for her or she has been inflicted with my impatience; but I used to know that neither I come nor leave.

I do not bear reproaches about her and the love with her whatever Allah has carried a soul beyond its spaciousness.

If a propagandist calls in her name, he made me hear, a part of my almost remain (in her love).

In fact, the above mentioned ghazal bears extreme delicateness and sweetness that has portrayed in it the sincerity of the poet that he showed for his beloved with the fulfillment of her appeal; he remained keeping patience till the end, and was unable to bear the blame of his beloved due to his passion for her love. In the course of the ghazal, the poet deemed to bear weal and woe as soon as people hear the same and they whisper at her name; then his compunction turns to split up for her. (28)

Ibn al-Ta‘āwīdhī (Abū’l-Fath Muḥammad):

Abū’l-Fath Muḥammad ibn ‘Ubaid Allāh ibn ‘Abd Allāh was a freed Turkish slave; his real name was Nūṣhtakīn. From the maternal side of relatives, he was the grandson of the celebrated ascetic Ibn al-Ta‘āwīdhī,
for which he was surnamed as Ibn al-Taʿāwīdhī. He was born at Baghdad in 1125 A.D. It has been informed that his maternal grandfather brought up him. Having been educated at his native place, he became a secretary in the office of the administration of Fiefs.

His familiarity as a blind poet was a land-mark in the realm of Arabic literature; in fact, he lost his eyesight in 1183 A.D. In this connection, we find many references of his losing eyesight, for which he lamented a lot in the contents of his many poems how he was deprived of the eyesight. He expressed regret for the days of his active youth. It has been informed that he collected his verses into a diwān before having been affected with blindness; again in later days he completed collection of his verse by an addition which he entitled Zīyādāt.

It is imperative to know that even after his blindness he remained holding his post of administration. He got the favour of having his sons’ names registered instead of his own on the list of officials. In this case, his sons were ungrateful and did not support their father, who addressed so touching a poem to Caliph Naṣir li-dīn Allāh and thereby he made an advocacy for a pension for himself. As a result, the Caliph was found to grant the request of the poet Ibn al-Taʿāwīdhī. In this connection, Ibn Khallikān said: “If the poem had been recited to a rock it would have touched it.”

As a poet, he earned good name and fame in the realm of Arabic poetry. His easy and graceful style was much admired. It appears from the criticism of his poem that his poems were of correct language and sweet expression having full of philosophy and thought. In fact, his each
and every poem was considered to possess extraordinary beauty. The poet died in 1188 A.D.\(^{(29)}\)

Some of the scholars are of the opinion that Abū'l-Fath Muḥammad ibn 'Ubayd Allāh ibn 'Abd Allāh was one of the partisans and great scholars of Shi‘aite creed and wrote qasīda in the elegy of Huain ibn 'Ali (R.A.) and his qasā‘i‘d (odes) were sent to Ibn al-Mukhtar, the head of the Kufa shrine that bears the account of his acceptance of Shi‘ite creed. He was also known as Sibt ibn al-Ta‘āwīdī; he collected his diwān before his being affected with blindness. In fact, it appears from the account of Sharf al-Din Musā as follows:

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\text{(Sibt ibn al-Ta‘āwīdī was a poet of his time, and no one was parallel to him. His poems were formed with pure morphemes having sweetness and perfect meaning and their delicateness in style.)}
\]

Apart from this, Jurjī Zaydān says about Abū'l-Fath Muḥammad ibn 'Ubayd Allāh ibn 'Abd Allāh Ibn al-Ta‘āwīdī in his book entitled Adab al-lugha (Vol. 3 and p. No. 24) as follows:

\[
\text{ابن التعاويذي هو أبو الفتح محمد بن عبد الله ويعرف أيضاً بـ سبّط التعاويذي لأنه سبّط تعالىذي آخر من أجداده اسمه المبارك نسب اليه لأنه كلهه صغيراً فنشأ في حجره. وكان شعراً وقته ويعتقد ابن خلكان أنه لم يكن قبله بمئتي سنة من يضاهيه.}
\]
(Ibn al-Ta‘āwīdhī is of the surname of Abū ‘l-Fāth Muhammad ibn ‘Ubaid Allah; he was also known as Sībī‘ ibn al-Ta‘āwīdhī; because he was the grandson of the last talismans by name Mubarak and the poet was related to his grandfather’s name who supported him at the childhood age and he grew at his lap. He as the poet of his time and Ibn Khalikān believes that no one was parallel to him before his time till two centuries long. He became blind at the last of his age; and he composed about his blindness with an elegy about his youth and shedding tears as well. Before his blindness he collected his diwān and it was preceded by an address and divided into four chapters. And whatever was appended to it later on was termed as al-ziyādāt; this diwān was published in 1904 in Egypt in the form of full strength under the supervision of the Professor Mar-goliath who furnished it with an appendix of alphabetical list for benefit of the readers and made an introduction with the name of the books that came in the poetry of Ibn al-Ta‘āwīdhī. There were many complains in his poetry.)

Here an attempt has been made to shed light on style of the poetry the poet, Ibn al-Ta‘āwīdhī who after his blindness sought the favour of the caliph Imām Ṣāliḥ li-dīn Allāh having his sons’ names registered instead of his own on the list of officials with the following verses:
It has been observed that the poet, Ibn al-Ta‘āwīdhî made a reproach for Fakhar al-Dīn ibn Muḥammad ibn al-Mukhtar, the head of the Kufa shrine with the following verses:

أنت يا بن المختار أكرم أن تد
أنت أوليتيه منك ابتذاداً
غير ما مكره ولا محبور
وأهو الفضل من يساعد في الم.
شدة لا في الزهاء والميسور
أي عذر ينوب عنك؟ وماتا
رَك رَكَّ وجه الصواب بالمعذور
(30)

It appears from the contents of his poetry that he had the capability to compose Arabic poems in different styles and features namely eulogy, elegy, glorification, etc. He is remembered as one of the best blind poets of the Arab world, although he composed most of his poems while he had clear eyesight. As an inborn poet, he continued composing Arabic
Among the blind poets, Jamāl al-Dīn Yaḥyā Ibn Maṭrūḥ was one of the famous versifiers in Arabic literature. He was born at Sioul in Upper Egypt, on the 8th of June 1196 A.D. There he spent his early life and pursued his studies and thereby he was fit for the civil service of the govt. department. According to his capacity he was at various services of the government and other sectors; in fine, he was brought to the service of the Ayyuūbite Prince Al-Malik al-Ṣāliḥ Najm al-dīn, son of Malik Kāmil and his lieutenant in Egypt, and accompanied the prince when his father sent him to govern his newly acquired Eastern possessions in ‘Iraq and Mesopotamia (1231 A.D.).

It is imperative to know that he was also in attendance on the prince when he returned to Egypt in 1240 A.D. and accordingly he was appointed Steward of the treasury. As and when his master was invested for the second time with the Principality of Damascus, Ibn Maṭrūḥ was appointed to the post of vizier for the city and surrounding district. Then he received orders to march with an army and retake the town of Ḥimṣ, which had fallen into the hands of Malik-Nāṣir. An adverse condition took place against the Sultan and the Crusaders were proceeding to siege and attack Egypt. Ata once the Sultan hastily recalled his troops into that country, and Ibn Maṭrūḥ fell into disfavour for certain acts which had displeased the ruler. Yet in spite of his disgrace he continued to perform his duties about his master’s person. Damietta had been captured by St. Louis on the 11th of
June 1249 A.D. Al-Malik al-Šāliḥ encamped at Manṣūra, and died there on 23rd November of the same year. Then Ibn Maṭrūḥ went back to Old Cairo, and dwelt there in his own house till he died on 19th October 1251 A.D.

In fact, he was a friend of Ibn Khallikān, who describes him as a man of great powers and amiable temper. Due to such character he had, was able to possess the most estimable qualities of the heart. As such, other people took relation with him at various level of correspondence and when they found leisure time, were engaged in the literary discussions and humorous witticism.

In the field of Arabic literature, Ibn Maṭrūḥ used to recite his verses to his friend and other people who kept interest in his recitations. After demise of his patron, Ibn Maṭrūḥ retired from the public life, and went after his desire of earnest occupation. As a poet, he possessed inborn character of poeticism that bore no doubt at all.

About his blindness, we came to know that he suffered from a disease of the eyes which prolonged and became incurable and finally he lost his eyesight. As such, the biographers counted him as one of the blind poets in the realm of Arabic literature.

During his young age, he lived in the Upper Egypt and he had known Bahā’ al-Dīn Zuhair; they were like two brothers. Later in life, they kept up a correspondence in verse. Ibn Maṭrūḥ’s dīwān was published in Constantinople in 1881 A.D. In fact, his dīwān contains a poem on the battle of Manṣūra, which was won by Malik Mu‘aẓẓam, and in which St. Louis was taken prisoner. (31)
Here an attempt has been made in the following lines to show the style of his poetry that came in the achievements of Ibn Maṭrūḥ and in this connection; we may exemplify his verses as follows:

لا وأيباننا قبيل الفراق
وششاتنا على الجزع
ت من الحب كلصعب المذاق
بعد يوم الحساب والعرض باق

In fact, we find in the consistence of Ibn Maṭrūḥ’s poetry a good number of poetic features that drew the attention of other people in the domain of Arabic poetry and literature. Love, eulogy, elegy and glorification etc. are full of Ibn Maṭrūḥ’s poetry. It deserved acclamation of proper estimation as to bear merits in the consistence of his poetry.

In the annals of blind poets we find Abū’l-‘Alā al-Ma’arrī (973 – 1057 A.D.) to occupy an apex position from every corner literary points in the realm of Arabic poetry and literature. According to our methodology of this research, we have designed to highlight on Abū’l-‘Alā al-Ma’arrī with an especial care for analyzing his poetry in a comprehensive threadbare discussion in the following chapter as well.
Reference:

3. Ibid, Poetry under Islam/court poets
5. Ibid, p. 192
9. Sheikh Kaleem, Arabic poetry and the Ghazal
12. Ibid, pp. 280 – 281
20.Clement Huart, History of Arabic Literature, New Delhi, 1990, p. 68
27. Ibid
28. http://forum.stop55.com/206898.html; & also see
   http://ar.wikipedia.org/wiki/

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