

QUOTING THE NOBLE HADITH BY THE BLIND POETS OF ANDALUSIA

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Abstract.

This study examines the borrowing from the Prophetic Hadith in the poetry of blind poets in al-Andalus, highlighting the unique connection between a sacred text, the Hadith, and a high literary form, as evidenced in the works of these poets. The research demonstrates that these poets have exceptional recall, great religious knowledge, and a vast literary culture despite their blindness, therefore using Hadith passages with remarkable creative proficiency. The study highlights that these instances of borrowing were not mere rhetorical embellishments but expressions serving diverse functions—such as praise, appeals for assistance, service, and the recounting of personal experiences of patience, asceticism, and suffering—tailored to address the challenges encountered by the community. It also shows a lot of different ways to quote, from direct quotes to hidden references, which shows a sophisticated sense of humor. In summary, this research concludes that this incident exemplifies the influence of Quranic Hadith on Andalusian literature with origins in religious sources, while also demonstrating the significant role of Prophetic Hadith in the consciousness and sentiments of Andalusian society.

INTRODUCTION

Diaspora of the poetic phenomenon in al-Andalus was one of the richest fields of study and analysis of intersecting and converging intellectual and imaginative movements bubbling in the crucible of artistic expression. One of the strongest literary embodiments of this is the poetry of al-Andalus' blind poets. It was an outlet for self-expression, a source of income, and a mirror of social life. To enrich the poetic discourse and refer it to the sacred many of these poets were inspired from religious sources the obvious one is the Prophetic Hadith.

By pursuing these Dhahrs, this study ranges over both the artistic and thematic features of Hadith citation in the poetry of the blind as well as the driving role of religious texts in this community and thus the degree of their artistic influence on the Andalusian poetic structure.

Research Problem

The research problem focuses on answering the following questions:

To what extent did the phenomenon of quoting the Prophetic Hadith spread among the blind poets of al-Andalus?

What were the forms and modes of such citation—literal quotation, allusion, or paraphrase?

How did this literary use reflect the cultural and religious environment of the blind poet in Andalusian society?

Research Objectives

This study aims to:

Identify and collect poetic samples by blind Andalusian poets that contain citations from the Prophetic Hadith.

Analyze these samples artistically and thematically to reveal the nature and methods of citation.

Explore its cultural aspects and societal significance in these contexts.

Filling A Gap: The Study of Hadith in Literary Studies Several literary studies explore the relationship between literature and Prophetic Hadith.

This is because of its cultural and spiritual importance, the Prophetic Hadith represents the second most authoritative reference for the Andalusian poets after the Qur'an. Allah Almighty mentions his Prophet Muhammad saying, "Not a word did he speak [of his own accord]. And it is but a revelation revealed (Qur'an 53:3 - 4). The extravagance of Hadith provided the Andalusian poet wide intellectual horizon through his interaction with the Prophetic tradition, his second fountain of inspiration, next to the Qur'an. The principles of Islam were introduced in the Qur'an in brief, to be later detailed, explained, interpreted in their legallity, sociality, moral, and human foundations by the Hadith (Ibn Khald(1981: 244.

The Hadiths were partly quoted by poets being naturally inclined towards them due to the very sacred eloquence surrounding (for different reasons) the divine Word of God (the Qur'an). And every generation adopted its wisdom as a hermeneutic for their propositions, they enriched their themes through its lenses, and enhanced their poetry by the sacred spirits embodied in its words straight from the mouth of the Prophet himself. This affinity for the

Hadith was due to their belief and love for the Prophet as well as the new significations they could insert into their poetry (Al-ʿAttār, 2007: 119)

Like all great poets, blind ones too continued to nourish their art from the abundant reservoir of their cultural heritage—ideas, imagery and this, the moral vision, provided by Islam. These two make up the foundation of Arab-Islamic culture: the Qurʾan, of course, and the Hadith. Having generalised principles in the Qurʾan, the Prophet explained these with his sayings, and explained practical examples of the Sunnah. Romancing them made them the foundation of Islamic law and ethics. The Qurʾan itself has an external source to guide its correct interpretation: many Hadiths explained Qurʾanic verses directly, and nobody is more reliable in clarifying divine message than the Prophet (Al-Zarkashi, 1983: 15).

An analysis of the aforementioned poets stages a range of adoption of the Prophetic Hadith in al-Andalus poetry. Some employed it sparingly; others cherry-picked many quotes. The Holy Qurʾan is the actual hadith, which contributed to the sanctity of the poetic text¹⁸¹ that is influenced by the character of the Prophet (peace be upon him). And even the sayings of the Prophet became a reference point culturally which the poets drew upon specific meanings that were aligned with their views. For Al-Jāhiz (255 AH, the Prophet spoke in such a way that his statements were few but spoke many words, simple without pretentiousness as his Lord commanded him to speak (Qurʾān 38:86). What the Prophet refrained from was hyping, he did not elaborate where force was needed and avoided long phrases where brevity was required. The words were devoid of trivial and mean expressions, "not to mention words cornered by divine, backed up and facilitated by divine" (Al-Jāhiz, 1958: 211).

The Prophetic Hadith was originally used mainly as a second source for Islamic law after the Qurʾan because the Prophet applied the principles established by revelation and communicated through his actions (as well as his words). Out of this nature of reproduction, he distinguished every injunction of good and abstained from every prohibited act and his life being a living example of Islamic injunctions became an axiom of legislation for a Muslim society (Al-Qāḍī, 1993: 55).

The blind poets made use of this wide cultural ground through studying the Prophetic Hadith which reflect its meanings in their poetry. This treasure chest of experiences, values and meanings was the source of the eloquence of their texts, for without deep intellectual roots no art develops, as Ibn Khaldun (1981: 273) so rightly remarked. The poet's connection to tradition is spiritual; he regards his ancestry as an intellectual and lyrical reference (Al-ʿAttār, 2007: 133). These literary works, which echo religious discourse, often address human deficiencies and provide comprehensive strategies for overcoming life's obstacles, providing enduring solutions. That is why many blind poets are stuck in their own problems and the problems of society from an Islamic point of view. The Islamic poet shaped his vision via the concepts found in the Hadith, as the literature of Islam, when influenced by the universal mind of Islam, attains a broader and more profound viewpoint than any other literary form. It has a dependent balance between the amount of genuine, vibrant Islamic principles (Al-Zarkashi, 1983: 29) to replicate and innovate.

Al-Andalus was known for its blind poets, who knew that there were many ways to read the Hadith (via direct quote, allusion, or linguistic borrowing) and used it as a main source of inspiration. They spoke directly to their listeners, employing the Hadith's language and spiritual resonance by quoting them and writing in a way that was clear and graceful. Imād al-Dīn Khaleel says that "Literature, from this point of view, is an opportunity for presenting the experiences, positions and principles of Islam to be planted in the hearts and minds of people to grow up as fruitful gardens; leading joy." A literary farmer, if you want, who knows how to shift the soil so that the water flowing from above may be fruitful and bare flora, datapalms, pomegranates and olives⁷ (Khalil 1998: 47).

These poets from Andalusia were well-read in religious studies and were experts in Hadith studies. Along with a lot of secular education in al-Andalus, religious instruction was a necessary part of the curriculum. During this time, there were also a lot of schools and academic groups all across the area, making al-Andalus one of the most important places in Islamic culture (Al-Maqrī, 1969: 112). Al-Muqri' (1014AH) said that the Andalusians were very dedicated to learning since they turned mosques into places where all kinds of academics and taught all kinds of disciplines (Al-Muqri', 1969: 119).

This shows that religious texts, such as Hadith, were an important element of intellectual life in Andalusia. A lot of comments and collections were created, and Hadith literature was one of the most important ones (Ibn Saʿīd, 1985: 76). The infusion of the Hadith into prose and poetry by Andalusian poets provided as a linguistic and artistic inspiration. The artistic approaches in the Qurʾan and Hadith gave authors a huge number of creative options, which improved their writing. The Hadith, second only to the Qurʾan in eloquence and purity of style, emanates linguistic brilliance and rhetorical depth (Ibn Rushd, 1981: 61).

Abu al-Makhshī (d. 180 AH) was one of the first blind poets to use the Prophetic Hadith. He wrote a sonnet for Prince ʿAbd al-Raḥmān ibn Muʿāwiyah in which he spoke about how blind he was:

My heart was wounded by her words, No ailment equals that of blindness.

When blindness strikes the seeing man,

He lives like one already dead.

The one once joyful, now afflicted by death,

No longer knows the taste of delight.

The poet references the Prophet's statement: "The likeness of the one who remembers his Lord and the one who does not is that of the living and the dead" (Al-Bukhari, 1987: 6407).

The poet Abu al-Makhsī used his proficiency in Hadith studies and the duality of existence and mortality as a figurative tool for self-reflection. He was upset about being blind because of this duality, which made his poems incredibly sorrowful. His statements show a real and deep inner conflict between giving up and not giving up. He found solace in his faith by remembering the Prophet and thought that doing so made life better. People who don't remember God are like the dead. The Prophet (peace be upon him) stated that a believer who remembers his Lord and is surrounded by the light of devotion is like a live soul. On the other hand, the thoughtless person who forgets God is like a body that is not moving. The poet contrasted his own state, which was that he was alive but blind, to that of someone who feeds and drinks but is spiritually dead because they have lost the delight of seeing and the beauty of nature. He then turned to his theological studies since "the meanings of the Hadith penetrate the depths of the human soul and profoundly influence it" (Ibn Khaldun, 1981: 274).

He employed images based on the contrast between life and death very well, and he used words that made the reader feel deeply. The imagery of the Prophetic Hadith frequently derives from sensory experiences and the quotidian lives of the listeners, mirroring their intellectual, cultural, and social realities. This is why people embraced this kind of vision so easily and why it had such a big impact on them (Al-ʿAṭṭār, 2007: 141).

The poet Abu al-Ḥasan al-Ḥuṣrī al-Qayrawānī (d. 485 AH) also drew from the Prophetic Hadith in his elegies, particularly in lamenting the death of his sons. He says:

"Rejoice, you who lost three sons,
And hold fast to noble patience.
Only the lawful oath prevents the Fire—
As it came in the Hadith, hold firm to it."

In the chapter "The Virtue of Those Whose Child Has Died and They Show Patience" in Ṣaḥīḥ al-Bukhārī, the poet talks about what the Prophet stated. The Prophet (peace be upon him) said: "No Muslim who loses three children who have not reached puberty will enter Hell, for by Allah's mercy, they will lead him to Paradise" (Al-Bukhari, 1987: 6408).

Al-Ḥuṣrī used this Hadith to demonstrate his patience and allegiance to God, aspiring for divine recompense in Paradise for his endurance. Another Hadith supports this: "No Muslim loses three of his children without the Fire touching him, except for the fulfillment of an oath" (Muslim, 1983: 2632). The poet utilized this Prophetic promise to make himself feel better by saying that both parents who lose their children will be saved from the re and rewarded for their faith and patience.

The skill of Al-Ḥuṣrī lies in how he understood and reinterpreted the holy text. His poetic rendition of the Hadith demonstrates cultural depth and spiritual understanding. He was able to merge the sacred with the human, which made religion and suffering connect on an emotional level. This changed grief into a spiritual meditation.

Al-Ḥuṣrī's sadness grew when he lost his sight and then his fourth son, ʿAbd al-Ghanī. He wrote this elegy to mourn him:

"Beloved of my soul, if I had been granted my wish,
The arrow would have struck my throat, not yours.
As though I never spoke with you, O gifted one,
Nor saw you before me, filling my eyes.
Nor heard you recite the remembrance at dawn,
With the voice of David, clear and strong."

The poet's use of Hadith-based images is obvious here. He cites the Prophet's statement: "O Abu Musa, you have received one of the flutes from the lineage of David" (Al-Bukhari, 1987: 5048).

Al-Ḥuṣrī used this Hadith to construct an image of profound sorrow. David's voice is a symbol of spiritual beauty and harmony in paradise. His description—"reciting remembrance with the voice of David"—is not simply about music; it is also profoundly emotional, expressing how the poet is mourning and longing within. His painting shows how sad he is: it's pure, controlled, and full of feeling. Literary psychologists note that "the psychological effect constitutes one of the main sources of visual imagery, for it dominates the nightmarish scenes that accompany loss; hence, the visual image becomes a key theme that parallels the textual structure" (Khalil, 1998: 92).

Al-Ḥuṣrī thus transforms the Hadith into lyrical verse, merging religious value with human sorrow. His lament mixes religion with passion, faith, and pain, making it one of the most honest expressions of sadness in Andalusian poetry.

Blind al-Tuṭaylī (d. 525 AH) revealed his cultural foundations across his oeuvre.

He made religious citation—Qur'an and Prophetic Hadith—a source of linguistic and intellectual richness.

His invocation of Hadith in ascetic themes shows the breadth of his religious learning.
He used it to depict the perishability of worldly life and its deceptive ornaments.
He adopted a preacher's tone that urges piety toward God, saying:

"No trace of the world remains to the eye.
How will you hear when it is crushed, how will you see?"

A single look should suffice a man at every end.
Were it not for restraint, he would have looked.

How like death is to life.
He who knows not the spring cannot know the source.

Prepare two provisions, from word and from deed.
A long stay demands a journey."

He drew on the Prophet's saying: "Fear God wherever you are, follow a bad deed with a good one to erase it, and treat people with good character" (Al-Tirmidhī, 1996: 198).

He embodied admonitory meanings in practice and speech.
Practice means dealing with people with good character.
He also gestured to the verse: "And take provisions, but the best provision is piety. And fear Me, O people of understanding" (Qur'an 2:197) (Al-Zarkashī, 1983: 112).
Piety is the best provision that draws a person near to God.

In another place he elegizes his wife and invokes Hadith meanings:

"Do not go far. I grieve for you.
But by the measure of love, not my own measure.

I remembered you as one recalls his soul's need.
It is said the dead is cut off from remembrance."

He strengthens his verse with the Prophet's words: "When a human dies, his deeds cease except in three cases: a continuing charity, useful knowledge, or a righteous child who prays for him" (Muslim, 1983: 1631).
He thus expresses genuine grief, renders his emotional state, and shapes his tragedy.
His lament shows strong, sincere feeling.
It records the bitterness of loss and moves the reader to share the pain.
He borrows Hadith diction to add linguistic grace and artistic richness (Ibn Khaldun, 1981: 275).

These lines show fidelity to his wife.

He remains constant in love after her death.
He addresses her as though alive and keeps her memory as though she hears him (Al-'Aṭṭār, 2007: 144).
Al-Tuṭaylī channels interior turmoil into charged imagery.
He follows many Andalusian poets who excelled in elegy by answering the call of the heart and conscience (Al-Maqrī, 1969: 257).
Among blind poets influenced by Hadith is Ibn Qasūm (d. 639 AH), who elegized his teacher Abū 'Imrān al-Mārtīnī:

"A brother we choose you shall not meet,
Though you fold the lands West and East.

May God be pleased with a brother now gone.
We lost the most devout and the most pious.

A faster by day, a stander by night.
He returned to his Lord obedient and true.

O Ibn 'Imrān, my true friend.
You were the best of friends if only you had remained."
He cites the Prophet: "A believer reaches, by good character, the ranks of one who fasts by day and stands in prayer by night" (Abū Dāwūd, 2009: 4798).
Ibn Qasūm succeeds in sincere, intense elegy.
He magnifies the virtues of the deceased and mourns him as a brother.

He shows that he lost a faithful, devout man.
He uses Hadith to mark the reward for noble character (Al-Qādī, 1993: 58).
Elegy for friends expresses lofty affection, loyalty, and sacrifice (Khalil, 1998: 91).

Another blind poet who employed Hadith is Ibn al-Farrā'. He says:

"I complained to him of severe illness.
He denied from my ailment what he knew.

He said, 'The witnesses are for the claimant.
As for me, the oath rests upon me.'"

He draws on the Prophetic rule: "If people were given according to their claims, men would claim the lives and properties of others, but the oath is upon the one who is accused" (Al-Bukhārī, 1987: 4552).
He paints chaste longing with pure diction and a dialogic, cultured tone (Ibn Sa'īd, 1985: 83).
He opens with engaging preludes that bind poet and listener in a tacit contract of meaning (Ibn Rushd, 1981: 63).

Ibn Jābir al-Andalusī (d. 780 AH) filled his poetry with religious citation.
He crowned his lines with sacred diction that reflects his sources.
Hadith ranks second after the Qur'an in eloquence and meaning and complements it in law.
Its style is forceful, clear, precise in description, inventive in simile and image, musical in sound, concise, and free of affectation (Al-Zarkashī, 1983: 74).
He spread his ideas by dissolving Hadith into his verse and shaping meanings with a visual sensibility open to religious culture (Al-Maqrī, 1969: 263).

He practiced two modes of citation—verbal and allusive—with allusion more frequent.
On the virtues of the Companions he says:

"Were I to take from my community a bosom-friend
To tend my friendship and my affection,

It would be Abū Bakr—yet brotherhood in Islam,
Though people lessen it, only increases."

He echoes: "Were I to take a close friend from my ummah, I would have taken Abū Bakr; but he is my brother and companion" (Al-Bukhārī, 1987: 3654).
He clarifies Abū Bakr's special rank with the Prophet by Hadith (Al-'Attār, 2007: 151).

He also urges visiting the Prophet's grave:

"He was not of those who, having performed Hajj, turned away.
He aimed for the grave, visited, and cared."

He points to reports on the merit of visiting the Prophet, such as "Whoever visits my grave, my intercession becomes due for him" (Al-Suyūfī, 2004: 12).

Abū Ḥayyān al-Andalusī (d. 745 AH) also invokes Hadith, though less than Qur'an, in admonitory themes:

"Safety lies in leaving the people.
They are like poison upon every skin.

Your religion stays sound when you live apart.
If you mingle, ailments spread within."

He echoes: "Soon the best wealth of a Muslim will be sheep which he takes to the tops of mountains and places of rainfall, fleeing with his religion from trials" (Al-Bukhārī, 1987: 19).
He advises seclusion in times of tribulation (Khalil, 1998: 95).
He also celebrates the miracle of the palm-trunk that groaned when the Prophet left it for a pulpit:

"The trunk moaned for him when he left it,
A bereaved wail like a Roman mother."

He alludes to the report of Ibn 'Umar that the trunk groaned until the Prophet touched it (Al-Bukhārī, 1987: 918). His praise poetry is sincere and exalts the Prophet's signs, including Qur'an's descent and his fragrant presence (Al-Maqrī, 1969: 271).

Mawlid and madīh are high literary forms born from truthful devotion (Al-Qāḍī, 1993: 61).

When he follows Ka'b ibn Zuhayr's Burdah, he recalls pilgrims' mounts and the Hadith that "good is tied to the forelocks of horses until the Day of Resurrection":

"On sleek she-camels followed by their peers.
Good is tied and tethered upon their necks."

He thus affirms blessing attached to horses (Al-Bukhārī, 1987: 2852).

Ibn Jābir sometimes compresses several Hadiths into one line:

"Leave what makes you doubt. Act with intention.
Be ascetic. Do not grow angry. Let your character be good."

He draws on five reports:

"Leave what causes you doubt for what does not" (Al-Tirmidhī, 1996: 188).
"Deeds are only by intentions" (Al-Bukhārī, 1987: 1).
"Be ascetic in the world; God will love you. Be ascetic in what people possess; people will love you" (Ibn Mājah, 2009: 4102).
"Do not become angry" (Al-Bukhārī, 1987: 6116).
"Fear God wherever you are... and treat people with good character" (Al-Tirmidhī, 1996: 198).

He turns the sacred text into ethical counsel and poetic craft.

He shows creative power in melting religious language into artistic purpose (Al-'Attār, 2007: 153).

He benefits from Hadith as the second source after the Qur'an.

Even when rarer than Qur'anic citation, it covers many themes the Prophet urged.

This reflects a living cultural reservoir shaped by his milieu.

Among blind poets, literary excellence can be a form of sublimation that soothes the self and proves worth through skill and imagination (Ibn Sa'īd, 1985: 91).

CONCLUSION

1. The use of the Prophetic Hadith in the poetry of the blind poets of al-Andalus was common, showing how deep their dominating religious culture was (Ibn Khaldun, 1981: 278).
2. There were two methods to cite: a direct quotation (which included the text) and an indirect reference (which pointed to the topic of the Hadith without saying the text) (Al-'Attār, 2007: 156).
3. This intertextual use of Hadith offered poetic language both aesthetic and spiritual qualities, giving it holy weight, moral depth, and rhetorical harmony that formed a discourse between prophetic eloquence and poetic creativity (Khalil, 1998: 96).
4. The use of Hadith in the poetry of the blind poets in al-Andalus was a profound literary event that went beyond form to reach to the essence of the topic. It wasn't simply a decoration; it was a living link between religious heritage and artistic inventiveness that demonstrated how poets used clever ways to relate to and touch their audience (Al-Maqrī, 1969: 274).
5. Poets used Hadith quotes as a way to improve their social status, win the favor of rulers and the public, and make requests for help or patronage by relying on the authority of the holy scripture (Al-Qāḍī, 1993: 64).
6. The quotations had several literary uses, such praise (by applying religious criteria to illustrate the good things about the person being praised), elegy, asceticism, wisdom, and prayer. Each one made the poem more interesting and made the moral message stronger (Al-Zarkashī, 1983: 83)..

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