

## **AdibNeyshabori: A dichotomous poet**

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### **Abstract**

AdibNeyshabori was born in 1281 A.H in one of Neyshabor villages. He stayed there until the age of sixteen. Then, he moved to Mashhad to attend the city's flourishing schools. Not only was he an expert in his specialized discipline(Arabic Literature), but also he was a master in Persian Literature. His inclination toward Mysticism and Sufism is completely reflected in his poems.

**Key words:** Mysticism, Sufism, Arabic Literature and Persian Literature

## Introduction

In 1281 A.H in Birjan Gerd (one of Neyshabor villages) in Naseredin Shah's kingship a child was born in a mediocre farmer family called Molla Hossein. He was named "Abdoljavad". When Abdoljavad was four, he suffered smallpox and he lost his eyes. Abdoljavad went to school and managed to learn Persian literacy as well as Arabic fundamentals in a short time with his remarkable intelligence. "Since his son was a prodigy, his father showed him such a great deal of affection because he himself had not been well-educated." (Eshragh Khavari 1926, 235). Then he headed Neyshabor and received education. He said that "I did not have access to anyone except that of Gha'ani and due to lack of familiarity with the Khorasanian masters' school. I said poems based on Gha'ani's odes" (Shahab Ferdousi 1962, 32).

Adib Neyshabori had acquired an outstanding knowledge of his special field (Arabic Literature) through instruction and studying.

"He would say that he had retained over twelve thousands verses. Indeed he was a truthful person whose word was far from any doubt and untruth. While I was in Khorasan, I saw him going to Iraj Mirza's house on Thursdays and Fridays. During a six-month period that I stayed in Khorasan (Mashhad), I would also go there on these two days. Every day he would give an account of a number of Arab poets' biography and read over one hundred verses from each one by heart. The poem I heard on the first day never was repeated again. Yet during this period, he was heard over five thousands verses which he said from different Arab poets. (Mosahebi Naiini, Bitā, p, 185).

In addition to his proficiency in Arabic and Persian Literature and composing poems, he was also very skillful in reading them. He would constantly call himself the "omniscient poet". (Neyshabori 1986, p. 203).

ور همی رأی ادیب الکَلّ فی الکَلّ خواهی

گوش شو گوش، ز پا تا سر و بشنو فرمان

"Heed the advice given to you and act according to it."

He died in Khorasan in 1345 A.H. (Mesbahi Naiini, 1988, p.34)

### Adib, his falling in love and seclusion

All of a sudden, Adib's seclusion at the corner of the school's chamber was broken and his monotonous life began to brighten. When he was thirty five he fell in love and his beloved's beauty occupied his mind in a manner of the sentimental persons. (EshraghKhavari 1926, p. 235).

Although he was notable to see and did not have an attractive face, Adib fell in love with a lovely face. On the other hand, the relationship was beneficial to Adib. His poems' facet was set in motion with a greater impetus (love) and began composing romantic poems.

نه سر پند ادیب، نه دل دید طیب

برگل روی حبیب زند سفره دگر

"I don't care the nobles' advices or the doctors' recommendation. Just my beloved's beautiful face gives me relief."

Upon the death of his beloved he said a poem whose translation is given as follow: "After my beloved demise, there would be no more blessing, no pleasant breeze and no people's visiting" (Neyshabari 1986, p. 235).

Because of his blindness a little work of Adib Neyshabari has been survived, except a part of the introduction of " MolegatSabee" and some pamphlets about KhatibTabrizi's elaboration on ObyTamam's tragedy and an article about Persian and Arabic prosody. (Bamdad, 1926, 39-51)

Through teaching experience, Adib trained a good number of students among whom are: MalekoSho'aryeBahar, Forozanfar, Mohammad TaghiModaresRasavi, Mohammad Taghi Adib Neyshabari and Seyed Hasan Meshkati Tabasi (ZabihollahSafa, Vol 2, 2009, p. 234).

### The theme of Adib's poems

The majority of Adib's poems content is mysticism and Sufism oriented which has been written according to Esfahani School. He has combined the Mysticism and Sufism language with Khorasani School very well. "Adib's mysticism is not empirical one in nature. After bringing some stunning accounts, Adib explicitly states: He just wished to examine his nature by composing all those poems" (Neyshabari 1988, p. 4).

**Adib's poems** Adib is among those poets who lived in *Mashrotiat* era but in his poems "Mashrote political behavior" and "Mashrotiat literature thinking" are rare. He believed that poem is not a **vehicle** for expressing such a thought; however, in certain cases he made references to political subjects in the form of poem. For example:relinquishing the throne in the small despotism by Mohammad Ali Shah,andSheykhKhaza'al rebellion.

The hallmark of Adib's poems which makes up his style and distinguishes his poems from those of other poets to a great extent is the fact that generally, in his conspicuous poems, certain rhythm poems which enjoy distinguishing music are employed in expressing Sufism terms.

### Adib's Arabic poems

Because of his superior mastery and fluency in Arabic Literature, Adib has made use of Arabic poems to express his objectives and emotions. These kinds of poems are dichotomized as follows: The first group are those poems which have been written among Persian odes:

«ادیب» اگر مدیح تو انتخاب کرد، شاید،

پس از همه مرتبه ها بالاتر بود

"Adib decided to eulogize you, because he had a noticeable position"  
(Neyshaboori,1986, 185)

The second group constitutes of only Arabic poems which have been said sporadically and all have been accumulated in a single tome entitledAdibNeyshabori's Arabic poems. These collected poems are in the form of quatrain and verse.

حَبِيبِي نَقَضَتْ عُقُودَ الْعُهُودِ

وَ أَحْرَقَتْ قَلْبِي بِنَارِ كَعُودِ

"My beloved broke the threads of vows and she burned me like a piece of wood  
with pleasant odor" (Neyshaboori,1986,235).

## Conclusion

AdibNeyshabori was a poet who composed poem both in Persian and Arabic. Although a great number of his Arabic poems have gone lost and only a few of them have been survived. His work has been highly appreciated, because of his Sufism behaving. Adib attempted to avoid getting involved in political discussion and the current common topics. The hallmark of Adib's poems that constitutes his style to some extent is employing poem to serve his Sufism thought. After Mohayedine Arabi, Adib managed to use Sufism terms in his poems professionally.

Adib's mysticism is more of Formalism that is, he takes advantage of the means of mysticism terminology for enriching outward beauty. Adib is a painter in his poems and this painting in his poems could be summarized in the following two points:

1. Seeking new rhythm or musical rhythms which are not so popular.
2. Making more use of internal rhyme; that it has increased his musical poems compared to those of other his contemporaries.

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