

Epical Reverberations and Theological Symbolism: Arabi-Malayalam's Poetic Commemoration of the Battle of Badr

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Abstract: Literature served as a pivotal arena for articulating and contesting ideological frameworks within the complex dynamics of colonial intellectual resistance. The Malabar Struggle of 1921, a significant disruption to British colonial dominance in Malabar, remains a focal point of intense scholarly debate and historical controversy. Fundamentally an anti-colonial resistance, it was preceded by protracted and fervent Mappila opposition to successive imperial forces, including the Portuguese and ultimately the British. Within this continuum of defiance, the Battle of Badr must be contextualised as an intrinsic episode of that broader resistance. The momentous Battle of Badr has been immortalised in the literary tradition of Mappila poets, who have meticulously woven its historical significance into the fabric of epic poetry, preserving its legacy through intricate verses and profound narratives. This study scrutinises the myriad styles and themes present in Badar Padappattu throughout its literary lineage. It offers profound insights into the distinctive practices and themes inherent in the Arabi-Malayalam literature, focusing particularly on the Battle of Badr. This pivotal historical event, transpiring in 624 C.E., witnessed 313 Muslim warriors triumphing against a formidable force, a testament to their unwavering faith and remarkable self-control. Esteemed poets such as Moyin Kutty Vaidyar and Kanjiraala Kunji Rayin Kutty have etched their contributions in the annals of Badar Padappattu, creating a legacy within this genre. The study unveils the evolution of Badar Padappattu in the Arabi-Malayalam literary tradition by scrutinising the unique compositions of various poets. For instance, Moyinkutty Vaidyar's work from 1876 features diverse titles like "Badrul Kubra," "Badrul Furqan," and "Ghazwatul A'lam," offering vivid glimpses into significant events, from the Prophet's migration to the culmination of the Battle of Badr. Additionally, the exploration delves into the works of other significant poets like Kanjiraala Kunji Rayin Kutty and Manjaan Pira Akath Imbichi, such as "Badrul Kubra Badrul Kubra Enna Charithra Shiromani Kessu Maala." These compositions illuminate the multifaceted narratives of the Battle of Badr and captivate readers with their intricate yet rhythmic structures, embodying the essence of Badar Padappattu. Moreover, the study embraces the contributions of lesser-known poets, including Nallalam Beeraan Sahib, K.C. Muhammad Kutty Molla, and Chakeeri Moideenkutty Sahib, whose compositions like "Badr Oppana" and "Badr Kessu Paattu" enrich the diverse tapestry of Badar Padappattu. In the broader context, this examination underscores the enduring inspiration drawn from the Battle of Badr by Arabi-Malayalam poets. These compositions extol the valour and devotion of the participants, providing a unique glimpse into the intricate Badar Padappattu tradition within the Arabi-Malayalam poetic realm. This study further solidifies the scholarly interest in unravelling the multifaceted narratives and themes encompassed within Badar Padappattu.

Keywords: Badar Padappattu, Arabi-Malayalam literature, battle of Badr, Moyin Kutty Vaidyar, Kanjiraala Kunji Rayin Kutty, poetic compositions, Arabi-Malayalam poets

Once farmers, British rule uprooted the Mappilas, forcing them into a struggle. The Gulf's promise replaced ploughs with passports, reshaping their destiny. Before the waves of Gulf migration, the Mappila community was predominantly reliant on agrarian sustenance. However, following the British East India Company's annexation of Malabar from Tipu Sultan, the entrenched agrarian symbiosis between tenant cultivators and landlords underwent a profound rupture. Simultaneously, the British achieved a victory against combined Mysore and Mappila forces at Tirurangadi. Tippu Sultan's defeat by Lord Cornwallis in 1792 led to the Treaty of Peace, through which Malabar was ceded to the English.¹ The British then reinstated local rulers, although Mappila outlaws continued to resist their authority for several years. The British administration systematically reinforced the hegemony of landlords and indigenous elites, aligning with a broader colonial stratagem that marginalised agrarian communities. Further exacerbating this displacement, the British harboured a latent animosity toward the Muslim populace due to their historical allegiance to the Sultanate of Mysore.²

The echoes of past conflicts reverberated through the policies of the British Raj. As colonial policies entrenched landownership in favour of the elite while relegating the Mappilas to socio-economic destitution, the disenfranchised community found itself inexorably drawn into recurrent cycles of resistance and insurrection. To develop a comprehensive understanding of Veliyamcode Umer Qazi's resistance and Mampuram Sayyid Alavi Thangal's defiance, one must rigorously analyse the 1843 confrontation between the British and the Mappilas in Cherur. This necessitates an inquiry into its deeper historical substratum, including the pivotal role of Syed Fazal Pookoya, the exiled son of Mampuram Sayyid Alavi Thangal, and the ideological underpinnings of his seminal work, Saiful Badar. The British, asserting that Fazal Pookoya was the primary instigator of the Mappila resistance against colonial rule, exiled him on March 19, 1852.

This conflict must be contextualised within the broader framework of anti-colonial resistance, transregional Islamic intellectual currents, and the enduring legacy of Mappila

defiance against imperial hegemony. Fazal Pookoya's seminal work, *Uddatul Ummara*, was proscribed in 1851 by A. H. V. Conolly, the then Malabar Collector, as part of the British administration's broader strategy to suppress intellectual and ideological currents that fomented resistance against colonial authority. Similarly, T.L. Strange's 1852 report, the upheavals that transpired in that milieu, and the contextual impetus behind Moyinkutty Vaidyar's composition of the Badr Battle as a *padapattu* necessitate a nuanced examination of the prevailing socio-political dynamics. These historical phenomena should be interpreted as interwoven threads within a broader continuum of resistance, shaped by colonial subjugation, agrarian unrest, and ideological contestations. Mappilas of Malabar were deeply devoted to religious songs about the Prophet's and their own battles.³ Written in Arabic script, these songs uniquely blended Malayalam, Tamil, Telugu, Hindustani, Arabic, and other languages, showcasing a rich cultural and linguistic tradition. Fawcett's observation that the Mappilas were "devoted to death"⁴ likely reflects their historical willingness to sacrifice their lives in resistance against British colonial rule and local oppressive forces. This fierce dedication, particularly evident during the 19th and early 20th-century Mappila uprisings, baffled and likely frightened the colonial administration. His description of them as "a strange people"⁵ underscores the cultural and ideological chasm between the colonisers and the Mappila community, whose motivations for resistance, rooted in religious fervour and a strong sense of injustice, were likely perceived as irrational or "fanatical" from a Western, colonial viewpoint. This devotion to death, from the Mappila perspective, was likely seen as martyrdom and a path to divine reward in their struggle for faith and freedom.

During periods of resistance and struggle, the crucible of oppression naturally gives birth to creative writings that serve as both a battle cry and an ideological weapon for the fighters. These texts are inherently anti-imperialist, engaging in confrontations with dominant colonial powers while embedding subversive narratives that dismantle hegemonic discourses through nuanced yet potent expressions. Badr Padapattu exemplifies this tradition, embodying a literary insurgency against imperial domination. Resistance writers, far from being passive commentators, actively inscribe themselves into the very fabric of the historical process, waging an intellectual and cultural war against the empire's relentless encroachment. Their words are not mere reflections of struggle but instruments of defiance, shaping and fortifying the consciousness of the oppressed in their unyielding fight against subjugation.

Literature operates as a volatile catalyst in anti-colonial resistance, not merely mirroring struggle but weaponising discourse to incinerate imperial hegemony. Across epochs, subjugated peoples have wielded words as insurgent arsenals, shattering colonial epistemologies and dismantling the psychological machinery of domination. More than passive chronicles, resistance literature infiltrates, disrupts, and subverts—an incendiary force undermining the empire's monolith while fortifying indigenous agency. Resistance literature has long been a potent weapon against imperial domination, with early texts challenging colonial and hegemonic rule. Ibn Khaldun, in his *Muqaddimah*, presents history as a relentless cycle of conquest and resistance, where

civilisations ascend through cohesion (*asabiyyah*) and collapse under external subjugation. His sharp critique of imperial overreach and his recognition of indigenous resilience highlight how literature and historiography do not merely record resistance but actively shape and fortify it against oppressive forces.

This mirrors the Maghazi literature of early Islamic historiography, which chronicled the military campaigns of the Prophet Muhammad and his companions, embedding resistance narratives within sacred history. The Maghazi genre, exemplified by Ibn Ishaq's *Sirat Rasul Allah* and Al-Waqidi's *Kitab al-Maghazi*, strategically depicted struggles against adversaries as divinely sanctioned acts of defiance. Al-Waqidi narrates:

"When the believers stood firm, despite the enemy's numbers, the Prophet said: 'Victory is not in numbers but in faith. Hold fast, for Allah's aid is near.' And they charged forward, striking fear into the hearts of the enemy."⁶ Furthermore, Al-Waqidi describes how poetic verses were employed to rouse the spirits of Muslim warriors during battles against the Quraysh. One such instance occurred during the Battle of Uhud, where the poet Abdullah ibn Rawaha recited: "O soul, if you do not fight, you shall perish, for what is life but a fleeting shadow? The truth is before you, so stand firm, and Allah's mercy shall descend upon the brave!"⁷ Early Muslim historiography frequently attributed the nascent expansion and triumph of Islam not merely to mundane sociopolitical factors or human agency, but to the manifest intervention and will of the Divine,⁸ thereby framing the historical narrative within a theologically deterministic paradigm. Such war poetry served as a rallying cry, fortifying the determination of the Muslim fighters, much like Badr Padapattu, which played a crucial role in mobilising the Mappila resistance against British hegemony. F. Fawcett, in *The Indian Antiquary* (Nov. 1901), describes the Badr song as a Mappila war ballad that recalls the Prophet's victory at Badr and promises heavenly rewards to those who die fighting "infidels." Rich in poetic imagery of paradise and houris, it served to inspire courage, glorify martyrdom, and strengthen religious fervour among Mappila fighters.⁹ Much like the Maghazi tradition, which wove resistance into the fabric of Islamic historiography, Moyinkutty Vaidyar's Badr Padapattu was not merely a work of literature but an active participant in resistance, weaponising historical memory to challenge British rule. By invoking the Badr narrative, Moyinkutty Vaidyar justified resistance against colonial rule, using history as a tool for defiance. Badr Padapattu united the Mappila community, strengthened their resolve, and framed resistance as a duty. It created a clear enemy, inspired collective struggle, and reinforced the belief in victory. By glorifying past battles and martyrdom, it helped overcome the fear of death, turning defiance into both a spiritual and moral obligation.

The origins of Arabi-Malayalam poetry are traced to *Muhyiuddin Mala*, considered the foundational text of the *Malapattu* genre. This pioneering work, attributed to Qadi Muhammad of Kozhikode, is dated to 782 Kollavarsham (1607 C.E.), marking a significant moment in the evolution of Arabi-Malayalam as both a linguistic and literary phenomenon. Consequently, an expansive corpus of Arabi-Malayalam literature materialised, purportedly comprising

thousands of textual artefacts. This literary tradition bifurcates into two principal domains: prose and verse. This literary constellation further fragments into a labyrinthine network of sub-genres, each meticulously sculpted to serve distinct theological and cultural imperatives. Other sub-genres include *Katupattu*, *Kalyanapattu*, and *Oppanapattu*, each contributing to the rich poetic landscape of this literary tradition.¹⁰ F. Fawcett, in his study on the Moplas of Malabar, asserts that Mappila songs profoundly echo the community's emotions, serving as a resonant expression of their historical and spiritual essence.¹¹ The poetic canon, in particular, exhibits a profound interweaving of devotional, didactic, and historical motifs. *Mappilapattu* extols venerated saints, *Malapattu* enshrines accounts of hallowed conflicts, and *Padappattu* imparts moral injunctions. The emergence of *Yudakavyams* (war poems) in Mappila literature by the end of the 19th century reflects a unique fusion of literary expression and political resistance. Mappila literature, particularly its *Padappattu* (war ballads) and *Yudakavyams*, was deeply intertwined with the socio-political realities of the time. The late 19th century saw increased resistance against British colonial rule in Malabar, with the Mappila uprisings (1836–1921) becoming a defining moment of anti-colonial struggle. These uprisings, though often dismissed by colonial narratives as local disturbances, were deeply rooted in grievances against British land policies, economic exploitation, and religious oppression. *Yudakavyams* in Mappila literature emphasised themes of jihad and martyrdom, glorified warriors as defenders of faith and justice, employed prophetic and Islamic imagery, and served as mobilising tools for resistance against colonial rule and oppression. The *Yudakavyams* were recited in gatherings, mosques, and informal spaces, acting as a means of oral transmission of resistance ideals. They instilled a sense of collective identity and reinforced the legitimacy of anti-colonial struggles among the Mappilas. British colonial authorities perceived them as seditious, often associating them with militant movements. As a result, they sought to suppress such literary expressions, branding them as instigations to rebellion. The Battle of Badr holds immense significance in Islamic history and culture, particularly for the Mappila community of Kerala. This is clearly reflected in the rich and diverse body of Mappila literature dedicated to this pivotal event. The abundance of literary works centred on the Battle of Badr underscores its importance in the collective memory and identity of the Mappila Muslims.¹² The word Badr (بدر) in Arabic means "full moon" or "brilliance". Before the rise of Islam, Arabs were keen observers of the sky due to their nomadic lifestyle and desert environment. The connection between Badr (بدر) and the full moon is deeply rooted in the Arabic language, culture, and history. In classical Arabic, Badr (بدر) specifically refers to the moon when it is full (on the 14th night of the lunar cycle). This is seen in pre-Islamic Arabic poetry, where poets often used "Badr" to describe someone radiant, beautiful, or enlightened. "وجهه كالْبدر" (Wajhuhu kal-Badr) – "His face is like the full moon" (a common Arabic metaphor for beauty and brilliance). The moon played a crucial role in their calendar (lunar-based Hijri calendar), navigation, and poetry. Badr, a name etched in the annals of history, resonates far beyond its geographical significance. While it once served as a familiar stopover for the Quraysh caravans traversing the trade routes to Syria, Badr's true claim to fame lies in the momentous

battle that unfolded on its dusty plains. The Battle of Badr, a pivotal moment in the nascent years of Islam, forever transformed this unassuming locale into a symbol of unwavering faith and divine intervention. The Quraysh, the dominant tribe of Mecca, frequented this route, their caravans laden with goods destined for the bustling markets of Syria. Badr, in all likelihood, was simply a point of reference on their well-trodden path. It was here, on the 17th of Ramadan, that the fledgling Muslim community, led by the Prophet Muhammad, faced the formidable Quraysh army. Historical sources suggest that the Quraysh initiated the Battle of Badr. While the Muslims initially intended to intercept a Quraysh caravan, the Quraysh army, led by Abu Jahl, advanced towards Badr and engaged the Muslim forces. The battle began with duels between warriors from both sides, after which the Quraysh launched a general attack. The Muslims, though outnumbered, defended themselves and ultimately gained victory. The Muslims' initial aim was to intercept a Quraysh caravan returning from Syria, led by Abu Sufyan. However, Abu Sufyan, aware of the Muslims' plan, changed route and sent a message to Mecca seeking help. The Quraysh, feeling threatened by the Muslims' growing influence and their attempts to disrupt their trade routes, assembled a large army of around 1,000 men and marched towards Badr. Upon learning of the Quraysh's advance, Prophet Muhammad and his followers, numbering around 313, decided to confront them at Badr. Despite being significantly outnumbered, they were determined to defend their faith and community. The battle commenced with duels between prominent warriors from both sides. This was followed by a general engagement, where the Muslims, though fewer in number, fought fiercely and with great determination. According to Islamic tradition, the Muslims were aided by divine intervention in the battle. It is believed that angels were sent to assist them and that Prophet Muhammad threw a handful of dust at the Quraysh, which caused confusion and disarray among their ranks. Despite being outnumbered, the Muslims emerged victorious in the Battle of Badr. They inflicted heavy casualties on the Quraysh, killing many of their leaders, including Abu Jahl. This victory significantly boosted the morale of the Muslim community and established them as a force to be reckoned with.

The song recounts the epic confrontation at Badr (624 CE) when Prophet Muhammad and his 313 companions faced a much larger Quraysh army. Despite being outnumbered, they achieved victory through divine intervention, reinforcing the power of faith and Allah's support. The Battle of Badr¹³ marked the inaugural armed confrontation between the nascent Muslim community and the Quraish tribe, transpiring in the year 624 AD.¹⁴ At Badr, it was the Muslims' unyielding faith in Allah and the Hereafter, along with their unwavering devotion and deep reverence for the Prophet, that became their shield against an enemy three times their size, turning what seemed like sure defeat into a decisive victory.¹⁵ The Prophet's heartfelt supplication at Badr—"O Allah, if this small band perishes, there will be no one left on earth to worship You."—echoes the depth of their unwavering faith and absolute reliance on Allah, revealing the profound devotion that fueled their stand against overwhelming odds. In this momentous clash, the Muslim forces emerged triumphant, despite numbering a mere 313 warriors,¹⁶ pitted

against an overwhelming adversary that outnumbered them nearly threefold.¹⁷ The Battle of Badr, with its extraordinary triumph against overwhelming odds, left an indelible mark on history, inspiring generations with its tales of faith and valour. The Battle of Badr stands as a pivotal juncture in Islamic history, where the ultimate demarcation between truth and falsehood, righteousness and iniquity, was irrevocably established. This defining moment, marked by divine intervention and unwavering conviction, earned its title *Yawm al-Furqān*¹⁸—the Day of Distinction—forever enshrining it as a symbol of triumph for faith over tyranny. Had the Muslims failed to secure victory in this battle, Islam might have faced total eradication, vanishing irrevocably from the annals of history. Professor Philip K. Hitti posits that, under the Prophet's august and galvanising leadership, the unyielding discipline and imperious disdain for death displayed in this primordial martial confrontation of Islam ossified into a defining paradigm, infusing its subsequent and increasingly momentous conquests.¹⁹ After the Battle of Badr, the Prophet treated the prisoners with kindness, even ensuring that Al-Abbas, who was captured without clothing, was given a shirt, using one that belonged to Abdullah bin Ubai, as a gesture of gratitude for a past favour.²⁰ Its reverberations echoed across time and regions, finding expression in poetic traditions like the *Badr Padappattu* of Malabar, composed in Arabic Malayalam. Through these songs, poets such as Moyin Kutty Vaidyar and Kanjirāla Kunji Raayin Kutti immortalised the heroic legacy of Badr, ensuring its spirit endured in cultural memory.

1) *Badr Padappaattu*²¹ by Moyin Kutti Vaidyar

Mappila poet Alungal Kandi Moyankutti Vaidyar, a descendant of a Hindu convert, hailed from the esteemed lineage of Velan or Vaidyar, a hereditary class of traditional Hindu physicians.²² His background reflects the cultural synthesis of Kerala, where ancestral traditions and Islamic influences intertwined, shaping his literary and intellectual contributions. Moyinkutty Vaidyar,²³ a luminary within the Mappila poetic tradition, graced the 19th century with his remarkable contributions. *Badr Padappattu*, composed in 1882 by Moyinkutty Vaidyar, is an epic poem that recounts the Battle of Badr, a significant event in Islamic history. This poem played a crucial role in inspiring the Mappila community in their later struggles against colonial powers. Fifteen years later, F. Fawcett's 1897 study on the Moplas (Mappilas) of Malabar marked the beginning of scholarly interpretation of Vaidyar's work, making him the first known interpreter of this influential poem. The author acknowledges the courage of the Mappilas and connects the recent event to a past uprising in 1896, suggesting continuity in resistance. "Formerly, Moplas (Mappilas) only 'went out' to die; now we capture them. His comment "These contrasts past Mappila revolts, where rebels fought to the death (a reference to their religious martyrdom), with the present situation, where they are being captured alive—implies a shift in British strategy. The passage reflects a colonial viewpoint that frames the Mappila uprisings as a security issue while also admiring their bravery. It highlights a shift from violent suppression to strategic control (capturing rather than killing). It suggests a belief in the possibility of integrating the Mappilas into the colonial order through policy measures. Vaidyar entered this world in 1852 and departed from it in 1892. The atmosphere of resistance against British rule in

Malabar before Moinkutty Vaidyar's birth in 1852 undoubtedly shaped the cultural landscape he grew up in. The frequent outbreaks, such as those in 1841 and 1849, highlighted the deep-seated opposition to British authority. In 1852, the birth year of Moinkutty Vaidyar, the year witnessed the historical departure of Saiyid Fazl, a significant rebel and freedom fighter whose exit symbolised the intense dissatisfaction and struggle against the British colonial rule in Malabar. Vaidyar depicted his reactions and emotions through his writings until his death. The air Vaidyar breathed from his first moments was thick with the narratives and emotions surrounding this resistance against foreign rule. His famous War ballads like *Badarpadappattu*, *Uhd Padadappattu*, *Malappuram Badapattu*, etc, are examples of this. Witnessing the enactment of the Mappila Acts XXIII and XXIV in 1854,²⁴ just two years after his birth, Moinkutty Vaidyar would have grown up immersed in the tangible realities of legislation directly affecting his community, likely fostering within him a deep understanding and emotional connection to their struggles and shaping the narratives that would later emerge in his literary works. Growing up amidst such palpable anti-British sentiment and hearing stories of atrocities, it is plausible that Vaidyar's *Badr Padappattu*, composed later around 1876, resonated with this prevailing spirit. Although the poem itself recounts the historical Battle of Badr in Arabia, a significant event in Islamic history about the triumph of good over evil, its themes of valour, faith, and fighting against oppression could have been indirectly interpreted by the Mappila community as an allegory relevant to their own struggles against the British. The very act of composing war songs in the local Arabi Malayalam language was considered a sacred duty to inspire resistance against colonialists, as highlighted by Saiyid Fazl. Thus, Vaidyar's *Badr Padappattu*, while narrating a distant battle, could have served as a cultural touchstone, subtly fueling the spirit of homeland and resistance within the Mappila community of Malabar. His magnum opus, the "*Badr Padappattu*," intricately weaves a narrative that delves into the epochal encounter of 624 AD, known as the first battle between Muslims and the formidable Quraish. In a strict sense, they are heroic in nature.²⁵ This literary opus serves as an ode to the unwavering valour and indomitable self-assurance exhibited by Prophet Muhammad as he intervened in the tumultuous conflict with the leaders of Quraish. It was through his profound intervention that the tide of the battle turned, leading to a resounding victory and the perpetuation of Islam's influence across the world.²⁶ Vaidyar wrote *Badr Padappattu* in 1876 when he was 24 years old in 106 *Ishals*. A look at the covers reveals that the author has given different titles to this work, such as *Badrul Kubra*, *Badrul Furqan*, *Ghazwatul A'lam*, *Akbarul Ghazwaath*, *Avvalul Ghazawaath*, etc.²⁷ It mentions crucial events from the migration of the Prophet to the end of the Battle of Badr.

The *padappattu* starts with Bismillah in the name of God. After that, he emphasised the merits of the participants in the Battle of Badr and the importance of the Battle of Badr. In the third *ishal*, he describes the world's creation and the Prophet's origin. In the 5th *ishal*, he explicitly states that I have accepted only what is certain because there are different opinions in the histories. This reveals his honesty in recording history. In the *ishal* 89, he indicates the names of warriors who participated

in the battle of Badr. This *ishal* is named as *Navarathnamaala*. In a strict sense, they are heroic in nature.

2) Badr Maala by Kanjiraala Kunji Rayin Kutty.

Mambaad kanjiraala kunji rayin kutty was a poet born in 1848 and died in 1902. Badar Mala is a literary composition authored by Kanjirala Kunjirayin, a distinguished native of Mambad. His oeuvre encompasses seminal works such as *Badr Mala*, *Maharatna Mala*, *Madhul Karim*, *Aishath Mala*, *Fatima Mala*, and *Sayyidul Fuad Mala*. This composition belongs to the genre of vow songs (*nercha pattu*), which were rendered with profound reverence by the Muslim populace of Kerala in bygone eras. These devotional hymns, suffused with pious fervour, were traditionally intoned as a supplicatory measure to invoke divine protection against the onslaught of virulent epidemics. Badr maala is one of his famous works. The word "maala" means song; it is also called "nerchappaattu." Songs in praise of saints are generally known as maala songs. Celebrating the ultimate sacrifices of the martyrs, these lyrical narratives transformed into revered saint-malas in their own regard, actively embodying the enduring traits of unwavering faith and the indomitable spirit of martyrdom—elements of profound significance within the context of Mappila existence.²⁸ These will generally be in the same rhythm. *Maalapaattu*-s are typically found to be fingered compositions in the same verse/ishal. Badr maala was written in two parts. *Yamenkett* is the first ishal he used in Badr maala. In the first part of Maala, he described the merits of those who participated in the Battle of Badr in 52 lines and their names in 84 lines. The treatise culminates in an exhaustive enumeration of 313 distinguished combatants who partook in the momentous Battle of Badr, conjoined with a supplicatory invocation, thereby encapsulating its devotional and historiographical essence.

3) Malharul aala enna badr maala by kanjiraala kunji raayin kutty

This poem is composed in baith ishal *kaamil vritham*. Only the names of those who participated in Badr have been included in this work.²⁹

4) Badrul kubra enna charithra shiromani kessu maala by Manjaan pira akath imbichi and padinjaarakath moydeen kutty.

Kessu paattu refers to a song in which almost all histories are covered by poets in the same ishal. In this poem, poets wrote about the merits of the participants in Badr, including many historical events from the battle. It was composed in 1926 AD.

5) Badr oppana by Nallalm beeraan sahib.

Hailing from the illustrious environs of Kozhikode, he is eminently recognised by the appellation Totatthil Beeran. Nallalam Beeran wrote many poems, including Kottupalli Maala, Shifaul Kubra Maala, Fathima Beeviyude Madh, and Puthukkappatu. Badar Oppana is one of his essential works. He named this work *Ghazwathul Badrul Kabeer va Malabaaru Shahril Muneer*. In this work, he does not fully cover the history of the Battle of Badr.³⁰ It was written in six ishal's, with most of them in Oppana ishal. Hence, it is called as 'Badr Oppana'.

6) Badr maala by Kodencheri Marakkar Musliyar

Kodencheri Marakkar Musliyar, the esteemed progenitor of E. Moitu Maulavi, was a distinguished luminary in the poetic tradition, renowned for his profound literary acumen and eloquent versification. Marakkar Musliyar was born in Marancheri near Veliyankod at Ponnani. He participated in the Malabar rebellion in 1921. He wrote many poems, including Badr Maala, Badr Baith, Uhd Maala, Umar Qazhi Maala, Fathima Maala, Duraajara Mardanam, and Thiru Nabi Moulid in 12 parts, etc.³¹ Duracharamardanam is a polemical poetic composition meticulously crafted to repudiate and dismantle entrenched superstitions through incisive verse and erudite critique. Badr maala is his famous work; it has two parts. In *Yaman Kett* ishal, the first part listed the qualities of those who participated in the Battle of Badr, while the second part arranged their names in Arabic alphabetical order. Also, he added some verses mentioning the participants of Badr as intermediaries.

7) Badr kessu paattu by K.C Muhammad Kutti Molla.

He was famous for composing *kessu paattu*. '*Rasamgrathamaala*' is a collection of six *Kessu paattu* composed by him. Badr Kessu paattu is the second one of '*Rasamgrathamaala*'. In this Badr kessu pattu, he mainly explained the single combat between Hamza and Aswad. He used 'sam sarika' rhythm in kessu paattu.

8) Sullamul manaafi' enna badriyath maala - Author is unknown.

After describing the merits of those who participated in the Battle of Badr and the achievements by reciting their names, the history makers in the Battle of Badr are mentioned. It is also composed in Isal Yaman Kett. In the end, he mentioned Badr participants as intermediaries.

9) Badrul uluma enna kessu paattu by Manjaanpira akath Abdul Azeez.

A scion of the illustrious literary tradition of Ponnani, he is renowned for his adept craftsmanship in both concise poetic compositions, exemplified by Tariq Maabari, *Swayamkritmala*, and *Siddhikhimala*, as well as in grand epic narratives such as Yusuf Qissa and Badr Ulluma Qissa, wherein his erudition and poetic finesse manifest with resplendent eloquence.³² This work is entirely written based on Badr Padappattu by Moyin Kutti Vaidyar Isal, and the historical events are similar.

10) Badruddeen maala

The author of this work is unknown. This poem was written in *chaajna oppana* ishal. This poem also includes Fulkul Mashhoon Badr Baith. The first part of this work briefly describes the merits of those who participated in the Battle of Badr and what the Prophet said about the heavenly bliss they would experience if they died in the battle—Shahadath.³³ After that, it refers to the situation where the followers go to war following the Prophet's command. Most of the maalas refer to a historical conversation between the Prophet and the angel Gabriel. Jibiril, the angel, asks the Prophet what you think about those who participated in the Battle of Badr. Then the Prophet replied, "The best of my followers are those who participated in the Battle of Badr." Jibreel then responded and said, "The best among the angels are those who participated in Badr."

Then he continued the merits that can be obtained by citing the names of those who participated in Badr. In the second part, he wrote the names of those who participated in the Battle of Badr and *Munajaath* in mi'raj ishal

11) SharahuSwader fee manaaqibi ahli bader enna bader rathna maala.

The author of this work is also unknown. There are three ishals in this poem. First, he composed in Baith, which means written in Kamil Vritham in Arabic. A peculiarity of this Ishal is that it all ends with a prayer in the fifth line. (Mukhammas). The poet describes the virtues of calling the participants in Badr and the experiences of having their names written and tied to their bodies. In the second, Ishal *Pukainar*, he composed the names of the participants in the Battle of Badr. The number of names added to each line of this poem is written below the line. Third ishal named Sughathode deals with Munajaath.

12) MM Badr by M M. Moulavi

The poet gave the name 'Badrul Kubra'. This poem was written in 1379 A.H. by the famous Mappila poet M M. Moulavi, which is why it's been called M M Badr. The beginning of this verse explains what caused the place Badr to get that name. The poet claims that Badr is a mountain range between Mecca and Medina. Long ago, there was a circular well like the moon, which the poet points out as the reason for the place's name.³⁴ The name of the man who dug this well is Badr. After that, he emphasised the year in which the Battle of Badr took place, which was in the month of Ramzan in the second year of hijra. After referring to several histories, the poet explains that wars in which the Prophet participated are called Ghazwat and wars in which the Prophet did not participate are called sariat. There are 28 Ghazwaths. This work was published in 1960. He used *Kayalarikath* as an ishal name. This work is the history from the Prophet's migration to Madinah to the end of the Battle of Badr.

13) Badr Yudham enna Oppanappaattu.

The author is unknown. All songs are written in oppana ishal, oppana chalay, and *oppana murukkam*. In the first ishal, he described the origin (Noor) of the prophet. The second ishal explained about the prophet's birth and his life also. The third ishal explains what a secret messenger conveyed during the Prophet's stay in Madinah. The Prophet's party that went in search of the merchant group returned to Madinah after not finding them, and Gabriel said Abu Sufyan's trading group is coming to defend you, to the Prophet, who was sitting in Madinah.

14) Nailil muna va maqsood enna badriyyath maala by Muhammad Haji

It was composed by Muhammad Haji, who was born in Areekode.³⁵ It is formed in *Yaman Kett Ishal*. In the first part, the poet describes the merits of those who participated in the Battle of Badr. And it is said that by invoking their names, all difficulties will be solved, and it is claimed that many great men have risen to great heights because of their names.

15) Muncelul Maqasid by Uthuvaanagakath Haidar

It is composed by Uthuvaanagakath Haidar. It is also composed in Yaman Kett Ishal. There is much historical

content in this poem.³⁶ The text then mentioned the benefit of reciting the names of those who participated in Badr near the person who is about to die. In the second part, he added their names. It ends with *munajaath* in *chittezhuth*.

16) Chakkeeri Badr by Chakeeri Moideen Kutty Sahib (1850-1929)

He was born at Cheroor near Vengara. Chakkeeri is his family name. He is the one who introduced the innovative techniques of Mappila Pattu writing.³⁷ He has written many works, such as *Thuhfathul Ikhwan* and *Bhaasha Bhooshanam*. His multifaceted contributions as a scholar, poet, and historian are evident in the works of Chakiri Moideenkutty. Among his most remarkable achievements is the epic poem *Gasvat Badarul Kubra*, composed in Arabic Malayalam in 1888, a testament to his literary mastery and historical insight. It is composed by Chakkeeri Moydeen Kutty.³⁸ This seminal work was initially committed to print in the year 1877 under the auspices of Mallaharul Adl Achukutam in Kozhikode. However, it garnered significant scholarly and public attention following its republication in the Malayalam script in 1907, an endeavour meticulously orchestrated by his erudite progeny, Chakiri Ahmed Kutty Sahib. This literary work was meticulously crafted by drawing inspiration from the poetic traditions of earlier Mappila bards, skillfully amalgamating a spectrum of dialectal variations to produce a sophisticated and historically evocative composition. Departing from the conventional trajectory of Arabi-Malayalam poets who adhered to the traditional Mappila song forms, he pioneered an innovative paradigm by formulating distinct Malayalam-style ishals that were both accessible and melodically engaging. Demonstrating his creative ingenuity, he ascribed novel appellations to these ishals, designating them with evocative names such as *Achara mangalam*, *Puthiya tullal*, *Puthiya kalyani*, *Cheriyal Malini*, *Mohanam*, and *Ratna malika*, thereby enriching the poetic and musical landscape with his distinctive contributions. This composition not only supplements but also refines the work of the illustrious poet Moin Kutty Vaidyar's *Badr*, incorporating previously unaddressed aspects while deliberately omitting factually erroneous elements. Marked by its structural sophistication and narrative depth, Chakiri Badr consists of 163 meticulously crafted songs, each carefully composed to enhance the historical integrity and thematic richness of the epic.³⁹

17) Thuhfathul marliyya bi manaaqibi saadaathil badriyya by Narimadakkal Ahmad Kutti Musliyar

This poem was composed by Narimadakkal Ahmad Kutti Musliyar. This poem is characterised by setting aside every six lines to tell the history of each Sahabah. It includes their father, tribal traditions and the wars they fought. A chart of all the Sahabah is given on the cover of this work itself. This chart clearly shows how many Muhajirs, Ansars, Aws, and Khasraj participated in the Battle of Badr and how many were martyred. Then he explained about the Prophet Muhammad and the four pious caliphs, Khulafaar Rashidun. After mentioning the ten Companions who received glad tidings from Heaven, each Companion is presented in Arabic alphabetical order. A prayer word is added at the end of each of the six verses.

Conclusion

Facing British hostility, Moinkutty Vaidyar used his narrative of Badr to celebrate the Prophet's victory, offering a powerful symbol of triumph and bolstering psychological resistance against the East India Company. The Yudakavyams in Mappila literature are an important example of how poetry and resistance intersected in colonial India. These compositions were not just artistic endeavours but served as historical testimonies of an oppressed community's assertion of its identity, rights, and defiance against foreign rule. Their legacy remains relevant in understanding the role of literature in anti-colonial struggles. Many books have been published in Arabic and Malayalam describing the history of the Battle of Badr and the names of its participants. Only a few works are mentioned here. The Battle of Badr has become an immortal event in Islamic history, and many poets and writers have dedicated their time to writing about it. The fact that different poets have mentioned the history of the Battle of Badr in other ways makes the scope of this subject clear. It is therefore a subject that is still being studied, and works in verse and prose are regularly published. In exploring these profound compositions, which collectively encapsulate the spirit of the Battle of Badr within the Arabi-Malayalam poetic tradition, it becomes evident that they form an invaluable tapestry of historical narratives, faith, and artistic expression. These Badr-themed works, authored by various poets, illuminate different facets of this pivotal moment in Islamic

history, shedding light on the courage, devotion, and valour of the participants.

From Moyin Kutty Vaidyar's "Badr Padappattu" to Kanjiraala Kunji Rayin Kutty's "Badr Maala," and the lesser-known yet equally significant works by poets like K.C. Muhammad Kutty Molla, Nallalm Beeraan Sahib, and many others, each composition adds a unique layer to the multifaceted story of the Battle of Badr. The significance of this battle in Islamic history and its enduring impact on the faith and identity of Muslims is reflected in these poetic masterpieces. It is evident that these compositions not only preserve the historical events but also provide a glimpse into the cultural and artistic heritage of the Arabi-Malayalam literary tradition. The Battle of Badr, a seminal moment in Islam, has continued to inspire poets and writers across generations. Their verses serve as a bridge connecting the past and the present, reminding us of the unwavering faith and indomitable spirit that defined the participants of Badr. These Badr-themed works, with their intricate rhythms, profound narratives, and poetic excellence, stand as a testament to the enduring power of literature to capture and commemorate historical events, instilling them with cultural and spiritual significance. In the rich mosaic of Arabi-Malayalam poetry, the Battle of Badr remains an enduring source of inspiration and contemplation. "Badr Pada Pattu" is more than just a song—it is a tribute to faith, sacrifice, and divine victory. It reminds listeners of the power of belief in the face of adversity and the symbolic brilliance of Badr as both a celestial and historical event.

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