TEXT AND ITS CULTURAL INTERPRETATION

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ARABIC LITERATURE: POETICS AND STYLISTICS. III: EARLY ARABIC POETRY: AN ATTEMPT OF HISTORICAL-FUNCTIONAL ANALYSIS

The problem of authenticity of pre-Islamic poetry has a long tradition in the history of classical Arabic literature studies. The approaches to the problem were developed as early as the Middle Ages, and the modern research has started in the middle of the 19th c. Medieval philologists did not manage to solve this problem: how criteria of selection of authentic pre-Islamic poems turned out to be too vague and subjective. Little more successful were the attempts of modern researchers. As a result there is no unanimous opinion about the authenticity of early Arabic poetry and thus contradictory ideas about the most important works of pre-Islamic classics are expressed.

Let us give one characteristic example. It is known that

"the poetry ascribed to Imsar al-Qays or al-'Aqiq or other jahlilis poets cannot have been written by them neither from the linguistic, nor from the artistic point of view; this poetry cannot have been written and spread before the appearance of Qur'an" [4]

D. S. Margoliouth stated that the Arab poetry at all before the appearance of Islam and thus considered the earliest examples of Arabic poetry later forgeries [5].

Most contemporary researchers do not agree with D. S. Margoliouth or Tahâ Hûsayn. At the same time, it is hard to find a specialist in medieval Arabic literature who would deny the existence of a sufficient number of late forgeries among the preserved works of early Arabic poetry. We can refer to the trustworthy opinion of I. Lu. Krakhkovi'ski:

"Hardly any research today doubts that part of the works of the so-called pre-Islamic poetry is fake. But it is far from admitting that all pre-Islamic poetry is a late falsification, and hardly any researcher would agree with such an extreme idea" (bolded by Krakhkovi'ski — A. K.) [6].

From Krakhkovi'ski's words we should conclude that the study of pre-Islamic poetry should be preceded by the process of distinguishing authentic early Arabic poetry. Many speak about the complexity of this process, for example an Arabic scholar S. Khâlis:

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Englishman D. S. Margoliouth and an Egyptian Tahâ Hûsayn. The latter, for example, wrote:

"The majority of what we call jahlilis literature has nothing to do with jahlilis and is forged after the appearance of Islam; this literature is Muslim, it reflects the life of Muslims, their inclinations and interests more than the life in the epoch of jahlilis" [3].

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"of special popularity in the East since the 8th c. and in the scholar Europe since the 18th c. have been the so-called mu'allaqas (suspended', 'selected': they form a collection of seven (or in editions of nine and ten) large works of the same type') [1].

But a competent French researcher R. Blache shares neither the delight of the medieval philologists about this collection, nor the praise of European critics under their influence. His attitude towards mu'allaqas the researcher justifies by the fact that they, in his opinion, are not reliable examples of archaic poetry. Thus, in a mu'allaqas by 'Arr b. HuMájim al-elegaic prologue must have been added to give the whole the form of a "usual" qasídi-poem. The harmony of the parts of Zahir's mu'allaqas must have suffered sufficiently in the period of verbal existence of this poem. Mu'allaqas by al-Jârîh b. Hâfiz, according to R. Blache, is a work by an imitator inclined to rare terms. ‘Antara's mu'allaqas reveals a mystifier: its length itself is suspicious as well as the connection of non-related themes. In Imsar al-Qays's and ‘Antara's mu'allaqas a skilled imitator gets too carried away with the rare terms and bedouinsims. Besides, in the latter's mu'allaqas the description of sailing along Tigris and Euphrates or the Persian Gulf must be considered an obvious interpolation of Iranian origin [2].

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"Pre-Islamic literature is a reality which one cannot ignore. We know about its themes, themes, motives and language from the 8th to the 7th century. However, the conditions of collecting these poetic works were such that it is linked to Arabic language, and many works fall off the list of Arabic language. Thus, the search which requires from him the fundamental study of sources, ways of distribution and fixation" [7].

A Jordanian scholar N. al-Asad agrees with the ideas put forward by the philologists of the 9th—10th century. According to the criteria for selecting authentic poetic works, he believed that the poetic taste which would allow to distinguish between an original work and an imitation, (ii) a unanimous opinion of the rūūnāt concerning the authenticity of certain works; (iii) the presence of a work in a trustworthy list of a poet's diwan or in a selection of poems collected by an authoritative scholar-rūūnāt [18].

The suggested method, despite its complexity and laboriousness, is not really reliable as it is based on subjective judgments of medieval philologists. Anyway, it has not been applied in practice yet. However, a method based on common sense is applied. It was well formulated by L. Krachkovskii before the sensual works by D. S. Margoloush and Tāhā Husayn. Writers considering a period before the qawlūd by a pre-Islamic poet Al-Shennafīrī (6th c.) in connection with his doubts about its authenticity, the scholar writes:

"Even if it were proved that this was an imitation, it would not necessarily change the literary material. We must agree with the paradoxical, as it seems, opinion that even an imitation must be considered as an elementary form: it is not what we mean by the term "Arabic authenticity", that it contains not a single detail that is contradictory to historical or psychological truth" [9].

This principle was applied in the study of the problem in question by R. Blachère. His conclusion was fundamentally reasoned by R. Blachère:

"L'esentiel de se servir si tel ou tel poème considéré ne contrôlent pas l'idée que nous sommes admis à nous faire de la poésie préislamique. L'Upaniṣad d'A Pushandām or d'un Khatūn (famous philologists, collectors of ancient poetry—A.K.) nous devient un précieux auxiliaire. Rappelons des sites de l'époque des premiers Khatūn, des poèmes de l'époque du yuštī or du Yūstī, de l'époque des premiers poètes de l'époque des premiers poètes de l'époque de la poésie mo'ta-quivrīque, comme celle de džari or d'al-Farāzīq, les poètes nous paraissent de fidèles produits de la tradition poétique avant Tisāīr. Qu'ils se mettent dans une situation qu'ils, malgré tout, les réalités de chaque siècle dont c'est notre époque, n'en doutons pas. Mais dans l'ensemble, ils ne finissent ni l'auteur de leurs modèles, ni les sentiments qui circulent dans ces œuvres qui nous sont transmis que par le support du poème. Nous nous inquiétons de ceux qui nous font essentiellement parce que des commentaires qui nous intéressent sont, d'abord, ceux qui nous semblent indispensables à l'examen des figures d'un Yūstī d'A Pushandām or d'un Khatūn. Après un millénaire, serait-il à nous d'exister plus d'exigence?" [10].

Such approach, despite its sufficient advantages, also has some disadvantages. It is problematic that it does not address all the questions put by D. S. Margoloush and Tāhā Husayn. Distinquishing authentic examples and defining the circle of "reliable" imitations (i.e. such examples and imitations which cannot be considered as an idea about early Arabic poetry) is still based on subjective taste of researchers. We remember that R. Blachère rejects, for example, a generally recognized masterpiece of early Arabic poetry, al-Qūfā of I. S. al-Asad. Thomas R. J. T. Monroe. For the first time in the history of Arabic studies he put the question about the unique creation method of early Arabic poets determined by the verbal character of the pre-Islamic poetry, and for a long time circulated in verbal form [16]. This, as T. J. T. Monroe established, is a principally important fact for understanding the development of the pre-Islamic poetry's circulation on the early stage of its history. Evidence on some distribution of written language on the Arabian Peninsula in the pre-Islamic poetry is the most important fact by the British scholar of the theory of distribution [1].

In fact, even the Qur'ān, due to the imperfections of Arabic written language on the early stage (the absence of diacritical points, short and long vowels, etc. could only be read by people, who knew it by heart [18]). Even to a larger extent this is true about early Arabic poetry. Apart from certain inconveniences and the lack of reliability of written fixation of poetic works (only if the authors felt the necessity of it in the so-to-say technical respect, there must have also been a factor of contemplative attitude towards written language and literacy among Bedouins as towards features of settled culture [19]. Anyway, a historian of early Arabic literature finds few evidences of recording poetry in the pre-Islamic era. This, of course, does not mean that no musical traditions existed. Thus, during a long time from the moment of its creation in the 5th—6th, and, as we will later see, appears to be the case, it was transmitted verbally. In the process of keeping of literary works, the key role was played by a rūūnāt, who in scientific literature is often referred to as a "scribe" or "writer" [21].

Quite a lot is written about the role of rūūnāt in early Arabic literature [22], however the question is not clear yet. The reason for that, as we see it, lies in the fact that rūūnāt's functions did not stay the same. Let us turn in this connection to a detailed analysis of this question in N. al-Asad's manner.

The researcher distinguishes several types of rūūnāt. The first is rūūnāt-poets. In this type there are two sub-types—rūūnāt who, according to N. al-Asad, learned the trade of writing while they were still young, and who stayed poets. This way immediately raises other problems which, in their turn, require serious consideration. If early Arabic poems must be considered as pure poetry, the question arises what determined these alterations, to what extent they were reflected in the original form of a poem, how long was the process of alteration of early Arabic poetry and why the question of the authenticity of early Arabic examples rose in medieval science, etc. All these questions, as it seems found solution in the first opinion of I. S. al-Asad and his works, as well as in the historical-functional analysis of literature. The peculiarity of this method when applied to early Arabic poetry is the need to narrow the concept of rūūnāt to such a form that historical changes in the perception of its works were fixed not only in various sources of historical or literary-critical nature but also in works that existed themselves that reconsiderations and new interpretations of early Arabic poetic texts were reflected and summed up. In this respects they became similar to a monument of early architecture which lost its original image due to later rebuilding and alterations. A complex analysis of philologists' and critics' opinions as well as introspection of the Arab scholar, allow defining the main stages of early Arabic poetry circulation. It is reasonable, as it seems, to begin the analysis of early Arabic poetry by such functionary from some general observations about the character of its circulation from the ancient times. According to the data that we possess, most of the works of early Arabic poetry were created by oral author the theory of Parry-Lord [11], J. T. Monroe calculates the repeated contents in the early pre-Islamic and later Arabic poetry. This was followed by a method of the poetry's circulation on the early stage of its history. Evidence on some distribution of written language on the Arabian Peninsula in the pre-Islamic poetry is the most important fact by the British scholar [1].

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N. al-Asad the presence of antagonisms between them and mutual accusations of forgery [33].

Based on the analysis of ṭawīl types, N. al-Asad distinguished stages in the verbal transmission (rīwāyāt) of the early Arabic poets. On the first stage (which lasted approximately until the end of the 8th c.), the rīwāyāt, according to the researcher, lie in memorization (fixation), transmission to other ṭawīl (preservative) poets, and the re-creation of poems with any amendments, corrections, etc. of the performed poems. On the second stage, as N. al-Asad believes, rīwāyāt was added to the first stage of transmission, and a new level of the transmission of the poems was added: the transmission of the poems from the author to the from the authority. This was the general characteristic of the first generation of ṭawīl-scholars, while most works get lost with the second, sometimes the third generation of ṭawīl-scholars (the first poets of the 10th c.) [37]. If we base our facts on the second stage, the relationship with the second generation, the understanding of the situation, draws a different conclusion. He believes that the absence of ṭawīl among the most reliable poems which belong to the most famous poets, in the author's opinion, explained be the imperfections of ṭawīl work. Most of them supposedly did not pay attention to ṭawīl during oral perception of poems from their predecessors. In most cases they had ṭawīl-s for works of early Arabic poetry, but they must not have noticed it necessary to mention ṭawīl each time and limited themselves to mentioning the cases of its absence [38].

However, another explanation of the ṭawīl absence in most of the poems, including ṭawīl type of poetry, transmitted by ṭawīl-scholars of the first generation, is possible. It is strengthened by J. T. Monro's research: pre-Islamic poets did not have ṭawīl as these scholars must have fixed early Arabic works for many years of a long period of time. Thus, the anonymous verbal tradition, they could compile quasi-critical texts based on variants received from Bedouin informants. At the same time, poets who got ismūl-s these scholars certain stability as a certain text transmitted to a certain author. Rūm-scholars, who did not understand the specific nature of early works, could not correspondingly give adequate interpretation of the presence of several variations of one poem. They strived to fit the "correct" variant and put aside all other ones [39]. Rūm-scholars of the first generation, like ṭawīl-s constructed fixed poetic works in the conditions of their verbal circulation. Verbal fixation, of course, could not be the final one for all works, but it was not excluded as early Arabic poems were, as a rule, quite small (up to 100 lines) [40].

Somewhere or another, but beginning with the first generation of ṭawīl-scholars it is possible to observe the history of a sufficient part of early Arabic poetic texts (isnāl for the later became compulsory in the 9th—10th c. [40]). It is necessary to point out to the fact that medieval Islamic tradition suggested one quite unexpected way of filling the missing links in the rīwāyāt of early Arabic poetry which found its followers as well as critics in the Middle Ages as well as in our time.

N. al-Asad sets himself a task to "reconstruct" the lost links of the chain of transmissions to the first generation of ṭawīl-scholars. The researcher succeeds in finding several reports according to which separate poems of the original "folkloric" texts were attributed to the first generation of ṭawīl-scholars. Special attention he dedicates to a report about the head of ṭawīl Abū 'Amr b. al-ʿAbbās al-Kāʾīf: "Most of his information he received from Bedouins who lived in the jihādī times" [41]. If we take into account the fact that Abū 'Amr b. al-ʿAbbās was born in 680 (7), which is approximately 70 years after the death of the Prophet, the information of these ṭawīl-scholars must have been quite old. In this connection N. al-Asad raises the question of longevity of Arabic poetic transmission: "Which of the informants some authors speak about the time of the 9th c. (the end of the 2nd AH) and a Shihāb b. Ḥabbīs, who did not know the author of an early work, claimed its author to be a pre-Islamic poet at their own discretion Hājī al-Qāsim b. Ṣulāmī and al-Qāsim b. Ẓūhār, who was performed to him by a Bedouin inform about early Arabic poetry which were attributed to different early authors, the scholars, following the early ṭawīl-s, must have ascribed to the pre-Islamic poets specifically created works not to appear the work of somebody else's work. A philosopher Abū 'Ubayda stated, in particular, that one of the poems of the Qaṭāfī tribe Qurṭūf b. Ḥanūf's created wonderful poems, while other poets from the same tribe (among them supposedly was Ẓūhār b. Abū Sulmā) pretended they belonged to them [32]. The later philological studies required great research of the early Arabic poetry which were attributed to different early authors. When developing the theory of "poetic borrowings" a famous philologist Abū'l-Ḥālim (d. 998) introduced into his classification of "borrowings" several categories for the interpretation of such phenomena [53]. These categories often seem at least strange in the light of the notions of the individual author's features. Thus, musāra'ud (lit. "appearance together with the author"), in other words, in this case the poet wrote coinciding lines in his poem, the fact that they never read each other's works. Musāra'ud (lit. "help") is explained the fact that the poet borrowed lines from the text of his lines and gives them to another poet so that the latter could defeat his rival in the game of mockery. Istāṣīf (lit. "washing") consists in the fact that a poet uses another poet's lines in his qasīdā because they suit it well [54]. Abū'l-Ḥālim tends to explain many coincidences in the poems of the early poets. In accordance with the ideas of his time about individual art he interprets these coincidences as accidental or as a dependence of one author on another, however, he does not mention what strange (for his time) ties connect different poems in his classification [55]. Abū'l-Ḥālim, obviously, followed the information on the pre-Islamic poets in the tradition of the early transmitters. The latter must have tried to comprehend early Arabic poetry as individual authors' i.e. poetry which must have fixed texts and attributions to authors. This must have completely excluded the possibility of collective creation, which forced them to come up with explanations and at the same time such explanation of the comparison in the perception of pre-Islamic works which reflected in the poetic texts themselves. When analyzing the level of transmission of the works must be connected with the dramatic change in the lives of the tribes which inhabited the Arabian Peninsula — the appearance of Islam. Anachronisms of such kind were pointed out not
only by contemporary, but also by medieval authors. Let us look at some examples. In the *dildavik* of the pre-Islamic authors we can often find the name of Allah, which the following line mentions: 'Abd al-`Abbar [56] can serve as an example:  

A swore on the name of Allah: indeed is Allah merciful to those he wishes to; the forgiving, ...  

In another bay' of the same author it says [57]:  

The one who asks from people is rejected, but the one asking from Allah will not be far [58].  

Pre-Islamic poets fear sins which could enrage Allah. From Ibn Iyad [58]:  

So drink wine today, not sinning in front of Allah and not caring about anything.  

In al-Hārīt ibn Hīlīra's bay' Allah is described as a bearer of the "divine order" [59]:  

And the care of Allah is performed, and the wicked suffer from it.  

All these examples are pointed to by N. al-Assâd [60]. Some interesting points are also mentioned by R. Blâcher. In Zuhayr ibn Abo Sūlah's *ma`ālik al-`ulamā* the scholar distinguishes the following two bays [61]:  

Do not conceal from Allah what is in your soul so that it is hidden: whatever you hide from Allah, He knows it,  

Postponing one's death in the book, puts off until the Judgment Day or immediately.  

R. Blâcher, following his predecessors, writes that everything in these two bays reminds of Qurain: the idea, the style, even the vocabulary. To justify this opinion, let us bring a verse from Qurain: “By the name of Allah, Whom you know not, and He knows what you do not.” [62].  

An interpolation of Muslim character can also be found in a work by the pre-Islamic poet Dirār ibn al-`Abbar, who spoke about Allah with a paraphrase from Qurain: “The One who emerges and spreads the world” [63].  

The next three bays from al-Ná`ibíb al-Dhóbání’s *divan* also echo comments among some researchers [64].  

I can not see among people a creator who would be similar to Him (I and do not make any exceptions for any nation).  

Apart from Sal年年底l to whom Allah said: “Rise among parvenu creatures and prevent them from mistakes, and niebies generi, I let than build Tadmir (Palmyra – A. K.) from stiones and columnes”.  

In another work by al-Ná`ibíb al-Dhóbání Noah's fidelity is mentioned [65] – a quality ascribed to Noah by the Qurain [66]. This interpolation is of special interest as in the Qurain meaning that had Noah not heard of Noah before the grant of the revelation [67], al-Ná`ibíb's line, thus, is contradictory to the Qurain, but the pre-Islamic poets we have noticed did not notice this.  

Apart from a sufficient number of references from the Qurain, medieval and contemporary researcher have found in the pre-Islamic poetry the terms which could not be explained in any other way but the influence of the Holy Book of the Muslims. In the *dildavik* of D. S. Margoliouth, for example, states that 'Antara knew that Allah was the Creator and Muslim terms [68]. Indeed, in *dildavik* 'Antara we find a mention of helminth [69]. Every time I felt the coolness of her lips, she seemed better [70], as well as in the resurrection day [71] — “I came back from You and the purpose of my visit to You had been to remain a memory that I will keep until the remaining to be the rest of terms. In the same way D. S. Margoliouth analyses the term *a`qal* to which pre-Islamic poets "Abd al-`Abbar, al-`Adhānī and al-`Abbar attached Qurain meaning: “this word”, near world” [71].  

In the process of oral circulation of Arabic poetry in the early Muslim epoch, the pagan realities must have been gradually removed from it, We can assume how it happened if we turn to the following example. In the "Book of Sorcery" by Al-`Ishàfí there is a bay which is ascribed to al-`Adhānī, which contains oath on the pagan deities, which occurs quite rarely in the early Arabic poetry examples we possess [72]: “I swear on salt, ashes, *al-`Uzāz* and *al-Lāh*...” These two pagan deities which refer to the most important ones in the pantheon of the pre-Islamic Arabs were replaced in the variant fixed in the dictionary called "The Language of the Arabs" by Ibn Manqāl (d. 1311) without the mention of the author [73]. “I swear on salt, ashes, fire and Allah...” [74].  

Such anachronisms in the poetry of the ancient Arabs were fixed not only by pre-Islamic but also by the medieval researchers [75]. Thus, a famous philologist Ibn Qutayba (828–889) paid attention to the Qurain sounding of one of Lapid's bay: “This is the connection an interesting statement: either this bay was written after the appearance of Islam, or Lapid has come to believe in resurrection and Judgment Day and attached to his adoption of Islam, or this bay was forged [76]. The second idea in this example deserves special attention: the tendency to explain the presence of anachronistic elements in the early Arabic poetry by the faith in the Muslim doctrine before the appearance of Islam or before its adoption. The idea about the possibility of anticipation of the early Islamic world was widely spread. A pre-Islamic Usamayn ibn Abo Sūlah, according to medieval researchers, strove to become a prophet, as he had "read in the books that the Prohet will be sent from among the Arabs" [77]. This idea obviously appeared under the influence of religious propaganda after the appearance of Islam and was inspired by the Qurain which says that the prophetic mission of Muhammad had been characterized by "Iqbal" [78], as well as the most important elements of the new dogma had been proposed by the predecessors of Muhammad which became "The Seal of the prophets" [79]. It allows understanding why pre-Muslim poems introduced after the appearance of Islam (but still in the time of "soorit" art) into early Arabic works much knowledge about which poems could be written. The meaning: the first one left nothing to the last one [7].  

A famous interperter of al-Zawrān's (d. 903) *ma`ālik al-`ulamā* interprets this semi-virgin in the following way:  

"The poets left a spot which needs mending without mending and correcting it. This question implies a negative answer: what have you not known about which poems could be written. The meaning: the first one left nothing to the last [70].  

Ibn Rbaqi (b. 945–1000, d. 1063/4 or 1071) interprets this semi-virgin in the following way:  

"And 'Antara's words 'Have the poets left anything which needs mending?' prove to the fact that he considered himself a new poet. In this sense they also show that he had completed his task and left nothing to him. And he wrote in this qaṣida something in which none of his predecessors outstripped him and in which any later one could not compete with him." [80].

Of all these comments is typical a notion that an early jāhiliyya poet possessed a sharp feeling of individual-author's originality, and that he compared his life and works with the works of the others, and viewed himself and his achievements on the background of other poets' achievements, achievements in the work of the others. Thus, a group of early Arab poets in the terms of individual-author's poetry of a stable author's text and the author's contribution. However, it would be wrong to limit the matter to certain randomness in the interpretation of the poetic of the early Arabic works. The thing is that in the depths of the early Arabic poetry itself individual-author's features must have gradually developed, which led to the corresponding re-comprehension of the early pre-Islamic poetic heritage. And this later tendency the rhapsodes rūawīs could have extended on the whole of Arabic literature in their concern. Let us explain, which features we mean here. In the early Arabic poetry we can find examples which are evidence of the development of individual-author's consciousness than one could expect from this or that pre-Islamic author. The most characteristic example in this respect which opens 'Antara's *ma`ālik al-`ulamā* (5th c.) [82]: "The poets left what needs fixing?" We have given the literal translation of this semi-virgin, translated it literally to avoid long commentaries and references to medieval interpreters. "Have the poets not produced anything?." We have not praised anything?" [83]. "Have the poets left anything new?" [84], but it is these interpretations which are of special interest to us. Let us look at some of them. Ibn Qutayba wrote in his comment to this semi-virgin:  

"And this is like your words: 'Has the first left anything that the second left?' I have the poets left anything which could be considered and which they had not considered before." [85].  

A famous interpreter of al-Zawrān’s (d. 903) *ma`ālik al-`ulamā* interprets this semi-virgin in the following way:  

"The poets left a spot which needs mending without mending and correcting it. This question implies a negative answer: what have you not known about which poems could be written. The meaning: the first one left nothing to the last one, i.e. (1) Zawrān comments the bay on behalf of the poets. The lines were created by many poets who left no place for me which needs mending, which I would mend, and which needs correcting, which I would make. Under another standing, they have left something, only by singeing their signature and performing poems with a brilliant description of it" [86].
An authoritative philologist [John Sallam al-Jumali], who has already repeatedly been mentioned before, ascends to call up 'Umar b. Khattab the statement about the role of poetry in the jihādīya epoch: "Poetry was the knowledge of the people who did not have it not known before," adds L. A. Grigor'evich: "We can agree with his opinion, only adding that poetry served here during a quite long period of time and after the appearance of Islam to change, i.e., at the moment of its final fixation. Philologists-collectors of the 8th–9th c."

"poetry perceived only as a source, if its religious spiritual organization was lost, as well as the understanding of the ideological and psychological aspects of its poetry, as well as the functional difference of the types of information it contained, its elements and the ways of its representation. A vital and topical in its nature poetry of the Bedouin poets was for its collectors an "archive of the Arabs" [97]."

The changing of the functions of the early Arabic poetry was determined by fundamental reorganization of its structural characteristics. While preserving the verbal form of the pre-Islamic poetic works went on a long way from "fluctuating", variable from performance to performance and from transmitter to transmitter texts to a stable (or, at least, slightly variable) text which suited the new concept of individual author's creation. At the same time, pre-Islamic works also fixed the results of archaic collective creation, which evoked doubts concerning its authenticity among modern scholars and poets, who viewed it in the light of individual author's poetics.

However, this could only happened in a society in which such poetry performed the function of "relative knowledge" within the chronological limits of the period when it was created and re-created by Aedel ravius. Early Arabic poetry stopped being a universal "reliable knowledge" as soon as, for instance, after the appearance of Islam to change, i.e., at the moment of its final fixation. Philologists-collectors of the 8th–9th c.

jemin, the contradiction between the high level of formula style and the presence of features of individual authors in early Arabic poetry can be solved if we view the latter as a "vernacular literature" (P. G. Bogatyrev, R. O. Lobzhanidze, "Folklor as osobiava formy chesterov" ["Folklore as a specific form of creativity"], Voprosy teorii narodnogo izobrazitelnogo iskusstva [Moscow, 1971], pp. 382–3), as a transitional phenomenon from folklore to literature of events. Accordingly, the formula character of examples of early Arabic literature that we possess is not qualified as a transitional feature (in more detail see Kulkin, op. cit., pp. 46–53). 10. These evidences can be found in Asad, op. cit., pp. 107–8; references to the written language in the pre-Islamic poetry are found in Blaich, op. cit., pp. 92–3.


14. Here we do not touch upon many disputable points of the American scholar's article or ones which require more detailed argumentation. About that see A. B. Kudelin, Svedosshevskaia arabskoi poesii (istoria polozhii VIII–XII st.) (Arabian Medieval Poetics (Second Half of 8th till 11th c.) (Moscow, 1983), pp. 46–53.

15. J. T. M. Moore recommends checking the authenticity of doubtful works by formula analysis, comparing their vocabulary with the general formulae vocabulary of pre-Islamic poetry and separate collections of formula repertories of each early Arabic poet (these vocabularies must be developed later, according to the author). This method can be very flexible as it would be based on facts referred from a text itself. J. T. M. Moore insist on the necessity to combine formula analysis with extra-textual information about each arguable poem fixed by the medieval philological tradition: Moore, op. cit., pp. 15–6.
THE LIFE OF THE TEXT AND THE FATE OF TRADITION. IV:
ON THE CHARACTER OF LOVE SYMBOLISM IN THE POETIC WORKS OF ‘ABBĀD AL-LĀNHĀNĀRĪ

The making of Sīṭī love symbolism in the lyric poetry of ‘Abbād Al-Lānhānārī, one of the first representatives of mystic literature in the Persian language is analyzed in this article. The problem is raised in the poetological aspect, i.e. not the system of symbolic meanings of traditional images is studied here, but the character of their transformation on the way to poetic symbols. A stable set of love motives and images inherited by this Sīṭī poet from the preceding refined court poetry and subjected by him to various changes, is at the centre of the research. Special attention is paid to the cases of incomplete symbolism of the text, when there is a possibility to examine the process of symbolism in dynamics.

The process of formation of the Sīṭī symbols system in Persian classical poetry, with its most active phase within the period of the 11th—12th c., constituted one of sufficient factors of the poetic tradition development not only during the abovementioned period, but also afterwards. An allegorical interpretation of a text became an inseparable part of poetic canon and made a large impact on the figurative sounding of lyrical and epic poetry and the character of its perception.

A consecutive involvement of whole figurative layers of secular lyrics in the sphere of Sīṭī symbolic system was performed due to efforts of authors of several generations. The appearance of the first original samples of mystical lyrics, which were closely connected with the requirements of ritual and sermon, was followed by constant attempts of the representatives of the new trend to review in poetry the experience of their predecessors who had worked at the courts of sovereigns, patrons of art. The tendency towards derracmation from court poetry and the aversion of its aesthetic grounds did not exclude, but determined the comprehension by the Sīṭī poets of their work as another link in the chain of perfection of literary art.

Among the works by Russian and foreign specialists in Persian literature dedicated to mystical poetry the ones dominate in which the figurative Sīṭī system is viewed as a stable layer of poetical terminology with stable semantics. The researchers have been primarily engaged with the task of revealing symbolic meanings from the main massive of poetic images and the study of structural ties between them (tworiness of image—poetic lock, “candle—mirror”, etc.). The presence of the so-called image-mediators — “wind”, “dances”, “cup”, etc. as well as the problems of interpretation of separate basic motives by different Sīṭī authors [1].

What concerns the genesis of the system of Sīṭī symbols in the purely poetological sense (the sources of motives, poetic means of their realization, etc.), its study has mostly had subsidiary character, serving as a peculiar tool when considering the contents aspect of a Sīṭī text.

Little interest in the artistic aspect of analysis of the early Sīṭī lyrics must be connected with its relative, compared with the court poetry of that time, stylistic simplicity. However, this simplicity was not a complete absence of means of poetic expressiveness or lack of the form development: it is the consequence of a certain aesthetic principle. Sīṭī poets inherited from the court poetic tradition, which they based upon, not only a rich repertoire of stereotypical images, motives and situations, but also a developed theory, i.e. a complex of concepts about poetic art. The changes introduced by the Sīṭī authors into poetic practice and theory were, on one hand, of principal character, on the other hand they were regulated by them as they were realized within the limits of a canonical type of art.

The analysis of the early stage of Sīṭī symbolism formation can sufficiently broaden modern scientific ideas about the functioning of poetic canons as a dynamic system.

The present publication aims at studying the ways of realization of love motives in lyric poems of ‘Abbād Al-Lānhānārī (1066—1085) by revealing their genetic ties with the corresponding motives of the traditional repertoire of secular glauza. The material for research was selected basing on the following considerations: firstly, the analyzed texts have not caused doubts concerning their authenticity since the time of their appearance [2]; secondly, the small volume of the poetic heritage of the “Huri eldr” (about twenty poems which are inserted into the rhymical prose of the same author) makes it possible to review it within the limits of one small article; thirdly, Al-Lānhānārī’s works are the closest to the origins of Sīṭī lyrics in the Persian language and thus, represents an almost ideal factual base for the study of the early stage of the process of symbolization of traditional poetic motives.

As is well known, the figurativeness of love lyrics, i.e. glauza, lies at the basis of the Sīṭī symbols system. Mystical love poems dominate over works dedicated to other themes in most divāns of Sīṭī poets. In Al-Lānhānārī’s poems

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