
The making of Şīfī love symbolism in the lyric poetry of ‘Abd Allāh Anšārī, one of the first representatives of mystic literature in the Persian language is analyzed in this article. The problem is raised in the polemological 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 Şīfī poet from the preceding refined court poetry and subjected by him to various changes, is in 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 Şīfī 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 allegoric 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 Şīfī 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 demarcation from court poetry and the aversion of its aesthetic grounds did not exclude, but determined the comprehension by the Şīfī 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 Şīfī system is viewed as a stable layer of poetic 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 (trendiness of images—“face-lock”, “candle-moth”, etc., the presence of the so-called images-mediators—“wind”, “dances”, “cup”, etc.) as well as the problems of interpretation of separate basic motives by different Şīfī authors [1].

What concerns the genesis of the system of Şīfī symbols in the purely polemological 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 Şīfī text.

Little interest in the artistic aspect of analysis of the early Şīfī 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. Şīfī 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 Şīfī authors into poetic practice and theory were, on one hand, of principal character, on the other, they were regulated by them so that they were realized within the limits of a canonical type of art. The analysis of the early stage of Şīfī symbolism formation can sufficiently broaden modern scientific ideas about the functioning of poetic canon as a dynamic system.

The present publication aims at studying the ways of realization of love motives in lyrical poems of ‘Abd Allāh Anšārī (1006—1088) by revealing their genetic ties with the corresponding motives of the traditional repertoire of secular ghazals. 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 “Haṭṭ Ēlde” (about twenty poems which are insets into the rhymical pose of the same author) makes it possible to review it within the limits of one small article; thirdly, Anšārī’s works are the closest to the origins of Şīfī 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. ghazals, lies at the basis of the Şīfī symbols system. Mystical-love poems dominate over works dedicated to other themes in most Şīfīs’ poems.
love motives rank modestly, however, their interpretation is marked with special author's originality. In most texts it is difficult to define the original outline of love motives, as they are found in unconventional combinations with other motives and are included in new associative chains. Let us give an example:


Who ruined life, a wanderer, a desirable one, who fell in tears into the road dust.

Sometimes with the heat of [sufferings] You turn my chest into khol, sometimes my heart is covered with blood from [awareness] of my own viciousness.

The thought about the last breath make me sigh deeply at dawn.

Oh, what have You done with my heart? What for love
You turned my face into constant sighs?

Whatever I have done, forgive me, as I sinned in the hope of your mercy.

The weight of my sin has gone beyond my strength, as a mountain, if only resignation was light as a straw.

Suffer (lit. "borne"), oh, Ansârî, you deserve it, as if He forgives you, this would only be because it is in the nature of the Lord [3].

According to its thematic dominant, this text is an example of ascetic lyrics (zahâfâdât) with a distinct shade of self-blame. However, if we take a closer look at the figurative presentation of the symbolic mind of one of its central figures (2-5), we will trace a profound connection with some quite popular motives of ghâzâlî. The psychological condition of a man who is so captivated by the face of Allah is described in the terms of love sufferings.

In a secular ghâzâlî a man who is in love feels exactly what the poet describes in the image of a burning chest, a heart covered with blood, deep sighs and shed tears. A man in love must feel humiliated in front of unapproachable beauty, he is eager to kiss dust on the road she went. To avoid sounding unfounded, let us query for comparison an "exemplary" ghâzâlî by Farookhi (d. ca. 1037/8), a court poet of the Ghaznavid circle who was Ansârî’s contemporary:

Oh, the gone! Since you were gone I have been in grief and sorrow. I’m parted from you, and so I’m parted from joy!

Oh, my moon! Until a meeting stops, there is no pain I would not feel a hundred times.

Thanks to your face were my eyes a joss-house, and now in this joss-house I suffer from dreams of water (i.e. tears — M. F.).

They say fire brings heat and sadness, so why does my breath freeze from the fire of grief?

Oh, my dear! Have your spirits changed? Mine change a hundred times a day because of these sufferings.

Now my eye-lashes become wet, now my lips dry, now my heart is covered with blood, now my cheeks become pale [4].

The comparison of these two poems allows to state that Ansârî used the motives of love lyrics in his pentameter poem. Unlike most Sufî poets, Ansârî did not always use love motives as an object of symbolization, i.e., a base for constructing Sufî symbolism. His poetic creation is not seen as a tool of renewal of the genre of zahâfâdât with the aim of attaching a larger emotional tension to the traditional ascetic motives. When writing and reviewing the creative process the poet uses one popular type of a motive’s transformation developed by the tradition — transferring it from one poetic genre into another [5], in this case from ghâzâlî to zahâfâdât. In the analyzed poem Ansârî reaches the utmost “concealment” of an adoption which was so highly valued by the medieval theologians of poetry [6].

The considered example can be viewed as one of vivid evidences of Ansârî’s individual author’s style in the adaptation of love motives adopted from the tooling of traditional love lyrics (ghâzâlî). His “personal” Ansârî’s creations from love lyrics of court poets of the preceding generations, whose works served as a source for adoption of motives for him, as also from poems of later Sufî authors, who in the sphere of love lyrics almost did not feel the “resistance” of the material which had become subject of symbolization.

In his poems Ansârî creates a new image of love, but because he infers it from an old image, and when transforming and reviewing the concept every time faces the necessity to substantiate, explain and, sometimes, even justify it. This is why in his ghâzâlîs we find direct disapproval of false, bodily love, which was rarely done by poets like Amîr who replaced the “Harîrî elder”, Ansârî experiences the “res- tistance” of the figurativeness of secular love lyrics, where description of “false” feeling disapproved of by him, found in full bearing. When speaking about love the poet insists on the fact that old, customary words must be perceived in a new way, he tries to keep his reader from their traditional understanding, which he knows in his poetic texts. Thus, transformation of an image into symbol happens in front of our eyes, but this process is not completed in Ansârî’s lyrics, and that is why the symbolization of love is one of most of his poetic texts is not consistent. Let us see it by the following example:

If you ever fall in love, rise to the Almighty Creator. If you create distresser, turn to the Omniscient.

To everything but Him I have closed my eyes, like a chair- voying. And you, I must come up to you with the almighty’s fault, become a chair-voying.

How long to attach your heart and soul to earthly beauties! Look at it, blind, and wake from a sweet dream!

This moon-faced one will one day turn yellow like straw; tear your heart away from treacherous [beauties] of this world and turn away [from them].

The freshness of the faces of these beauties fades each moment. If you strive for eternal beauty, in your love become like Milan.

Guileful and cruel are [all other friends]! If you look for devotion, become our friend [7].

Ansârî, interpreting love motives as a Sufî preacher, attaches only negative qualities (treachery, cruelty) to ephemeral, earthly beauty. The poet tends to discard the ideal of an insidious, unapproachable love cultivated in court poetry. Thus, Ansârî’s attitude to the love figurativeness of secular poetry used by him is ethic: ephemeral beauty is ruinous and cruel, the eternal beauty is merciful. On this basis for constructing the development of his own, personal conception of eternal contemplation of eternal beauty. According to the poet, happiness awaits the man ready for such love and considers it the only possible one, happiness which is not dependent on whims and spirit of an earthly woman. Ansârî shares his discernment with the reader in the poem which develops as a “dialogue” between the hero and the deity, which is, however, often not mentioned by him.

Never, oh Soul, will I give up the hope [to approach] your doors, as you have forgiven thousands of those worse than me.

On the day of the market of the universe when you priced me and my poem of the abandoned paper.

Can You deluge me in the day of Resurrection [from the dead], oh, Lord, if now You have generously forgiven all my deeds?

A creaking sound of dust, burning with passion for You will become the sun ahead the heads of the creatures of both worlds.

Oh, the unhappy lover! Do not grieve, as on the day of creation you have drunk from the cup from Our hands.

Oh, how many troubles have fallen on your face, day and night have been burning in the fire of love to Our face!

Oh, how many times you have placed the seal of your love for Me on your wounded heart! Drowning in the blood of heart [wounds], you wrapped yourself in a shroud.

Ansârî’s elder! Since you have died from your pangs of love for me in your life, I will unite with you if you have turned away from everything [8].

This ghâzâlî contains the development of traditional motives of love sufferings and hope. It is interesting that the description of torments of a lover in this ghâzâlî is put into the mouth of a divine mistress (beyads 6 and 7). It is characteristic that in the beginning the poet addresses his mistress calling her “soul” (jin), and in the third bayhî he address God (as rarely) immediately, not observing consistently the symbolic language throughout the whole text. We would stress that the motives of love sufferings are not supported in Ansârî’s eyes by a metaphor, as secular poetry portrayed a cruel beauty that makes the heart of the enameled tear apart from yearnings and cherish unbearable hopes. Let us quote for comparison a fragment of a love poem by Daqîqî (killed in 797) and 981). It gives an idea about the canonical image of a cruel beauty in the court poetry of the 10th—11th c.: Part-faced idol, treacherous and captivating,

A beauty with a stature like a cypress, who looks like the moon.

Since I saw the face of this black-eyed

My tears have become blood and my chest — decorated with thorns and lead leaves.

If you do not wish to lose your heart,

Do not look at her poisonous eye-bashes.

If you want to gain to heaven,

Stay away from her doors, not the fire.

Love to her boisterous flames,

And her cheeks are fire.

Her stature is a silver cypress

But with the shining moon above in top

Her freshness is as the freshness of the breeze, he is beautiful.

Even rose petals envy it [9].

None of the elements of classical description of a beauty, and even more so the stereotype of her behaviour accepted in the court love lyrics, found its place in Ansârî’s poetry, as they contradicted to his perception of the world: they embody ephemeral earthly beauty and death. Only a divine mistress, whose favour the hero of Ansârî’s lyrics hopes for, is merciful and generous and sympatizes to his earthly sufferings stating that she must be rewarded.

Thus, the poet transforms not only a separate motive of love lyrics, but a whole system of motives connected with the canonical model of the hero’s and his mistress’s behav-

Our in poetic constructions Ansârî bases on the idea of divine mercy. Connecting in one poem religious motives (Qur’anic reminiscences) with the traditional description of the feelings of a suffering enameled, the Sufî poet reaches the desired predicament effect. For the sake of being fair we must note that the interpretation of love motives suggested by Ansârî was not supported by his followers in the sphere of Sufî lyrics. They rather tended to develop in the mystical key the traditional image of a cruel and frivolous beauty who orders about a devoted lover.

By the example of the lyrical heritage of Ansârî we can see how a medieval author who possesses the figurative-thesmatic tool for himself for the ways of transformation and variation of common motives, looks for new combinations which would be consistent with his feelings and knowledge. In the case of the poet’s artistic pursuits, the combinations of the motives of love and death became important and a stable ones. We cannot say that love lyrics before Ansârî had not known the combination of the abovementioned motives. Moreover, in the ghâzâlîs of court authors who wrote in Persian as well as in those of Arabic poets the motive of love and death is one of the most popular and stable one. However, in Ansârî’s poems this meaning of the motive is moved to the background. The poems speak not about “death from love”, but about “death from death”, he does not associate these two concepts as cause and effect. For Ansârî true love is only possible in the heavenly world, so there is no reason to talk about it in the earthly one. To show the difference we can explain why most love images and motives are concentrated in the ghâzâlîs which can be viewed as Ansârî’s poetic testa-

On the day of death, the day of parting from friends, that will be the [real] friend who will come and give me his hand.

Don’t you think that with death I will die and turn into ashes, when from the Friend streams the rain of mercy?

In the [moments] of mourning do not cry so bitterly and do not sigh, as that [last] breath is the triumphant sound of uniting with the Loved one.

When you see my body, do not grieve: the Friend’s hand is now embracing the neck of [my] soul.

Come and look at my burial [cloister] [listening] the sounds of claps and imps [accompanied by] a sweet-voiced singer.
When you put me in the grave, proclaim: "Let you be blessed!" but do not say "Aliac! How gloomy and narrow is the grave!"

As the way into the grave for my heart is the way into a flowery garden, the air above the gravestone breathes [with the scent] of early spring.

Do not think that I stopped talking and fell asleep in the bird of my spirit sings and flies.

Look at the shroud — it suits me better than [any other] clothes: dressed in it I am walking in the heavenly gardens of Râdul.

The "parry" [myrrh] in the depth of the earth turned for me into wine and sâhur, the beauty of my Mistress became for me the life-giving food of my wine and my soul.

When you decide to visit my grave, dance as you walk, as the form on my grave is a sign of my intoxication.

Indeed, you are intoxicated, Anârî, with the [contemplations] of the face of the cupbearer, and your poems are the rea-

sion of your messmates intoxication [10].

It is not only one of the most famous songs of the "Heir of the elder's", but also a unique ghazal from the point of view of the set of motives realized in it. The semantic dominant of the text is made up by the traditional motives of lamentations (rizqâ, marajâ) which are, however, transformed by Anârî with the adventitious type of transformation of the narrative text (the symbolic "symmetry" of the images is consistent with the motive of lamentation (mourning, crying, corpse, grief, burial, stretches of grave, grave stone, shroud, visited by the guest) that he interpreted shown boys is determined in the second verse where the motives of physical death and the mercy of the divine mistress who grants the name of Anârî almost harmonic and the development of the narrative text (the Sâfi symbolism from the formal-poetic point of view, this process can be interpreted as a consistent transmission of motives of love (ghâfî) and wine (qandâvâ) that explains the image of romantic narrative techniques as a mirror which reflects the needs of the new generation of Sâfi poets and to a more or less extent become subject to the process of symbolism and are found in different from the original semantic lines.

The poetic heritage of "Abâd Allah Anârî demonstrates individual thematic proportions, simplified transformations of popular motive determined by tradition and an outstanding feature of the early Sâfi poetry can not serve as evidence to the fact that it developed in isolation from the accepted poetic canon which included practical skills of poetic art as well as theoretical concepts.

The poetological aspect of the Sâfi literary texts review can make sufficient additions not only to the study of the mystical fiction but also to the interpretation of some aspects of medieval poetic theory [18].

Notes
1. For example, see E. F. Bertell, Sâfîm i sâfîli̇lüâ larâta ("Sâfîm and Sâfî literatures"), Selected Works (Moscow, 1965); N. P. Primigrun, "Poetickešeya terminologiâ (isliâkhat ask-hnâriâ) v poezii Muxâmmada Iblâsi" ("Poeotological terminologies (sufi attachment) in the poetry of Muhammad ibn al-\""); V. V. Barysheva, "Izbrannye poezii Sâfî identifying the authorship of the poems", the poetry of Sâfî and its functions, Moscow, 1985; V. B. Z. Kairouk, "Isis kodini of the "Heir of the elder's", Zoonoty nezhnosti (St. Petersburg, 1985).
2. Translated from the Old, pp. 101–2.
4. In more detail about different types of motives transformation see: A. B. Kodin, Sâfîminneva araxûrka poëtika (zvani polovina VIII–XIII vv.) (Moscow, 1985); P. V. Kudelin, "Sâfîminneva ekonomika (economic theory of the Sâfî literature)" (The Figurative System of Arabic Classical Literature (6th–13th cent.), pp. 188–92. About the practice of writing Sâfî poems A. A. Aliakheadze, "Kazia Abâd al-Râmîhia Djam" ("Abâd al-Râmîhia Djam’s poetry").
5. For example, see E. F. Bertell, Sâfîm i sâfîli̇lüâ larâta ("Sâfîm and Sâfî literatures"), Selected Works (Moscow, 1965); N. P. Primigrun, "Poetickešeya terminologiâ (isliâkhat ask-hnâriâ) v poezii Muxâmmada Iblâsi" ("Poeotological terminologies (sufi attachment) in the poetry of Muhammad ibn al-\"); V. V. Barysheva, "Izbrannye poezii Sâfî identifying the authorship of the poems", the poetry of Sâfî and its functions, Moscow, 1985; V. B. Z. Kairouk, "Isis kodini of the "Heir of the elder's", Zoonoty nezhnosti (St. Petersburg, 1985).

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PRESENTING THE COLLECTION

THE QU'RÂNIC MSS OF THE ORIENTAL MANUSCRIPTS FUND OF THE DÂGHISTÂN INSTITUTE OF HISTORY, ARCHAEOLOGY AND ETHNOGRAPHY: PRELIMINARY DESCRIPTION

II. Omarov

Literary tradition and culture of Muslim peoples is in direct connection with the Holy Scripture of Islam — the Qur'ân. People used to learn to read and write with the help of the Qur'ân as there were no ABC books. The Qur'ân was the most widely read and copied book in Islamic world. To copy the text of the Qur'ân at least once was considered a piety and almost a duty of every believer if he was literate [1]. The study of the history of the Qur'anic copies’ circulation, its copying and formation of manuscript libraries in Dâghistân is subject to accumulation of factual material (discovery of dated manuscripts and documents) and perfection of research methods.

The corpus of Arabic-Muslim manuscripts of the Institute of History, Archaeology and Ethnography of Dâghistân Scientific Centre, Russian Academy of Sciences (further IIAE DSC RAS) has been collected during half a century. Ca. 3500 manuscripts are accumulated here reflecting to a greater or lesser extent many directions and stages of Arabic-Muslim culture of Dâghistân from the 9th c. up to the beginning of the 20th c. Among them 43 copies of the Qur'ân are kept, complete text and its large fragments.

These copies contain no data to help study their design, ornamentation, binding, calligraphy, etc., so any information is necessary and useful. It is highly possible that the oldest Arabic texts (inscriptions, separate fragments and whole books) which were copied on the earlier stage of Islam expansion in Dâghistân were texts of the Qur'ân. They are numerous. Old copies of the Qur'ân were written in a script close to kâfî. This must have been connected with the fact that the copyists did not yet master a perfect script. Most often in such manuscripts there is no indication of when or where the copy was made, but, judging by the paper, the script and other indirect evidence (for example, dated inscriptions) they can approximately be dated to the 13th – 15th c. A. R. Shikhabadvâr mentions the discovery of ancient copies of the Qur'ân copied in 626/1228 – 9 in the village of Penjik (Tabasarnasik region), dated by 815/1413 in Qumâkh, dated by 889/1483 in the village of Shiri (Dâkhâdavshâl region), dated by 922/1516 – 7 in the village of Tpîg (Agul'kîr region), and also beautifully copied fragments in the village of Dâlîdâg (Agul'kîr region) dated by 1150/1690 with the name of the copyist — Mišîr, son of 'Umar from Qumâkh.

The collection of the Qur'anic MSS was also replenished with copies brought to the Institute from South and Central Dâghistân (Lezîgin, Laq, Dargîn villages).

The reason for absence of old copies of the Qur'ân lies in the fact that in North and North-West Dâghistân mass appearance of epigraphical monuments, which are considered indicator of wide distribution of Islam, refer to a later period (16th – 17th c.). The main centres where the greatest number of the earliest copies both in the form of the full Qur'anic copies and its large fragments in kâfî script and decorated with various elegant ornaments, were preserved are Akhtâr, Tpîg, Bârîhânkent, Derbend (Bîbî-Alâbâlâ), Qumâkh, Isîrî, Kuchâb, Urtsaiki, Kalakoreš (Qiqlaqîrâb) and Ijîbâkîn. It was in these settlements, where the greatest number of burials of local saints, preachers and readers of the Qur'ân was discovered. The burial monuments and manuscripts are dated to the period prior to 1404 c.

In this small review eight manuscripts of the Qur'ân which are kept in the fund of oriental manuscripts of IIAE are presented. In their review and description we would like to give material for periodisation questions of Arabic-Muslim written language in Dâghistân and its peculiarities at the early stage of the Qur'anic MSS circulation.

For example, the script of the Qur'anic fragments (inventory No. 2578) can not be considered kâfî in the full sense of the word. It is rather semi-kâfî, and its later analogues in some cases are close to nasal or even the simple script. It would be wrong to assume that kâfî in pure form was not represented in Dâghistân. This script can be found in villages of South Dâghistân on stone plates and dedicatory inscriptions of the earliest period. Use of reading signs is typical of the Dâghistân Qur'ân.

A peculiarity of early the Qur'ân's script is a deviation from the kâfî standard (for example, roundness in the curves of several letters) as well as absence of strict horizontality of lines. This can be seen by the example of the Qur'ânic script (inventory No. 2478) where at the beginning of sev