

56. *Dīwān 'Abīd b. al-Abras* (Bayrūt, 1964), p. 19.  
 57. *Ibid.*, p. 26.  
 58. *Dīwān Imru' al-Qays* (Qāhira, 1969), p. 258.  
 59. Comp.: 19:21, 71; Asad, *op. cit.*, p. 362.  
 60. *Ibid.*, pp. 361—2.  
 61. Blachère *op. cit.*, p. 176; *Sharḥ Dīwān Zuhayr b. Abī Sulmā* (Commented *Dīwān* of Zuhayr b. Abī Sulmā) (Qāhira, 1964), p. 18; *Sharḥ al-qaṣā'id al-'aṣhr*, p. 220.  
 62. 21:110. Translation by A. J. Arberry.  
 63. Al-Iṣfahānī, *op. cit.*, iii, p. 105; comp.: 2:246.  
 64. *Dīwān al-Nābigha al-Dhubyanī bi-tamāmih* (Full *Dīwān* of al-Nābigha al-Dhubyanī) (Bayrūt, 1968), p. 13; Blachère, *op. cit.*, pp. 176—7.  
 65. *Dīwān al-Nābigha*, p. 265.  
 66. 26:105—7.  
 67. 11:50.  
 68. Margoliouth, *op. cit.*, p. 437.  
 69. *Dīwān 'Antara* (Bayrūt, [w. y.]), p. 209.  
 70. *Ibid.*, p. 152.  
 71. Margoliouth, *op. cit.*, p. 438.  
 72. Al-Iṣfahānī, *op. cit.*, xxiv, p. 79.  
 73. Ibn Manẓūr, *Lisān al-'Arab* (The Language of Arabs) (Bayrūt, 1968), x, p. 62.  
 74. It has already been mentioned before that al-Lāt in early texts could easily be replaced with the metrically equivalent to it Allah: Monroe, *op. cit.*, p. 3.  
 75. Asad, *op. cit.*, p. 116.  
 76. Ibn Qutayba, *Kitāb al-ma'ānī al-kabīr* (The Big Book of *ma'ānī*) (Ḥaydarābād, 1949 — reprint: Bayrūt, [w. y.]), i, pp. 199—200.  
 77. Al-Iṣfahānī, *op. cit.*, iv, p. 122.  
 78. 61:7.  
 79. 33:41.  
 80. Here it seems appropriate to mention that even in the 20th century some researchers tried to explain in the same way the presence of Muslim realities in the early Arabic poetry. From this point of view, for example, Ṭāhā Ḥusayn's views were criticized who believed all pro-Muslim poems in pre-Islamic works to be forged (in more detail about this see Asad, *op. cit.*, pp. 423—4, etc.).  
 81. *Ibid.*, p. 273; Monroe, *op. cit.*, p. 3.  
 82. *Dīwān 'Antara*, p. 15; *Sharḥ al-mu'allaqat al-sab'*, ta'lif al-Zawzanī (Seven *Mu'allaqas* with Zawzanī's Comments) (Qāhira, 1959), p. 146; *Sharḥ al-qaṣā'id al-'aṣhr*, pp. 317—8.  
 83. A. E. Krymskiĭ, *Arabskaia literatura v ocherkakh i obraztsakh* (Arabic Literature in Reviews and Examples) (Moscow, 1911), pp. 154, 210.  
 84. B. Ia. Shidfar, *Obraznaia sistema arabskoĭ klassicheskoi literatury (VI—XII vv.)* (Figurative System of Classical Arabic Literature (6th—12th c.)) (Moscow, 1974), p. 13.  
 85. Ibn Qutayba, iii, pp. 1174—5.  
 86. *Sharḥ al-mu'allaqat*, p. 146.  
 87. Ibn Rashīq, *Al-'Umda fī maḥāsīn al-shi'r wa adabih wa naqdih* (The Support in the Beauties of Poetry, Its Sciences and Critics) (Bayrūt, 1972), i, p. 91.  
 88. Al-Iṣfahānī, *op. cit.*, ix, p. 222; Asad, *op. cit.*, pp. 327—8.  
 89. Al-Āmidī, *Al-Mu'talif wa al-mukhtalif* (Similar and Different) (Qāhira, 1961), p. 6; *Dīwān Imru' al-Qays*, p. 248; Asad, *op. cit.*, p. 119.  
 90. About characteristic features of the development of individual author's consciousness in medieval Arabic poetry see Kudelin, *op. cit.*, pp. 50—2.  
 91. *Dīwān Imru' al-Qays*, p. 248.  
 92. *Ibid.*, p. 248. N. al-Asad views this and other examples (Asad, *op. cit.*, pp. 119—21) to prove that some pre-Islamic poets of the early period long and thoroughly perfected and refined their works, while this, according to the scholar, is impossible without their written fixation. If at least part of all pre-Islamic works was fixed in writing, we can confidently speak about their authenticity. This system of evidence, as we have seen, is built on a very unstable base.  
 93. Al-Qāḍī al-Jurjānī, *Al-Wasāṭa bayn al-Mutanabbī wa kḥuṣūmih* (Mediation Between al-Mutanabbī and his Rivals) (Qāhira, [w. y.]), p. 150.  
 94. In more detail see: Kudelin, *op. cit.*, pp. 118—9.  
 95. Ibn Sallām al-Jumāhī, *op. cit.*, p. 22.  
 96. Griaznevitch, *op. cit.*, p. 78.  
 97. *Ibid.*, p. 79—80.

M. Reisner

### THE LIFE OF THE TEXT AND THE FATE OF TRADITION. IV: ON THE CHARACTER OF LOVE SYMBOLISM IN THE POETIC WORKS OF 'ABD ALLĀH ANṢĀRĪ

The making of Ṣūfī love symbolism in the lyric poetry of 'Abd Allāh Anṣārī, 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 Ṣūfī 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 Ṣūfī 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 Ṣūfī 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 Ṣūfī 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 Ṣūfī 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 (twoness of images — “face-lock”, “candle-moth”, etc., the presence of the so-called images-mediators — “wind”,

“dance”, “cup”, etc.) as well as the problems of interpretation of separate basic motives by different Ṣūfī authors [1].

What concerns the genesis of the system of Ṣūfī 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 tooling when considering the contents aspect of a Ṣūfī text.

Little interest in the artistic aspect of analysis of the early Ṣūfī 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. Ṣūfī 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 Ṣūfī 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 Ṣūfī 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 Anṣārī (1006—1088) by revealing their genetic ties with the corresponding motives of the traditional repertoire of secular *ghazal*. 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 “Harāt elder” (about twenty poems which are insets into the rhythmical prose of the same author) makes it possible to review it within the limits of one small article; thirdly, Anṣārī's works are the closest to the origins of Ṣūfī 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. *ghazal*, lies at the basis of the Ṣūfī symbols system. Mystical-love poems dominate over works dedicated to other themes in most *dīwāns* of Ṣūfī poets. In Anṣārī's 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 one typical example:

Who am I at you threshold, oh, Allah? An ashamed, begging for forgiveness of sins,

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

Sometimes with the heat [of sufferings] You turn my chest into *kabāb*, 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 have You turned my fate 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, oh, if only resignation were light as a straw!

Suffer (*lit.*: "burn"), oh, Anṣārī, you deserve it, and 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 (*zuhdiyyāt*) with a distinct shade of self-blame. However, if we take a closer look at the figurative pattern of this poem, especially of its central *bayts* (2—5), we will trace an obvious connection with some quite popular motives of *ghazal*. The psychological condition of a man who is aware of his sins in the face of Allah is described in the terms of love sufferings. In a secular *ghazal* a man who is in love feels exactly what the poet describes in the images 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 quote for comparison an "exemplary" *ghazal* by Farrukhī (d. ca. 1037/8), a court poet of the Ghaznavid circle who was Anṣārī'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, the moon! Until a meeting stops our separation 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 [streams of] water [i. e. tears — M. R.].

They say fire brings heat and ardour, 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 Anṣārī used the motives of love lyrics in his penitential

poem. Unlike most Sūfī poets, Anṣārī did not always use love motives as an object of symbolization, i. e. a base for constructing Sūfī symbolism. For him they served as a tool of renewal of the genre of *zuhdiyyāt* with the aim of attaching a larger emotional tension to the traditional ascetic motives. When solving this creative problem 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 *ghazal* into *zuhdiyyāt*. In the analyzed poem Anṣārī reaches the utmost "concealment" of an adoption which was so highly valued by the medieval theorists of poetry [6].

The considered example can be viewed as one of vivid evidences of Anṣārī's individual author's style in the adaptation of love motives adopted from the tooling of traditional love lyrics (*ghazal*). This "peculiarity" separates Anṣārī'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 well as from poems of later Sūfī 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 Anṣārī creates a new image of love, but because he infers it from an old image, and when transforming and reviewing it the poet every time faces the necessity to substantiate, explain and, sometimes, even justify it. This is why in his *ghazals* we find direct disapproval of false, bodily love, which was rarely done by poets-mystics who replaced the "Harāt elder". Anṣārī experiences the "resistance" of the figurativeness of secular love lyrics, where description of a "false" feeling disapproved of by him, found its full realization. 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 and makes comments within his poems. Thus, transformation of an image into symbol happens in front of our eyes, but this process is not completed in Anṣārī's lyrics, and that is why the symbolization 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 distemper, turn to the Omniscient.

To everything but Him I have closed my eyes, like a clairvoyant. And you, if you want to come up with the *shāh's* falcon, become a clairvoyant.

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

This moon-faced ones 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 Mūsā.

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

Anṣārī, interpreting love motives as a Sūfī preacher, attaches only negative qualities (treachery, cruelty) to ephemeral, earthly beauty. The poet tends to discredit the ideal of an insidious, unapproachable lover cultivated in court poetry. Thus, Anṣārī'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 Anṣārī develops the motives of after-life love as 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 does not depend on whims and spirits of an earthly woman. Anṣārī shares his discernment with the reader in the poem which develops as a "debate" between the hero and the deity, which is, however, of non-dialogical character:

— 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 you saw through me, the sinner, the abandoned pauper.

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

A trifling speck of dust, burning with the passion for You will become the sun above 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 fate, day and night you 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.

Anṣārī's elderly! 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 *ghazal* contains the development of traditional motives of love sufferings and hope. It is interesting that the description of torments of a lover in this *ghazal* is put into the mouth of a divine mistress (*bayts* 6 and 7). It is characteristic that in the beginning the poet address his mistress calling her "soul" (*jān*), and in the third *bayt* he address God (*ya rabb*) immediately, not observing consistently the symbolic language throughout the whole text. We would stress that the motives of love sufferings are not supported in Anṣārī's eyes by a traditional for secular poetry portrait of a cruel beauty that makes the heart of the enamoured tear apart from yearnings and cherish unrealizable hopes. Let us quote for comparison a fragment of a love poem by Daqīqī (killed (?) btw. 977 and 981). It gives an idea about the canonical image of a cruel beauty in the court poetry of the 10th—11th c.:

Parī-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 branches and leaves.

If you do not wish to lose your heart,  
Do not look at her poisonous eye-lashes.  
If you do not want to get into trouble,  
Stay away from her doors, not the fire.

Love to her is boisterous flames,  
And her cheeks are fire.

Her stature is a silver cypress  
But with the shining moon above its top.  
Her face of the colour of Chinese brocade 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 Anṣārī's poetry, as they contradict to his perception of the world: they embody ephemeral earthly beauty and love. Only a divine mistress, whose favour the hero of Anṣārī's lyrics hopes for, is merciful and generous and sympathizes to his earthly sufferings stating that they 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 behaviour. In his poetic constructions Anṣārī 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 enamoured, the Sūfī poet reaches the desired predicant effect. For the sake of being fair we must note that the interpretation of love motives suggested by Anṣārī was not supported by his followers in the sphere of Sūfī 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 Anṣārī we can see how a medieval author who possesses the figurative-thematic tooling of the tradition sets for himself the ways of transformation and variation of common motives, looks for new combinations which would be consistent with his artistic and world outlook tasks. For Anṣārī, on account of his artistic pursuits, the combinations of the motives of love and death became an important and a stable ones. We cannot say that love lyrics before Anṣārī had not known the combination of the abovementioned motives. Moreover, in the *ghazals* 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 Anṣārī's poems this meaning of the motive is moved to the background. The poet speaks not about "death from love", but about "death from death", he does not associate these two concepts as cause and effect. For Anṣārī true love is only possible in the heavenly world, so there is no reason to talk about it in the earthly life. Reasoning from this we can explain why most love images and motives are concentrated in the *ghazal* which can be viewed as Anṣārī's poetic testament:

On the day of death, the day of parting from friends, that will be the [true] 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 [minutes] of mourning do not cry so bitterly and do not sigh, as that [last] breath is the trumpet 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 stretcher [listening] the sounds of flutes and timbrels [accompanied by] a sweet-voiced singer.

When you put me in the grave, proclaim: "Let you be blessed!", do not say "Alas! How gloomy and narrow is the prison!"

As the way into the grave for my heart is the way into a flower 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 grave, 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 Riḍwān.

The "pure" [moisture] in the depth of the earth turned for me into wine and *sherbēt*, the beauty of my Mistress became for me the life-giving food of my soul.

When you decide to visit my grave, dance as you walk, as the feast on my grave is a shelter for the intoxicated.

Indeed, you are intoxicated, Anṣārī, with the [contemplation] of the face of the cup-bearer, and your poems are the reason of your messmates' intoxication [10].

It is not only one of the most famous songs of the "Herāt's elder", 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 (*rithā'*, *marthiya*) which are, however, transformed by Anṣārī with the adversative type of transformation. A number of *bayts* (3, 7, 9) are full of images consistent with the motive of lamentation (mourning, crying, corpse, grief, burial stretches, grave, grave stone, shroud, visiting of the grave). The structure of the mentioned *bayts* is determined in the second verse where the motives of physical death and the mercy of the divine mistress who grants the utmost happiness to the immortal soul who rose to her throne are clashed. Further in the *ghazal* burial motives combine not only with the elements of the love theme represented with the motive of a joyful meeting, but also with feast motives, the source for which was for Anṣārī the traditional for the Arabs and the Persians poetry in the genre of *khamriyyāt* (wine lyrics). It is indicative that the poet compares underground waters with wine and *sherbēt* defining them with the Qur'ānic term "pure" or "purifying" (*ṭahūr*) [11]. Besides, in this *ghazal* the images are organically inserted which are typical of seasonal poetry (description of spring) which was part of the canon of the classical *qaṣīda* in Persian (flower garden, [scents] of the early spring, a singing bird, heavenly gardens). The spring blossoming in the perception of the Near East poets was often associated with heavenly grace. For example, Daqīqī begins his poem about spring with the following *bayt*:

Oh, the idol, a paradise' cloud covered  
The earth with the robe of the month of *urdūbihisht*.

However, in Anṣārī's works seasonal figurativeness gains a pronouncedly religious meaning as it is connected with Qur'ānic motives (*bayt* 7, 9, 10). Thus, the description of spring, which in the court poetry represents a metaphor of paradise, gains in Anṣārī's poem a completed symbolical meaning, communicating the posthumous spirits of the hero.

Of special interest is the end of the *ghazal* in which the symbolism of intoxication originated from the images of a

feast acquires a purely mystical sense. Anṣārī insists on the spiritual, not a physical cause of this intoxication (contemplation of the beauty, listening to poems). It means that the "divine" intoxication is as opposed to the actual consequences of drinking wine as "divine" love is opposed to physical lust. It is such interpretation of festive figurativeness that Anṣārī the preacher requires from his reader, as in one of his didactic *ghazals* he directly warns a novice: "If you are a Muslim, stay away from poisonous wine..." [12].

Turning back to the text of the *ghazal* "On the Day of Death..." let us note that the interpretation of the divine mistress image in this poem fully coincides with its development in other *ghazals* where Anṣārī interprets love motives. The divine mistress is merciful and compassionate, she pours the "rain of grace", she feeds the soul of her beloved one with the life-giving beauty. Thus, the range of motives adopted by Anṣārī from the tooling of secular love lyrics, turns to be strictly limited. The poet includes in it the motives of the mistress's favour and a happy meeting, transferring them from the sphere of relationships between people into the sphere of relation between a man and a deity. In the analyzed *ghazal* the procedure of transformation of a motive from one object to another is not the only type of transformation of the original motive; it is complicated with the involvement of motives of love character into a poem which belongs to the genre of lamentation. Despite the unexpectedness of the artistic result, the "technical" operations performed by the author do not exceed the limits of the device fixed by the traditional theory of poetic adoptions.

As we can see, the transformation of a motive in Anṣārī's lyrics can have keen forms which can not be limited to one type of alterations. Most eagerly the poet uses transformation of a motive from one genre into another, and this is not accidental. Indeed, if we view the development of Ṣūfī symbolism from the formal-poetological point of view, this process can be interpreted as a consistent transmission of motives of love (*ghazal*) and wine (*khamriyyāt*) lyrics, the elements of praise (*madh*) and description (*wasf*) etc. into the genre of religious-mystical lyrics, which the Iranians referred to as *shī'r-i 'irfānī*. The latter is, in its turn, closely connected with the bonds of succession with ascetic lyrics (*zuhdiyyāt*) which Ṣūfīs filled with adoptions from non-poetical genres (Qur'ān, *aḥādīth*, etc.) [13]. For the sake of being fair we must note that this specific type of adoptions was also regulated by the theory [14]. Thus, the early stage of formation of Ṣūfī symbols is, first of all, connected with the functioning of traditional motives in the "far", "alien" thematic surrounding (for example, the elements of love lyrics in a lamentation). It is the context which attaches a principally new semantics to motives and images. In Anṣārī's works different components of the love theme do not always act as completely formed symbols. Sometimes they are deprived of their symbolic nature and are only aimed at broadening of the semantic and figurative palette of Ṣūfī ascetic sermon which forms the semantic dominant of Anṣārī's poetic heritage. This feature of motives and images transformed by Anṣārī is quite noticeable not only in his poetry, but also in the prose. Exploiting various possibilities of re-interpretations of motives, Anṣārī transfers certain typical "poetisms" into his prose. Anṣārī's sermonic prose often represents poetic image or motive developed in space and its transformation into an illustration to an edifying maxim. The poet makes it possible to

transfer poetic motives into non-poetical genres, which becomes very popular in the following centuries. In this connection let us quote a fragment from Anṣārī's didactic prose built on the use of elements of a "poetic" portrait of a beauty:

"...our treacherous locks have been carried away by the wind; and the tulips of our cheeks have been eaten by soil; the curved eye-brows have disappeared and the daffodils of our eyes have burst; the corals of our lips have been mixed with dust and the pearls of our teeth have crumbled in the grave... The bird of spirit has flown away from us and grief has grown from our ashes: we are a didactic example for those born and we are a [live] admonition for the passers-by" [15].

Anṣārī's adoptions from secular lyrical poetry are not limited to the love lyrics sphere. In his *ghazals* we can find different transformations of stereotypical forms of panegyric (*madh*) and mockery (*hajw*), as well as the use of images and motives adopted from descriptions of nature, including the traditional part of Arabic *qaṣīda* which contains a description of a travel in the desert (*raḥīl*). Due to a certain author's purpose these various motives get specific characteristics which unite them: transformed into the genre of *zuhdiyyāt* they become part of Ṣūfī sermon and to a more or less extent become subject to the process of symbolization and are found in different from the original semantic lines.

The poetic heritage of 'Abd Allāh Anṣārī demonstrates individual thematic proportions, sophisticated transformations of popular motive determined by tradition and an outstanding art of the medieval poet in concealing the adoptions. Speaking about his scientific exercises and the sources of knowledge, Anṣārī points to what constituted the thematic palette of his poems:

"I knew by heart seventy thousand Arabic poems and a hundred thousand Persian poems, the poems of the early poets, as well as those of the more modern ones, and each of these [poems] was an unprocessed pearl. In the mornings and in the

evenings I engaged myself with the reading of the Qur'ān, and in the afternoon I studied... In the evenings (or at nights?) I wrote *aḥādīth* in the light of a lamp... God granted me with such memory that I remembered everything my pen produced..." [16].

When mentioning along with the Qur'ān and the *aḥādīth* the poems of the "old" and "new" poets as a subject of his studies, Anṣārī not only places himself among the connoisseurs of theological subjects, but also among the masters of the poetic word, each of whom was initiated to the preceding tradition by the means of his knowledge. The similarity of the opening lines of the quotation cited above with the famous essay by Nizāmī 'Arūḍī Samarqandī (12th c.) about the order of teaching poets is also indicative:

"... but a poet will never reach this stage [of mastery — M. R.] if in his early youth he did not learn by heart twenty thousand poems of his predecessors and if he did not read ten thousand lines from the works of his contemporaries, and if he did not constantly read the *dīwāns* of the old masters and comprehend how they overcame and solved all the difficulties and refinements of a word..." [17].

This analysis demonstrates that the works of the Ṣūfī poets were based on the same sum of normative concepts as the art of a court poet was. It was them that served as the basis for the further formation of Ṣūfī poetics and the enrichment of the existing theory due to it. The avaricious use of the decorated poetic speech, the low "figurativeness" of the early Ṣūfī 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 Ṣūfī 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. È. Bertel's, *Sufizm i sufijskaia literatura* ("Sūfism and Ṣūfī literature"), *Selected Works* (Moscow, 1965); N. I. Prigarina, "Poēticheskaia terminologīia (*istilakhat ash-shuara*) v poēzii Mukhammadā Iqbālā" ("Poetic terminology (*iṣṭilāḥāt al-shu'arā*) in the poetry of Muḥammad Iqbāl"), *Teoreticheskie problemy vostochnykh literatur* (Moscow, 1969); Kh. K. Udam, *Semanticheskie osobennosti sufijskoj poēticheskoi leksiki persidskogo iazyka* (Semantic Peculiarities of Ṣūfī Poetic Vocabulary of the Persian Language). Abstract of doctorate thesis (Moscow, 1971); I. Iu. Alekseeva, *Osnovnye printsipy postroeniia sufijskogo obraza i ikh voploschenie v lirike Rumi* (Basic Principles of a Ṣūfī Image Formation and Their Realization in Poetry of Rūmī), *Literatura dvukh kontinentov* (Moscow, 1979); G. Lazard, "Langue symbolique du ghazal", *Convegno internazionale sulla poesia di Hafez* (Rome, 1978); etc.
2. V. A. Zhukovskii, "Pesni Kheratskogo startsa" ("The songs of a Herāt elder"), *Vostochnye zametki* (St. Petersburg, 1895).
3. Translated from: *ibid.*, pp. 101—2.
4. Farrukhī Sīstānī, *Dīwān* (Tehrān, 1976), pp. 417—8.
5. In more detail about different types of a motive's transformation see: A. B. Kudelin, *Srednevekovaia arabskaia poētika (vtoraia polovina VIII—XI vek)* (Medieval Arabic Poetics (Second Half of 8th—11th c.) (Moscow, 1983), pp. 77—92; M. A. Gasparov, "Srednevekoveye latinskie poētiki v sisteme srednevekovoī grammatiki i ritoriki" ("Medieval Latin poetics in the system of Medieval grammar and rhetoric"), *Problemy literaturnoi teorii v Vizantii i latinskom srednevekov'e* (Moscow, 1986), pp. 127—31.
6. Although the Arabic theory of poetic adoptions (*sariqāt*) did not constitute an independent section of the Iranian classical poetry, its principles were widely used in poetry, in particular they lay at the basis of the norms which regulated writing of a response (*jawāb*, *tatabbu'*, etc.) to a work of a predecessor. In more detail about the theory of poetic adoptions see: Kudelin, *op. cit.*, pp. 100—24; B. Ia. Shidfar, *Obraznaia sistema arabskoī klassicheskoi literatury (VI—XII vv.)* (The Figurative System of Arabic Classical Literature (6th—12th c.)) (Moscow, 1974), pp. 188—92. About the practice of writing responses — *nazīra* in *ghazal* lyrics see, for example: A. Afsakhzad, "Lirika Abd ar-Rakhmana Djami" ("Abd al-Raḥmān Jāmī's lyrics"), *Problemy teksta i poētiki* (Moscow, 1988), p. 118; etc.
7. Translated from: Zhukovskii, *op. cit.*, p. 99.

8. Translated from: *Ibid.*, p. 106.  
 9. Translated from: M. —N. O. Osmanov, *Stil' persidsko-tadjikskoi' poëzii 9—11 vv.* (The Style of Persian-Tajik Poetry of the 9th—10th c.) (Moscow, 1974), p. 34.  
 10. Translated from: Zhukovskii, *op. cit.*, pp. 85—6.  
 11. 25:50; 76:21.  
 12. Translated from: Zhukovskii, *op. cit.*, p. 94.  
 13. About Qur'ānic motives in poetry see, for example: Osmanov, "Koranicheskie reministsentsii u Omara Khaīfama" ("Qur'ānic reminiscences in 'Umar Khayyām's works"), *Semitskie iazyki. Materialy konferentsii po semitskim iazykam 26—8. X. 1964*, ii/2 (Moscow, 1965).  
 14. See: Kudelin, *op. cit.*, pp. 91—2.  
 15. Translated from: Zhukovskii, *op. cit.*, p. 112.  
 16. Quoted from: Bertel's, *op. cit.*, pp. 67—8.  
 17. Nizāmī 'Arūfī Samarqandī, *Sobranie redkosteĭ, ili Chetyre besedy* (A Collection of Rarities or Four dialogues), transl. by S. I. Baevskii and Z. N. Vorozheĭkina, ed. by A. N. Boldyrev (Moscow, 1963), p. 59.  
 18. Regarding the analogy of a number of doctrinal concepts of Šūfism about the role of the word and the theoretical ideas which are contained in normative tractates on poetics of the 13th—14th c. see: Prigarina, "Obraznoe sodержanie beĭta v poëzii na persidskom iazyke" ("The figurative contents of a *bayt* in the Persian poetry"), *Vostochnaia poëtika. Spetsifika khudozhestvennogo obraza* (Moscow, 1983), pp. 98—100.

## PRESENTING THE COLLECTION

H. Omarov

### THE QUR'ĀNIC MSS OF THE ORIENTAL MANUSCRIPTS FUND OF THE DĀGHISTĀN INSTITUTE OF HISTORY, ARCHAEOLOGY AND ETHNOGRAPHY: PRELIMINARY DESCRIPTION

Literary tradition and culture of Muslim peoples is in direct connection with the Holy Scripture of Islam — the Qur'ān. People used to learn to read and write with the help of the Qur'ān as there were no ABC books. The Qur'ān was the most widely read and copied book in Islamic world. To copy the text of the Qur'ān 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'ānic copies' circulation, its copying and formation of manuscript libraries in Dāghistān 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 Dāghistān Scientific Centre, Russian Academy of Sciences (further IHAE 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 Dāghistān from the 9th c. up to the beginning of the 20th c. Among them 43 copies of the Qur'ān 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 Dāghistān were texts of the Qur'ān. They are numerous. Old copies of the Qur'ān were written in a script close to *kūfī*. 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. Shikhsaidov mentions the discovery of ancient copies of the Qur'ān copied in 626/1228—9 in the village of Penjik (Tabasaranskii region), dated by 815/1413 in Qumukh, dated by 889/1493 in the village of Shiri (Dakhadaevskii region), dated by 922/1516—7 in the village of Tpig (Agul'skii region), and also beautifully copied

fragments in the village of Duldug (Agul'skii region) dated by 1150/1689 with the name of the copyist — Mūsā, son of 'Umar from Qumukh.

The collection of the Qur'ānic MSS was also replenished with copies brought to the Institute from South and Central Dāghistān (Lezghin, Laq, Dargin villages).

The reason for absence of old copies of the Qur'ān lies in the fact that in North and North-West Dāghistān 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'ānic copies and its large fragments in *kūfī* script and decorated with various elegant ornaments, were preserved are Akhty, Tpig, Burhānkent, Derbend (Bāb al-Abwāb), Qumukh, Itsari, Kubachi, Urtsaki, Kalakoreĭsh (Qalaquraysh) and Jibakhni. It was in these settlements, where the greatest number of burials of local saints, preachers and readers of the Qur'ān was discovered. The burial monuments and manuscripts are dated to the period prior to 14th c.

In this small review eight manuscripts of the Qur'ān which are kept in the fund of oriental manuscripts of IHAE are presented. In their review and description we would like to give material for discussion of periodisation questions of Arabic-Muslim written language in Dāghistān and its peculiarities on the early stage of the Qur'ānic MSS circulation.

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

A peculiarity of early the Qur'āns' script is a deviation from the *kūfī* 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'ānic script (inventory No. 2478) where at the beginning of sev