UM MARUP — A FOLK POEM ABOUT THE BEGINNING OF CHAM ISLAMISATION

INTRODUCTORY NOTES

The present article deals with the Cham poem about the islamisation of Cham which is little known even to specialists.

The Chams are one of the Austronesian peoples living mostly in Vietnam (100 thousand people in 1996) and Cambodia. In the 12th/19th centuries on the territory of modern Central and Southern Vietnam a state called Cham existed whose history is connected with the history of Cambodia, Laos, China and Indonesia [1].

The Cham culture contains elements of Hinduism, Buddhism, Islam, and at the same it is an original culture which deserves big attention. We must note that in Asia (Vietnam, Japan, Malaysia) as well as in Europe the interest of researchers in the Cham history, literature and language has grown in the last two decades. However, there are very few specialists, even in Vietnam, able to read Cham manuscripts. There are not many research works on the history and literature of Cham, and few of them are dedicated to Islam.

There is not a single work dedicated specially to the theme of Muslim motives in Cham literature. The lack of structured materials or a developed approach has complicated the work on the present article.

In connection with this we have attempted to show the influence of Islam on literature after this world religion has spread more or less widely in the Cham society on the example of one of the most characteristic works.

The main problem is distinguishing Muslim features from the syncretic mixture of three religions (Hinduism, Buddhism and Islam) and the local cults which are still spread among the Chams of South Vietnam [2] and which could not be reflected in their literature.

Akgat Um Marup is one of the five classical poems, and it is one of the most significant works of Cham literature [3].

Um Marup was written in the beginning of the 17th century, approximately at the same time with the other two famous akgats Deva Manto and Jura Patra. Because of the fact that Um Marup borrowed a lot from Deva Manto created in the end of the 16th century, a number of researchers (for example, Innamara) conclude that it was written later.

By the end of the 16th century Islam was already widely spread in Cham society. Thus, the king Po Rome went to Kalian and studied "Kabul mup" (most probably the martial art which in the Cham tradition was part of the Islamic pedagogical complex) and to deeply comprehend Islamic dogmata.

According to the tradition, another Cham king Po Bin Thoar who ruled as early as in the second half of the 14th century, although he was a follower of Hinduism, refrained from eating pork to smooth antagonism between his citizens part of whom practiced Islam. Probably the fact that the population of one of Cham villages (Binh Nghia, Ninh Thuan province, Central Vietnam) does not farm pigs and does not eat pork (as well as beef) as a sign of respect of Po Thoar's tradition resulted from this.

In connection with the conflict described in akgat, Um Marup was not much popular among the Chams who practiced Hinduism and its reading or keeping was even banned by their priests. At present, however, this work is still preserved in Hindu manuscripts and is seen as part of the common spiritual heritage of the Chams.

One of the peculiarities of Um Marup is that its plot was not adopted from Malay literature (at least there is no evidence of this) unlike Inna Patra or "Deva Manto".

According to Chambert-Loir, there is no evidence that this is a legend about the conversion of Cham into Islam, he does not reject this taking into account the popularity of Um Marup among the Chams of Central Vietnam [4].

Um Marup is written in classical languages, i.e. it consists of strophes each of which contains two lines. Each strophe consists of 14 lines written in the form of three verses: in the first one there are six feet (the first line), in the second and the third — four feet each.

Each foot is monosyllabic or disyllabic and can never exceed two syllables. If a word contains three or four syllables, it is divided into two parts. If it is necessary for the harmony of a phrase, a syllable that belongs to a word is attached to the previous or the following foot (in another word).

Thus, in one strophe there can not be less than 14 feet and 28 syllables. Each verse in a strophe contains a rhyme in the last syllable: the first verse rhymes with the second

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ISLAMIC MOTIVES OF THE WORK

Throughout the whole legend we find a Muslim symbol of faith — *shahada*, numerous and well-known. Apart from the Prophet and 'All who actively help the hero, there are the three "pious" caliphs (Abi Bakr, 'Umar, 'Uthman) and the heavenly maidens (bih'at). In some we find descriptions of phenomena which are probably indirectly connected with al-janna — the paradise. For example, the magical tree with sweet fruits and the spring with magic water which wells out from under the tree (strophes 137—9, 150) can be compared with the Qur'an: "And we have mingled with fruits" (56:28) and heavenly rivers (47:16/17). The same analogy concerns the pond through which Um Marup gets to the paradise; compare with: al-kafr-nayr — the pond "into which all paradisial rivers flow" [6]. The description of paradise itself is found in Um Marup twice (strophes 23 and 179—90).

The word *jahut* in the meaning of "prohibited" with the shade "impure" is used several times (strophes 103, 153).

The meaning of the word *jahut*, which is probably used in the meaning of a mountain, is still not clear. The author of the Vietnamese translation assumes that here the heavenly mountain (strophe 61). The etymology of the name Tarywong, which refers to the magical bird that the Prophet sends to help Um Marup (strophe 136), is also unknown.

Along with the abovementioned peculiarities, the fact that Um Marup has preserved until our days mostly the settlements of Bar Champa allows to assume that this *akayut* appeared and was distributed among people who favoured Islam and was meant for religious propagation and popularization of Islam.

We must point to the fact that the motive of Um Marup's struggle with his father-king is not accidental: "...revolts against one's family and conflicts with fathers were common among the first Muslims, and were one of the main difficulties of their lives" [7].

Apart from its religious importance, Um Marup is valuable due to its artistic features. The character of the prince is quite complex: Um Marup is not ideal, he can be imperfect (when he first met the Prophet) and stubborn and merciless at the same time, as a result of the long-term habit of "prohibited" with the shade "impure". However, on the whole this is a hero who is brave, determined and ready for self-sacrifice. Due to his activity in the development of the story on one hand, and his noble origins, strength and courage on the other, Um Marup has a lot in common with a hero of a magical-heroic fairy-tale or an epic hero whose character
TRANSLATION

Um Marup

This legend was written and will be told
To delight [the ear of the] people — the story of Um Marup.
So that the following generations pass it by word of mouth,
The story of Um Marup is written in the form of an ayru poem.
A long time ago there lived a mighty king,
His country was rich in gold and various rarities,
The king and his wife prayed for the whole country,
And eventually Allah sent them a son [13],
The king and the queen and their close ones
Went out and ordered fortune-tellers
To choose the name for the newly-born—
Of the heavens’ will the king and the queen were merciful to the people
And they called the prince Um Marup,
A magical force emerged from the dark —
Um Marup who came to rule the country.
And to build a palace covered with pure gold,
Around the glass war torches were burning night and day —
The lights flared up bright from all sides.
All the four castes prayed to God [16]
Once the king’s servants drove a huge flock of goats to the pasture,
And Um Marup followed them to have a walk and took
a gold vessel with him.
When the flock had gone far in the deserted lands,
Um Marup stopped and saw Po Nabi [17],
Abokan, Uman, Suman and Po * Ali [18] —
They were resting in the middle of an uninhabited valley.
The Prophet asked: "Oh, beautiful young prince,
What is your name? And who is your father?"
Um Marup replied: "My father is the king Harum Myh,
And I am Um Marup, I dare say.
Master, how should I address you?
Let me learn magic from you,
Reveal the truth to me!
Because this wisdom is so great that I, an unwise one, can not
comprehend it myself.
I know nothing about magic,
And you know a lot — everybody knows this.
If you grant me a magical amulet to me,
I shall drive all girls mad!"
The Prophet smiled graciously:
The prince speaks strangely! *All* was angry though:
He took out a shining sword to slash Um Marup:
"The youth is too brave, he does not consider anyone.
Use your magical power:
As he knows not what respect is!"
The Prophet interrupted *All:*
"Children can not choose the right words, don't blame him!
Let me find a way to teach him.
Um Marup only wants to find the road to paradise!"
Having taken the vessel from Um Marup's hands,
The Prophet turned it into a pot with two spouts:
The upper one to see everything happening in the world;
The lower — a spring of a big river able to satisfy the thirst of
a whole country.
Um Marup took the gold pot,
Looked into the upper spout and saw wonderful paradise:
Numerous treasures,
Lots of beautiful girls
Bring dishes with viands and say:

"We invite the prince to try our food,
Come to us!"
Um Marup smiled:
The girls have thin lips and refined curves,
They are dressed in beautiful clothes
And all of them have magnificent slim bodies,
Their hair drops down to their feet, and faces are clear as mirrors.
[The girls said: ] "We invite the prince to ascend a gold throne,
To put shoes on and feel relaxed
In the beautiful chair!"
Having seen many amazing things
Um Marup turned his eyes away from the vessel and came back to reality.
[He said:] "I am thankful to the Highest,
Islam is infinitely great, so I want to convert into it.
I have seen so many wonders with my own eyes!
I beg You, the Prophet, let me tell about a huge serpent [19] :
It is 300 meters wide [20],
And it is 400 meters long,
When it opens its mouth, a roar is heard
Loud as a tiger's roar.
Neither people nor cattle dare approach it,
Its roar is like thunder, and its breath is like the roar of the wind.
I really hope that You will send forces
To destroy this serpent. And I will convert into Islam!".
Um Marup went ahead showing the way.
The Prophet cried to him: "Do not hurry to kill the dragon!"
The warriors, who carried many magical objects,
Followed Um Marup and came to the ominous lair.
When the army approached the forest,
The serpent scented the people and roared like thunder.
It raised its head up to the sky,
It opened its mouth and moved out its fangs as big as buffalo horns.
Black smoke came out of its mouth —
Having seen this the warriors were so frightened that they were speechless,
They shivered and fell to the ground.
The serpent's roar is terrible like tiger's.
Having seen this, the Prophet appealed
To Allah and asked him to send an angel:
"Oh, the Highest, condescend to me
And teach me what to do with the giant serpent
That wields power over the lands of the king Harum,
And demands a contribution — one person each year.
Um Marup begs us to help him
And he said he would convert into Islam, but asked to kill the serpent!"
Having turned round, the Prophet cried out: "Hail, the serpent Karati Tyyrik [21] !
Who empowered you to hold in fear the country of the king Harum?"
Karati Tyyrik kissed the ground asking for forgiveness:
"To tell you the truth, I did not know that was You; I thought it was someone else,
Only that is why I roared.
I did not mean to do it, it is up to You how to punish me!"
Allah’s messenger asked the serpent:
"Are you the senior here, or are the people above you?" [22]
Um Marup interfered in: "Master, let me go into the
lair and have a look,
And tell all people that the king's messenger sends them home!".
Serpent Aun [23] bowed to go away.
Um Marup, however, vinced because he did not want to convert into Islam:
"One day, when you have returned back home,
Nursing anger against us who will desert my father's lairs."
Um Marup bent down before the Prophet:
"If You kill it now, I will convert into Your faith!"
The Prophet ordered the serpent to come to him.
"As Um Marup does not agree, you will have to die,
The serpent, go back!"
At dawn I was walking along the fortress wall,
Where you once played with your bow —
I can see you nor inside the palace nor outside.
What evil fate separated me from my son?
It's time for dinner, but you don't come, son…"
The king was shaken with sobs and looked insane.
The servants searched all streets,
Then went to the river quay and returned only when it became dark.
The king complained to his court:
“If you have not found him we can do nothing but wait and
set hopes upon heavens”.
The king and his wife were praying and crying.
Suddenly in the steppe they saw an approaching flock.
Immediately they sent a servant to the tower —
He saw a shepherd and Um Marup walking ahead.
The servant ran down and reported this.
The king and the queen ran forward, palauniquis and horses
hurried after them.
However, having heard that the prince's language was different from
what it used to be
They gave a start and wondered if their son had gone mad.
Um Marup looked at his parents, smiled [thinking:]
“Will the king and the queen of Champa understand the faith
of the Prophet?”
Then they lead the prince into the palace,
And offered many delicious dishes to him.
“I can not eat your food, father:
This food is filthy [27], and clear food is in a different world”.
“Oh, son, don't say this any more!”
At this point the king ordered to find a beautiful girl for the prince
And bring a rare animal and an expensive horse.
“Sit on the golden throne instead of me”
Um Marup then told about Islam, [and added:]
I will have many horses and elephants in another world”,
His father-king was anger and shouted, He ordered to capture his son and tie him to the fence.
Um Marup read the ghahāda,
The chains broke and he returned with dignity.
The king hugged his son and tried to persuade him:
“I've joked, you will assume the throne later”.
Um Marup turned away smiling:
“I don't want to become the king one day,
The palaces in the paradise are more beautiful than anything,
In the earthly world nothing can compare to them”.
At this moment the queen came to talk to her husband:
“Um Marup has indeed gone mad, we will have to admit this”.
But the king wouldn't listen to her.
He ordered the guards to bring chains and kill the prince.
The soldiers seized Um Marup,
Tied him to a pillar and started to sharpen their swords for execution.
Suddenly the blades wrapped around their hands —
In vain the guards tried to free themselves and began to yell for help.
Um Marup saw this, smiled [and said:]
"Why are you shouting? What's the matter?"
“Master, the swords squeezed our hands and we cannot endure it
Please, do something so that they release us”.
Um Marup immediately pronounced an incantation,
The blades straightened and fell to the ground.
Having escaped danger, the guards whirled away like wind.
Having returned to the palace, they told the king about the miracle they had seen.
The king was furious and yelled:
“Bring to me an ivory sword with a gold handle.
I shall cut Um Marup's head down!
He does not consider me, and you are afraid of him”.
The king raised his sword for a stab,
But suddenly the sword turned round and squeezed his hand.
The king cried out: “Save me, son!
Oh, father, I appeal to your ashes!
What a miracle, why don't you come and help me?
Oh, son, no ancestors dare.
Please, release me. I'm suffering from pain!”
Um Marup read the ghulaba —
The sword fell down. The king listened to his son with pain in his heart.
He ordered to tie the prince to a watch tower
under the scorching sun.
“Don't give him food or water day and night,
And tomorrow morning tie him to the post for criminals again”.
The queen was sobbing and asking her husband to take pity.
The king persisted in his fury: “I don't have a son any more”.
[Although he was angry, he was still upset;]
And he hugged his son and said: “I just threatened you”.
The king invited all dignitaries and ordered:
“A temple must be built and an inscription must be carved out saying
that my son will assume the throne”.
Besides, he ordered to select beautiful girls,
Dress them up and bring to the palace [so that one of them]
would become the prince's wife.
Um Marup pronounced an incantation —
The girls rounded their eyes and ran away in fear.
Um Marup turned away, laughing.
Seeing the girls running away, the courtiers ran after them.
The king ordered to seize “the madman” and tie him
to the pillory,
And said: “Let you die”.
[The king's servants tied Um Marup's hands tightly and wrapped several times around his body.
Um Marup became anxious and cried for help —
The Prophet sent a magical bird Turiyong.
It sat on the building's support and let out a cry —
At once there appeared a tree with a dense crown.
From under its roots water sprang out,
The water was clear, as if strained, and sweet
as coco-nut milk.
And on the tree there were ripe, juicy fruits.
At God's will Um Marup
Was dressed in luxurious clothes and became so joyful
That it is hard to describe.
Um Marup was sitting and enjoying the fruit from the tree.
Many dignitaries came up to him,
Only then they noticed the high tree with dense leafage
And Um Marup with radiant face,
Incredibly beautiful, eating the juicy fruits.
And the chain which he had been tied up with
Broke apart and melted and turned into lead.
The pearls on Um Marup clothes were shining,
And the prince was enjoying the water from the magical spring.
“Please, let us try
Whether the fruits are sweet, tart or sour. We are hungry”.
Um Marup pronounced the ghulaba [and said:]
“You, fools, cannot eat these fruits. They are magical dates.
You cannot try them, because they are of heavenly origin”.
Then everybody returned to the palace and reported this to the king.
The king fumed, and wanted to kill Um Marup immediately to calm down.
He called his military commanders,
Ordered them to take a magical sword and cut the madman's head.
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Having dived for the third time, Um Manup saw the interior of the palace:
Shiny windows, curtains decorated with
precious stones.
The princess, most beautiful of all is laying the table,
And orders to bring various dishes for the dear guest.
[All of the] girls are graceful, beautiful and dressed in rich clothes,
Their faces are beautiful like those of fairies.
Thin arms, slim figures,
Thin waist. They are more beautiful than all of the girls on earth.
Also Um Manup saw a thick century-old tree,
Growing in the middle of a valley, with many birds on it,
Fluttering thousands of wings,
Bovest their colourful dazzling feathers.
Um Manup rose to the water surface—
The angel asked him what he thought of the magical world.
Then he said about the gold throne:
"Allah grants to you this throne and the beautiful palace.
Forty beauties
Have been sent to rub and caress you.
And the girl with the swamp waist and graceful arms,
Was chosen by the Prophet to be your wife.
Thousands of birds will warble,
To amuse you, as sadness takes away strength."
Um Manup thanked him, but his face saddened and he said:
"Please take me to the palace so that I can face the Prophet!"
The angel brought a magical bench and invited [the prince to sit on it.]
"Wait at the entrance, I will go in and report you."
[The angel said to the Prophet:] "A prince whom I don't know,
He is sad and keeps sighing and asked me to report him."
The Prophet went out, took Um Manup by his hand and led him into the palace:
"Come in and tell me everything sincerely."
[Um Manup began:] "My father-seized his sword and tied me
to the pillow, and sharpened his sword and wanted to kill me.
God, I told him the truth about Islam.
And asked my father's permission, but he said I was a madman.
He tormented me and then ordered to tie me onto a horse's back
and drove me away.
He didn't ask me about anything, he does not know virtue."
Having heard this, the Prophet led his army.
Amid a wild steppe he stopped for rest and put up a tent.
Um Manup asked the Prophet: "Wait!
Let me lead the army and strike first!"
Um Manup set spurs to his horse and rode ahead.
In the fight with his father's army he killed many enemies,
Then he reversed his horse
And told the Prophet, "Tomorrow morning I will command the army again
and will go to fight."
They set off and saw that the king's army was countless.
[But] Um Manup destroyed many enemies. Having returned,
He told the Prophet that he killed
Numerous soldiers of the king and put the enemies to flight.
The following morning Um Manup went to fight again.
On a high wall the army of the Cham king stood row after row.
Um Manup lashed his horse, went up to the sky
And from above dashed into the battle— the enemies' heads formed a hill.
The prince returned with victory, and said to the Prophet,
That he was going to fight the following day.
The Prophet warned the prince: "Wait,
It is full moon today, an unfavourable day for you.
If you don't listen to me, and take part in this battle,
you will be killed in vain—
You are young and beautiful."
[Um Manup replied:] "If I die, I won't regret it:
I will sooner go to another world where beauties are waiting for me!"
KOREAN CLASSICAL STORY OF THE 17TH—19TH CENTURIES AS A SOURCE FOR THE STUDY OF KOREAN ETIQUETTE

Korean classical story is a type of a traditional literary genre created with the use of Korean written language. We must point to the fact that in traditional Korea two types of literature existed. One is connected with the Chinese characters and the language which spread in Korea in the first centuries AD. Many potted and proseac works were written in the Chinese language, and it was the acknowledged official literary language as long as until the 20th century, and was called haman — “Chinese characters”. Works written in haman were aimed at the educated class. In 1445 the Koreans created their own original written language which encouraged creation and development of literature in their mother tongue. However, in the traditional society, anything written in Korean was viewed as lower grade compared with works written in hamman, and the Korean alphabet for a long time was used mostly by women and commoners. Unlike characters, the Korean written language consists of a small number of characters which are easy to write and remember. That is why, in the traditional Korea the lower classes knew only the Korean alphabet. It was this part of the population who were the main readers of such stories.

As a rule, stories were distributed in the form of separate books small in volume. Usually each book contained just one story. On the cover the title was written by hand in ink in characters, while the text itself was written in Korean letters, without the use of characters [1]. The plots of many Korean stories were not invented by the authors, who used the already known ones. A story was a free revised account of popular plots which can be found in literature written in hamman (by Chinese as well as Korean authors), in verbal folk works, in Korean Buddhist legends, etc. There is a great number of such stories, however, neither the names of their authors, nor the dates of their creation are known to modern researchers. It is well-known that there are texts which were published not earlier than in the 19th century.

In all the forms of traditional prose it was only the story that gave an exciting account of the ideas of social harmony in one’s mother tongue. It embodied the ideal manner of behavior in the society. The heroes of such stories are exemplary people, who perform deeds which lead to the establishment of order, social, or inner, individual harmony. Russian scholars have repeatedly turned to the study of the Korean classical story [2]. Researchers have been studying the history of creation of such stories, their classification and the origin of plots. In the present article we view the Korean classical story as a source that can give material on the behavioral culture of the Koreans.

We view the study of the behavioral culture as a specific approach to the study of the culture of an ethnos. It is well-known that not only the language and a certain mentality and sensations, but also mastering of non-verbal codes, accepted in the society, refer to the sphere of culture. In his work called Les techniques du corps M. Mauss stated that even the elementary physiological actions of people — the way they sit, sleep, eat or walk — are different (even if very slightly) in different societies and cultures [3].

It is known that the composition of a literary work, as well as the complex of issues raised in it, are connected with the circle of cultural concepts of a certain society; that is why it is the stories, which were created for all levels of the society, that can best tell about the peculiarities of the spiritual and everyday life of the traditional Korea. They tell about how noble and ordinary people, as well as ministers of religion, lived, what they thought, and how they acted in various situations. A lively narration reflects daily behavior of the Koreans as well as their behavior during various rituals. The plots of such stories demonstrate an ideal scheme of relations and communication between people.

In the study of the behavioral culture, of special interest is the study of inter-family relations in everyday life as well as when performing different ceremonies and rituals. The family acts as the main stronghold of the traditional Korean values conveyed from generation to generation. In some stories the happy end is determined primarily by the correct behavior of heroes, among whom we find the distinguished types of an obedient younger brother, a devoted daughter, etc., ideal for the traditional Korea. In this article we shall look at the most famous and popular in the modern Republic of Korea stories which raise “family issues”: Hängbunobujjon (“Hängbun and Nolbu Brothers”), Chagwhaonomyjon (“Chaghwa and her Sister Honeyjon”), Hongkikdong (“The Noble Hongkikdong”), Ch’unyanyakjon (“The Faithful Ch’unyank”).

At the heart of the plot of Hängbunobujjon lies the story about the relationship between two brothers (the evil elder and the good younger brother) popular in many cultural traditions. The elder brother Nolbu humiliates and oppresses his younger brother Hängbun in all ways. Hängbun
# CONTENTS

**EDITORIAL BOARD**

E. Rezvan. *Manuscripta Orientalia* and the Crest of Mukaiura .................................................. 3

**TEXTS AND MANUSCRIPTS: DESCRIPTION AND RESEARCH**

I. Zaytsev. An Autograph by the Arabic Scholar in the Ottoman Book from the Moscow State Public Historical Library Funds ........................................................................... 8

J. P. Monferrer-Sala. *Wāba’ūd zanān qattāna yuṣūmu b’-r’arab iṣāwīn*: Apocalyptic as Propagandistic Tool Against Islam ...................................................................................................................... 14

**TEXT AND ITS CULTURAL INTERPRETATION**


M. Reisner. The Life of the Text and the Fate of Tradition. IV: About the Character of Love Symbolism in the Poetic Works of ‘Abd Allāh Anṣārī ........................................ 31

**PRESENTING THE COLLECTION**

H. Omarov. The Qur’ānic MSS of the Oriental Manuscripts Fund of the Daghistān Institute of History, Archaeology and Ethnography: Preliminary Description .... 37

**PRESENTING THE MANUSCRIPT**

E. Rezvan. The Qur’ān of Pēr Stolyapin (?) ......................................................................................... 50

M. Rezvan. Early Qur’ānic MS from the Collections of St. Petersburg Kunstкамера (Preliminary Report) .................................................. 59

**BOOK REVIEWS**

66

---

**Front cover:**


**Back cover:**