TEXT AND ITS CULTURAL INTERPRETATION

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ARABIC LITERATURE: POETICS AND STYLISTICS. VI: FAMILY-MATRIMONIAL RELATIONS IN THE 5TH—7TH CENTURIES ARABIA AND THEIR REFLECTION IN THE EARLY ARABIC POETRY

Family and matrimonial relations on the Arabian Peninsula before and after the Islam expansion became subject for research as early as in the second half of the 19th century. Such famous foreign scholars as Wilken, Wetzerin, Robertson Smith, Nöldeke, Wehlhausen, Goldziger, etc. were interested in this theme, and later, in the 20th century—Stevenson. Among Russian scholars who paid attention to this theme were A. I. Pershtis, L. V. Negria, D. E. Eremin etc.

According to one point of view, in the 5th—7th century Arabia there was a decay of the communal-clan system which was reflected, in particular, in the tendency towards isolation of a consanguine group by regulating family and matrimonial relations with the transformation of such group from an exogamic into an endogamous one. At that period the exogamic form of marriage was gradually losing its “oneness and ubiquity” and endogamy was becoming firmly established [1]. Obviously, during some period of time both forms of marriage coexisted simultaneously.

The rich materials collected in the end of the century by Robertson Smith and other researchers allows to claim that the exogamic form of marriage was reflected in such characteristics as the clan-coeval epoch as polyandry, and unstable temporary marriages [2]. One of the variations of the latter is istida’ marriage registered by an authorative Sunni traditionalist al-Bughārī (d. 870). The main point of such marriage lied in the right of a man who for different reasons could not have children (declining years, an illness, etc.) to send his wife to another man to continue their family. In a number of interpretations it says that this type of marriage could also have been practiced to improve the quality of posterity. According to the law, a child born as a result of such marriage belonged to the woman’s husband. Later, when actual paternity became important, such fiction when the husband was substituted was no longer acceptable [3].

The istida’ marriage, which has analogues among other peoples [4], was viewed as a legal way for having children and was not associated with adultery.

Another variation was mut’a marriage which was a personal contract between a man and a woman which was made without any participation on the side of the woman’s relatives, witnesses, etc. It came into force immediately after the exchange of certain formalities. A woman who entered into such marriage continued living at home where her husband visited her regularly. A peculiar feature of this type of marriage was that it lasted as long as both parties desired. A woman herself, and not her relatives, decided whether to enter into such marriage or not, and that is why, for her consent, she received a wedding present from her husband. This type of marriage was practiced as early as in the time of Muhammad, but later was disapproved of by Islam as a form of prostitution [5]. European researchers believe that such marriages were determined by the law of maternal relations [6], and further disapprobation and disappearance of them was connected with the introduction of paternal relations [7].

Another variation is sāliq marriage also mentioned by Robertson Smith. In such marriage a man visited a woman, who was referred to as his friend and most likely was somebody else’s wife, from time to time. The first marriage, for instance, when a man was in sāliq relationships with a mother and her daughter at the same time. After the distribution of Islam when the Islamic laws were introduced a man married visited by a sāliq husband was disapproved of. Here we must also mention the practice of ‘zau’-type relationships (in later understanding literary “adultery”, “prostitution”, etc.) which before the distribution of Islam had been simply a type of polyandry [8]. Here we can also add customs according to one of which a man and a woman who were not married to each other could meet at night and “have fun” [9]. According to another custom, a host’s wife was at disposal of his guest (hospitalitei justus). Robertson Smith sees features of polyandry in these customs [10].

A common feature of temporary marriages was that the main part in them was performed by the woman: she could separate from her husband when she wanted to, could receive only the men that she was attracted to, etc. Thus, in the conditions of remnants of the matrilineal-clan epoch, a woman, if centered in the village, could not lose her independence tied to one man for a long time, and the concept of a woman belonging to one man only was not a stable norm for familiar-matrimonial relations in pre-Islamic and early Arabi.

Consistent introduction of paternal relations and the distribution of endogamy lead to such well-known form of matrimonial relationships which prevailed on the Arabian Peninsula from the 6th—7th century. In the conditions of the growing role of endogamy in this period the most suitable species in the Arabian society were “a son of an uncle on the father’s side” (ibn ‘amm) and “a daughter of an uncle on the father’s side (bin ‘amm). If a girl did not have a first cousin, the right to marry her was passed to the patrilineal cousins of further degrees. Usually the right did not pass further than the girl’s cousins of the third or fourth degrees, as, according to Pershtis, whom we follow in the account of this issue, any Arab girl usually has such cousins. In case of divorce, the right for the woman passed to other patrilateral cousins, beginning from the closest degree of kinship. An agnatic cousin had the right not to marry his relative, while she could not marry anyone else without his consent. An exterior competitor had to ask a patrilateral cousin for his Permission and even pay him “compensation”.

What concerns the origin of the cross-cousin marriage phenomenon also spread in Africa. Middle Asia and among the ancient Jews, the researchers have not yet come to a unified decision. A. I. Pershtis connects this phenomenon among Arabs with the preservation of remnants of collective clan property which has preserved to our days in the form of the patriarchic (patronymia — is a vast paternal group) which includes several big families’ ownership a girl. The cross-cousin marriage can be viewed as a specific expression of patronymic mutual aid in the conditions of foreign disappeared paternal system in the form of “privileged” terms of buying a bride for her cousin. Members of one patronymy were provided with a possibility of a much smaller redecoration for the bride as both the bride and the redecoration remained within the patronym [11].

The occurrence of the exogamic and the endogamous forms of marriage in the 5th—7th century Arabia was reflected in the early Arabic poetry and determined its uniqueness. Let us look from this point of view at the mu’allaqat by ‘Imrān al-‘Alawi well-known to the specialists in Arabic countries. We must first of all quote several lines from the introduction to this work.

1. Halt, friends both! Let us weep, recalling a love
And a lodging by the rim of the twisted sands.

4. Upon the morrow of separation, they hurled them to part, by the tribe’s acacias it was like I was splitting a cactus.

5. there my companions halted their beasts awhile over me saying: “Don’t perish to sorrow, restrain yourself decently!”

6. Yet the true and only cure of my grief is tears outpoured: when there is love in one, where is there in its stead:看望者与缺席的inequality is obloqued?

7. Even so, my soul, is your woe, so it was with Umm al-Hawawirah before her, and Umm al-Rabib her neighbour, at Ma‘sal.

9. Then my eyes overflowed with tears of passionate yearning upon my thesau, till my tears drenched even my sword’s haft…[12].

Now let us look at how these lines sort with the requirements to the introduction to quasib the work by Ibn Qatayba (828—889):

“The author of a quasib begins it with memories of the life (of a tribe), reminiscences of a nomads’ camp and traces. He lauds, celebrates, addresses the (former) quarters with a speech and asks a friend to stop in order to use this occasion to remember the people who had moved away from there… Then the poet connects it with a nabiq (an erotic piece), speaks about the power of his feeling, complains about the painful separation, the excessiveness of his love and passion to gain over hearts, turn faces and thus win the attention of his audience” [13].

In fact, we can see that in the introduction to Imran Quasib’s quasib, traces of the camp were mentioned — the theme which became popular in the pre-Islamic time. The connection of this theme with the memories about the beloved one had also established long before. However, chapter 7 introduces a new point in the development of the theme: the poet urges himself to find consolation in the fact that he had already been in such situations with other women who had separated him from. Lamentations about the separation thus gain a trivial character. However, one can not find the slightest infliction of an erotic character in this fragment: the hero’s grief over the separation from his beloved one and the memories about this separation are as sincere as his memories about his separation from Umm al-‘Alawi. The poet tells that different times, this is not still the only love life that we find in the works of later ‘Udhri poets, and he is not ashamed of crying hard over all of them. There is absolutionism in his words: “This love of mine is nothing but the time, at the same time, they are equally far from the stereotype of an idyllic glorification of the “exasperiveness of love and passions” according to Ibn Qatayba. Thus, the early nabiq requires adequate interpretation (of course not only Imran al-‘Alawi’s). In this connection, we would like to give an account of the results of the analysis of this question in J.C. Vade’s book dedicated to courtesy concepts in the East [14]. While studying nabiq in connection with the social reality of the Arab Peninsula, J.C. Vade establishes firm analogy between the relation—ship of lovers and the relations between neighboring tribes or tribes that concluded a tactical alliance. Inconstancy and separation is explicable in both types of relationships. “Separation” in such case can be explained not by a rift between lovers, but a conflict between two tribes or clan or tribe of his beloved one, or between their clans or tribes. In the latter case two clans or tribes stop being “neighbors” (nabiq) in the full meaning of the word attached to it by Bedouins in the pre-Islamic times. In the conditions of the prevailing character of relations between two tribes or clans, the figure of the beloved girl can be completely obliterated and lose its identity which is replaced by the will of her tribe or clan, and if the poet is in good relationships with this tribe or clan, he can be in love with several beauties of his tribe or clan. Under the other cases, ‘neighbors’ can abandon their camp together with the poet’s darling one without asking for her consent.
Thus, the poet (hero) entered into a kind of alliance with his beloved one on account of the fact that she is his "neighbour". J.C. Vedat mentions in this connection two Bedouin idylls: "A neighbour". According to the fist of them, the relationships of good-neighbourliness might have implied a certain law of marriage for the "neighbours" of one and the same woman or for neighbours who lived with an actual exchange of women between two clans or tribes took place in a genteel form. This is the earliest concept. It implies marriage by adoption, which is a woman who wants to test her test. Obviously, under the influence of this concept, in later times poets continued to refer to their growing as a "neighbour", and viewed the presence of a jealous husband as an annoyance fact and even infringement of their rights. The woman was the keeper of hearth, but she was not able to show her husband that she explains the relative passivity of the latter during a visit of her lover.

But this concept was not exclusive even for nursery. In it a woman is depicted as a guarded figure, and the poet's "visits" to her obtain features of mystery, which must have been typical of them in the beginning. In this second concept, the patriarchy spirit strengthens, as "a neighbour" must first of all respect his "neighbours" wife. Besides, a woman in this later concept is faithful to her husband. This view better be viewed as her nobility as patriarchal views and later (or simultaneously) the laws of Islam distributed.

The type of a woman and relationship with her is, thus, a compromise between a lover approachable for her "neighbours" and a woman living in luxury and guarded carefully. Poet divides between these two ideal and sometimes combine them. Nasih, according to J.C. Vedat, leaves uncertainty about the real status of the poet and his daughter. She is present in this verse and seems dependent on "her people", but she has the right to subject the poet to disfavour; she has a strange concept of honour, which allows her to swear constantly between coquetry and calls of duty. Here the researcher assumes that numerous controversial features of nasih are determined by the situation in the Arabic society which in the pre-Islamic and the early Islamic epoch was in the stage of evolution. However, despite all vacillations between a come-at-able "neighbour" and a noble, carefully guarded woman which belongs to tribal aristocracy (by the way, these two concepts cohere with each other), nasih in the pre-Islamic poetry did not glorify single, eternal love [15].

A. KUDELIN, Arabic Literature: Poetics and Stylistics, VI

10. Oh yes, many a fine day I've dallied with the white ladies, and especially I call to mind a day at Dirâj Jilad.
11. Yes, and the day I entered the little where Uznazza was and she said, "On you! Will you make me walk on my feet?"
12. She was saying, while the canopy swayed with the pair of us, "There now, you've locked my card, I'mr al-Kais. Down with you!"
13. But I said, "Ride on, and slacken the beast's reins, and oh, don't drive me away from your refreshing fruit!"

In the description of the event which took place in "Dirâj Jilad" [16], we most likely come across another typical type of a belated idyllic concept in the context of" Uznazza", "I'mr al-Qays' "unseen" daughter on the father's side", and so she was subject to an endogamous marriage. In her characteristics we find a mixture of the two types of women in nasih distinguished by J.C. Vedat. As a noble Bedouin woman, she is fairly cool with a "stranger", although the hero is her cousin on her father's side, but, at the same time, she is not as unspeakably as the later tyrannical women. She is fairly flirtations and accepts the hero's attentions, but their relationship does not overlap as far as that the "neighbours" example of such type of relationships is given in the following basya of the mu'allaka:

16. Mamy's pregnant woman like you, aye, and the nursing mother's night's visit, and made her forget her anulled one-year-old.  
17. whether he whispered behind her, she turned to him with half her body, her other half unshaken under him.  
18. Ha, and a day on the back of the sand-hill she denied me sweating a solemn oath that should not, never be broken.  
19. "Gently be somewhat considerate, even: if you intend to break with me, do it kindly.  
20. If it's some habit of mine that's so much vexed you just draw off my garments from yours, and they'll slip away.  
21. Puffed up it is it made you, that my love for you's killing me and that whatever you order my heart to do, it obeye.  
22. Your eyes only shoo those tears so as to strike and pierce with those two shafts of theirs the fragments of a saumed heart.  
23. Many's the fair veiled lady, whose scant few would think of seeking, I've enjoyed sporting with, and not in a hurry either,  
24. slipping past packs of watchmen to reach her, with a whole tribe haranguing after my blood, euger every man-jack to stay me, what it was, may be, that to herself, traders in heaven glowing like the fields of a woman's bewitched sail.  
25. I came, and already she'd stripped off her garments for sleep beside the tent-flap, all but a single flimsy slip,  
26. and she cried, "God's oath, man, you won't get away with that. The fellly's not left you yet."

The last basya most likely describe several love affairs in the line of love and a lack of numbers higher by J.C. Vedat, as the first that neither mediaval researchers, nor modern specialists agree on the number of women described there. We think it is not correct. In the context of the cited facts (as the lack of women's information and the relations between the early medieval Arab women in the same time and about short duration of such attraction. Let us quote some more lines from I'mr al-Qays' mu'allaka:

10. for that we take in early Bedouin poetry is poesied by its philosophical and historical rather than poetic merit" [17].

A well-known work about early Arabic poetry by V. R. Rominger [18] was the first review of the present group of applied studies. Only in the beginning of the 20th century the scholars of the Vienns school, I. Yu. Kachnovskii and others substantiated and proved the possibility and the necessity of the artistic-anesthetic approach to the early medieval Arabic poetry. Since then it has been customary to speak about the artistic merits of the early Arabic poetry. But the matter of conviction was not always reinforced by appropriate theoretical development of complicate issues, and was often based on impressionistic judgments. It is here it is appropriate to note, however, that the early medieval Arabic poetry in the period of its verbal circulation on the Arabic Peninsula must have been not aimed at aesthetic perfection first of all, which does not exclude its sufficient artistic-artistic merits. The latter, however, appeared in it as a kind of side effects of its main function which is described in the statement ascribed to 'Umâr b. al-Khatîb:

"Poetry was the knowledge of the people who did not have a more trustworthy source of knowledge." [19]

How close this statement is to the modern understanding of this question is seen from the following formulation of a Russian historian:

"Verbal Bedouin poetry served as a universal means of fixation of information about what happened in the past, and had a peculiar type of social memory." [20]

The abovementioned facts do not mean that we urge re-examination of the 19th-century pre-Islamic, pre-Arabic, and early medieval Arab poetry which was an object for applied analysis (historical, cultural-historical, philological, etc.) due to its supposely little artistic significance. J. Wellhausen, in particular, wrote:

"The art of living in early Bedouin poetry is poesied by its philosophical and historical rather than poetic merit" [17].

1. For more detail see: L. V. Negri, Oboshchennosq srebro Severnoj i Vostochnoj Armiyi v V-VII vv. (Social Order in the North and Central Asia in the 5th—7th Centuries) (Moscow, 1988), pp. 81—92.
5. In Sparta, where children was viewed as a responsibility of every citizen of the state, elderly husbands, according to Xenophon, "had to provide their wives to young men of noble origin for incastrumation" (E. Vardhan, Zhexmenn i dervishin muqta (The Woman in the Ancient World) (Moscow, 1990), p. 191). In ancient India a child (refer to the case of child from another man, and this illegitimate child legally belonged to her husband (until official divorcee), see: A. A. Viganin, Notes

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

INTRODUCTORY NOTES

The present article deals with the Cham poem about the beginning of Champa 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/13th centuries on the territory of modern Central and Southern Vietnam a state called Champa existed whose history is connected with the history of Cambodia, Laos, China and Nusantara (Malaysia 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 Champa, 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.

Akiyat 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 akiyat Deva Mano and Itra Patra. Because of the fact that Um Marup borrowed a lot from Deva Mano created in the end of the 16th century, a number of researchers (for example, Intrasu) 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 Rorne went to Kedastan to study “Kabul rup” (most probably the martial art which in the Malay 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, re-frained from eating pork to smooth antagonism between his clients and those 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 akiyat, 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 the fact that its plot was not adopted from Malay literature (at least there is no evidence of this) unlike “Itra Patra” or “Deva Mano”.

Although, according to Chamberlet-Lotze, there is no evidence that this is a legend about the conversion of Chams 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 iuchau, i.e. it consists of strophes each of which contains two lines. Each strophe consists of 14 feet 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 in 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
CONTENTS

EDITORIAL BOARD ................................................................. 3
E. Rezvan, Microscopio Orientalia and the Crest of Mukaiura .................. 3

TEXTS AND MANUSCRIPTS: DESCRIPTION AND RESEARCH ............. 8
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, Wa-ba’la zamin qall‘ yaqūmū ft l-‘arab insān: Apocalyptic as Propagandistic Tool Against Islam .................................................. 14

TEXT AND ITS CULTURAL INTERPRETATION ................................. 21
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 ................................................. 37
H. Omarov, The Qur’ānic MSS of the Oriental Manuscripts Fund of the Dāghistān Institute of History, Archaeology and Ethnography: Preliminary Description ........................................... 37

PRESENTING THE MANUSCRIPT ............................................... 50
E. Rezvan, The Qur’ān of Pētr Stolyarin (?) ..................................... 50
M. Rezvan, Early Qur’ānic MS from the Collections of St. Petersburg Kunstkamera (Preliminary Report) .................................................. 59

BOOK REVIEWS ................................................................... 66

Front cover:

Back cover: