

- Fig. 6. Qur'ān B 7, beginning of *sūra* "al-Kahf". Paper, 34×21 cm, 460 ff. 19th c. The British Library, BL Or. 15955, ff. 440v—441r. Courtesy of the Library.
- Fig. 7. Qur'ān A 6. Paper; 35×22 cm, 478 ff. Singapore, 1870. Bonhams, second page. Courtesy of Bonhams.
- Fig. 8. Three examples of decorative triple scrolls: a) Qur'ān B 5. Paper, 34.5×21 cm, 469 ff. 1882. Islamic Arts Museum Malaysia, IAMM 2001.1.177. Courtesy of the Museum; b) Qur'ān published by Omarov, *op. cit.*, fig. 1; c) Qur'ān B 2.
- Fig. 9. Qur'ān A 1. Paper, 41.8×31.5 cm, 531 ff. Kota Batu, Brunei, 1754. Christie's, ff. 1v—2r. Courtesy of Christie's.
- Fig. 10. Qur'ān A 2. Ff. 276v—277r.
- Fig. 11. Qur'ān A 1. Ff. 530v—531r.
- Fig. 12. Qur'ān B 2, beginning of *sūra* "Banī Isrā'īl". Ff. 233v—234r.
- Fig. 13. Qur'ān A 4, beginning of *sūra* "al-Baqara". Paper, 35×21.5 cm, 558 ff. Ahla, the Philippines, 1834. Sotheby's, ff. 2v—3r. Courtesy of Sotheby's.
- Fig. 14. Qur'ān B 2, end with colophon. Ff. 496v—497r.
- Fig. 15. Qur'ān B 8, beginning of *sūra* "al-Baqara". Paper, 39.5×30 cm, 502 ff. 19th c. The British Library, BL Or. 16033, ff. 5v—6r. Courtesy of the Library.
- Fig. 16. Three examples of stamped *āyāt* markers: a) Qur'ān B 7; b) Qur'ān B 8; c) Christie's *Arts of the Islamic and Indian worlds* (2007), p. 58, lot 53, Caucasian Qur'ān.
- Fig. 17. Qur'ān A 4. Ff. 1v—2r.
- Fig. 18. Qur'ān B 1. Paper, 35.4×20.5 cm, 365 ff. 1764. Sotheby's, second page. Courtesy of Sotheby's.
- Fig. 19. Qur'ān B 6. Ff. 1v—2r.
- Fig. 20. Qur'ān B 3. Paper, 35.5×22.3 cm, 310 ff. 18th/19th c., Sotheby's, ff. 1v—2r. Courtesy of Sotheby's.
- Fig. 21. Qur'ān A 4, colophon copied by 'Abd al-Ghāfir. Final page.
- Fig. 22. Qur'ān B 5, colophon copied by 'Alī Dibr. F. 469r.
- Fig. 23. Qur'ān B 4, colophon copied by Bughdī al-Aqūshī. Paper, 35×21 cm, unfoliated. 1870/1. The Jabatan Muzium dan Antikuiti, Malaysia, MN JMA.PDN.655.02.A1.45. Courtesy of the Museum.
- Fig. 24. Qur'ān B 6, colophon copied by Abd Allāh. F. 427r.
- Fig. 25. Qur'ān B 1, beginning of *sūra* "Maryam".
- Fig. 26. Qur'ān B 2, beginning of *sūra* "Maryam". Ff. 253v—254r.
- Fig. 27. *Kitāb Mawlid*. Paper, 21×? cm, [52] ff. Mindanao, 19th c. University of Michigan, Isl. MS. 839, ff. [?]-14r. Courtesy of the University, Special Collections Library.
- Fig. 28. The seal of *imām* Shāmil (Shikhsaidov, *op. cit.*, p. 59). The inscription reads:
Ghazī Shamwīl // Yamlikhā Makshlīnā Mashlīnā Marnūsh Dabernūsh Shādhnūsh Kafshatitūsh Qitmīr.
*Ghazī Shamwīl // [the names of the Seven Sleepers of Ephesus, referred to in the Qur'ān as the *aṣḥāb al-kahf*].*
- Fig. 29. Qur'ān A 1, colophon copied by Murād al-'Ubkhī (?). F. 531r
- Fig. 30. The seal of *shaykh* Zakarīā Bashīr (d. 1926) of Pulau Pinang (Gallop, *Malay Seal Inscriptions*, Appendix, p. 310, No. 1494). The inscription reads:
Yā Bāqī // Yamlikhā Makshlīnā Mashlīnā Marnūsh Dabernūsh Shādhnūsh Kafshatitūsh Qitmīr.
*O Enduring One! // [the names of the Seven Sleepers of Ephesus, referred to in the Qur'ān as the *aṣḥāb al-kahf*].*
- Fig. 31. Qur'ān A 3, colophon copied by Mūsā b. Muḥammad al-Ra'īs al-Jakkī al-Ḥakārī. F. 546r.
- Fig. 32. Qur'ān A 2, colophon copied by Zayn al-Dīn. F. 277v.

TEXT AND ITS CULTURAL INTERPRETATION

A. Kudelin

ARABIC LITERATURE: POETICS AND STYLISTICS. VIII: FORMULAIC EXPRESSIONS IN *SĪRAT 'ANTAR*

I

Works in the *sīra* genre, which have received the name "folk romances", that is not quite correct, but convenient for scholarly purposes, make up an extensive branch of the Medieval heroic-romantic epic of the Arabs. In the first half of the 20th century, when European orientalist began to take a serious interest in them, numerous data was accumulated on the most popular Arabic "folk romances" and about their performance and performers [1]. Later, a systematic historical-cultural study of works of the *sīra* genre began [2]; in most of the latest works about the Arabic "folk romance", historical-cultural issues still dominate [3], while insufficient attention is given to issues of pure literary criticism [4]. Some of them have been studied poorly, while others have never been examined at all. The latter include the issue on the features of the language of the Arabic "folk romance" as an element of technique of oral performance [5]. This is what we shall discuss in our work.

Thanks to the works of European scholars of the 19th century, who observed public performances of *sīra* in large cities of al-Shām and Miṣr, we have valuable information about Arab storytellers, the manner of their performance and their repertoire.

For example, it is well-known that in the first half of the 19th century, professional storytellers in Egypt performed several "folk romances", while each storyteller specialized in performing a certain "romance". Performers of the same "romance" joined groups, like departments of an organization. The group of *shu'arā'* performed *Sīrat Banī Hilāl*, the group of *muḥaddithes* performed *Sīrat al-Zāhir Baybars*, and the group *'Antariyya* performed *Sīrat 'Antar*. The first two "romances" were told "by heart", while the last was read from a book. Verses, which are interspersed in the "romance" with prose fragments, were recited in a sing-song voice to the accompaniment of a stringed instrument. The storyteller emphasized the most important parts of the story by a change in voice, mimicry and gestures. There is also

information about the place where the session were held, the reaction of the listeners to the story, the payment to the storytellers, etc [6].

The reports of Lane and Clot-bey make it possible to propose the existence of well-known and firmly established principles of professional mastery and professional training of storytellers, handed down from generation to generation and preserving the "folk romances" and their reproduction in each performance session in a traditional, generally accepted form over the course of several centuries. Arab storytellers (and as far as two of the groups are concerned this is in no doubt) possessed the technique of oral creation.

Arab "folk romances", as was already noted, are characterized by a combination of prose and poems. Their ratio changes from "romance" to "romance", but usually the percentage of prose is much higher. In *Sīrat 'Antar* poems make up less than 10% of the entire text: in the majority of other "folk romances", as we saw from a brief look at them, the percentage of poems is approximately the same. Only one exception is known — *Sīrat Banī Hilāl*. According to Pantůček's calculations, in printed publications prose makes up 63% and poems 37%, and in the Berlin manuscripts the ratio is 51.5% and 48.5% accordingly [7]. Thus, poems make up a relatively small part of the text of most "romances", although they perform important functions [8].

The poems were evidently borrowed from the *diwāns* of famous poets [9] and were inserted into the "romances" as a foreign element. Their language is more complex than the prose language of the *sīra* [10], and it is likely that the storytellers performed them by heart [11] or from a manuscript.

For these reasons, in examining the language of the *sīra* as an element of oral technique, we will restrict our attention to the prose language of the "folk romance" about 'Antar.

II

For analysis, we have selected the "military" theme in *Sīrat 'Antar*. The size of the material studied (330 pages) makes up 10% of the total size of the epic [12]. First we will single out various groups of set expression by the thematic principle, and then we will try to show their connection with the oral performance of this "folk romance". We define a set expression as one that is encountered no less than twice in the selected excerpt of text.

For the description of a warrior (warriors), various comparisons are often used with the word *asad* (lion) and its synonyms (in the sense of "a warrior like a lion"). We have found the following similes (the words "like", "similar to", "as if" have been omitted):

1. *asadu- (usūdu-) l-ājām* "lion (lions) of the dens" (41, 49, 73, etc.) [13];
2. *asadu- (usūdu-) l-bitāh* "lion (lions) of the valley" (63, 66, 185, etc.);
3. *asadu- (usūdu-) l-ghāb* "lion (lions) of the forest" (176, 185, 204, etc.);
4. *asadu- (usūdu-) l-falā* "lion (lions) of the desert" (93, 165);
5. *al-asadu-d-dirghām* "powerful lion" (35, 59, 91, etc.);
6. *al-usūdu-l-awābis* "severe lions" (34, 82, 189, etc.);
7. *al-asadu-r-rībāl* "stout lion" (15, 16, 26, etc.);
8. *al-asadu-l-ghadanfar* "enormous lion" (15, 105, 215, etc.);
9. *al-asadu-l-ghadbān* "angry lion" (27, 146, 156, etc.);
10. *al-asadu-l-qaswar* "mighty lion" (105, 130, 144, etc.);
11. *al-asadu-l-hajjām* "furiously attacking lion" (32, 305, 329);
12. *al-usūdu-l-qanā'is* "majestic lions" (39, 284);
13. *al-asadu-l-ghashamsham* "fearless lion" (10, 47);
14. *al-usūdu-d-dāriyyā* "fierce lions" (89, 113);
15. *al-asadu-l-jasūr* "brave lion" (43, 95);
16. *al-usūdu-l-kawāsir* "predatory lions" (272, 281).

Horsemen are compared to eagles:

17. *fursān / ka'annanhumu-l-iqbān* [14] "...horsemen like eagles" (28, 34, 145, etc.);
- Several set expressions describe the valour of a warrior (warriors):
18. *fārisun šindūd* "valiant horseman" (39, 58);
 19. *al-fursānu-š-šanādīd* "valiant horsemen" (29, 48, 138, etc.);
 20. *min šanādīdi-r-rijāl* "of valiant men" (50, 122, 216, etc.);
 21. *fārisun karrār* "furiously attacking horseman" (40, 113, 219, etc.);
 22. *fārisun humām* "worthy horseman" (32, 66, 292).

A mighty warrior is compared with a fortress tower and with a cliff:

23. *al-burju-l-mašhīd* "raised tower" (39, 44, 142, etc.);
24. *qullatun mina-l-qulal / aw qiṭ'atun fuṣilat min jabal* "peak of [mountain] peaks or a mass of stone breaking away from the mountain" (34, 157, 207, etc.)

A warrior possessing unusual strength is compared with *jinns*, *ifrīts* etc.:

25. *māridun mina-l-jān[n]* or *maradatu-l-jān[n]* "demon of *jinns* (or demons of *jinns*)" (153, 157, 163, etc.);
26. *shayṭān / fī sūrati insān* "devil in human form" (33, 241);
27. *min 'afārīta munfar* "from hated *ifrīts*" (133, 134, 162, etc.);
28. *min 'afārīti sayyidinā Sulaymān* "from the *ifrīts* of our lord Sulaymān" (163, 192, 319, etc.).

The number of set expressions for describing the appearance of a warrior is not large:

29. *al-badru-t-tamām* "full moon", i. e. "a face like a full moon" (82, 139, 190);
30. *ṭawīlu-l-qāmā' / azīmu-l-hāmā* "of tall height, with a huge head" (14, 84, 128, etc.).

For a description of an angry warrior the following set expressions are used:

31. *ṭāra-sh-shararu min 'aynayh* "sparks shot out of his eyes" (12, 21, 25, etc.);
32. *ṭāra min 'aynayhi-sh-sharar* "out of his eyes shot sparks" [15] (10, 24, 83, etc.);
33. *qāmat 'aynāhu fī ummi rāsikh* "his eyes flew out of their orbit" (51, 104, 259);
34. *šāra-d-diyā'u fī 'aynayhi ka-z-zalām* "the light in his eyes turned into darkness" (15, 104, 274, etc.);
35. *iswaddati-d-dunyā fī 'aynayh* "his eyes became dark" (204, 91).

A warrior goes to battle without feeling fear:

36. *bi qalbin aqwā mina-l-hajar* "with a heart stronger than stone" (29, 65, 94, etc.);
37. *bi qalbin lā yakshā wa lā yahāb* "with a heart which fears nothing and is not afraid" (226, 280).

Before battle, a warrior makes a deafening shout to frighten the enemy:

38. *šāha šayhatan tašda'u-l-hajar* "he gave a shout which breaks stone" (132, 176, 178, etc.);
39. *šāha šayhatan tašda'u-l-hajar / wa yašummu adhāni-d-dubbi-dh-dhakar* "he gave a shout which breaks stone and deafens the male bear" (91, 207);
40. *ar-ra'du-l-qāšif* "deafening thunder" in the sense of "a shout like deafening thunder" (25, 208, 246, etc.);
41. *ar-ru'ūdu l-qāšifā* "deafening thunders" (47, 94).

A number of set expressions is formed with the word *sayfun* (sword) and its synonyms.

42. *as-sayfu-l-abtar* "short sword" (144, 207, 255, etc.);
43. *as-suyūfu-l-bawātir* "sharp swords" (62, 110, 272, etc.);
44. *as-sayfu-l-battār* "sharp sword" (144, 203, 216, etc.);
45. *as-sayfu-š-šaqīl* "sleek sword" (15, 61, 89, etc.);
46. *as-suyūfu-š-šiqāl* "sleek swords" (147, 156, 205, etc.);
47. *as-suyūfu-l-hidād* "sharp words" (46, 203, 221, etc.);
48. *as-sayfu-l-muhannad* "Indian sword" (63, 66, 132, etc.);
49. *as-suyūfu-l-hindiyyā* "Indian swords" (24, 91);
50. *as-suyūfu-l-bāriqā* "shining swords" (93, 246);
51. *as-suyūfu-l-mashrafiyyā* "Mashrafian swords" (27, 47).

A number of set expressions are formed with the word *rumḥ* "spear" and its synonyms:

52. *ar-rimāḥu-t-ṭiwāl* "long spears" (46, 48, 68, etc.);
53. *ar-rumḥu-l-asmār* "brown spear" (44, 139, 244, etc.);
54. *ar-rimāḥu-s-samhariyyā* "Samharian spears" (27, 47, 85, etc.);
55. *ar-rimāḥu-l-midād* "long spears" (46, 91, 309, etc.);
56. *ar-rimāḥu-l-khāriqā* "penetrating spears" (93, 133, 246);
57. *ar-rumḥu-l-mu'tadilu-l-qiwām* "straight, thin spear" (123, 303);
58. *ar-rimāḥu-l-khaṭṭiyyā* "Hattian spears" (24, 47);
59. *ar-rimāḥu-d-diqāq* "thin spears" (46, 279);
60. *asinnatu-r-rimāḥ* "tips of spears" (63, 68, 185, etc.);
61. *asinnatu-r-rimāḥ / wa barīqu-s-sifāh* "tips of spears and shining of swords" (212, 272);
62. *talma'u asinnatu-r-rimāḥ / wa shifāru-š-šifāh* "the tips of spears and the blades of swords shine" (39, 284);
63. *ar-rimāḥu wa-l-qawāḍib* "spears and swords" (46, 67, 68 etc.);
64. *ar-rimāḥu-l-'awāl* "high spears" [16] (273, 305).

Several set expressions are designed to describe the battle dress of the warrior:

65. *mutaqalladun bi sayfin abtar* "with a short sword in his belt" (44, 149);
 66. *fi-l-ḥadīdi ghāṭis* "shackled in armour" (29, 243, 285);
 67. *ghā'ishun fi-l-ḥadīd / musarbalun bi-z-zaradi-n-naḍīd* "shackled in armour, vested in durable chain mail" (8, 86, 109);
 68. *mudarra'un wa lābis* "vested in chain mail and dressed [in armour]" (110, 201).
- During the battle the warrior "roars like a lion" etc.:
69. *yuhamhimu kamā yuhamhimu-l-asad* "roars like a lion roars" (130, 165, 200);
 70. *hadara wa zamjar* "roared and rumbled" (43, 104, 180, etc.)

A large number of set expressions is used to describe the actions of the warrior in battle:

71. *hazzā-r-rimāḥ* "shook the spears" (202, 214, 228, etc.);
72. *ashharu-š-šifāh* "bared the swords" (93, 202);
73. *yarmī bi-n-nibāl* "releases the arrows" (130, 155, 243, etc.);
- 73a. *yarmī bi-n-nibāl / fa yuṣību bihā maqātīla-r-rijāl* "releases the arrows and deals fatal wounds to the warriors with them" (43, 80, 94, etc.);
74. *aṭlaqa-l-'innān / wa qawwama-s-sinān* "let go the rein and aimed the arrowhead" (92, 178, 227, etc.);
75. *aṭlaqa-l-'innā / qawwamu-l-asinnā* "let go the reins and aimed the arrowheads" (144, 221);
76. *aṭ-ṭa'ni wa-d-ḍarbī* (indirect case) "blows of spear and sword" (used in various phrases, for example "used to the blows of spear and sword", etc.) (64, 213, 220, etc.);
77. *aḍ-ḍarbu wa-t-ṭa'ān* "blows of spear and sword" (216, 285, 314, etc.)

In describing battle, the word *ghubār* "dust" is frequently used. For example, in the following set expression:

78. *khayyama 'alahimi-l-ghubār / wa ḥajabahum 'ani-l-absār* "enveloped them in dust and hid from their gaze" (203, 325, 329).

Several set expressions describe the blows of sword and spear which decide the outcome of combat or battle:

79. *ṭa'anahu fī ṣadrih / aṭla'a-s-sinānu (yalma'u) min zahrih* "drove a spear into his chest, and the tip came (flashing) out of his back" (43, 90, 239, etc.);
 80. *ṭa'anahu bayna ṭhadiyāh / akhrajā-s-sinānu min bayna mankiyāh* "drove a spear into his chest, and the tip came out between his shoulders" (35, 44);
 81. *ṭa'anahu bayna ṭhadiyāh / akhrajā-s-sinānu min bayna katifayh* "drove a spear into his chest, and the tip came out of his back, between his shoulders" (287, 325);
 82. *waqa'ati-d-darbatu bayna 'aynayh / fa ṭala'a-s-sayfu min bayna fakhdhayh* "he received a blow on the head, and the sword came out of the small of his back" (150, 176);
 83. *ḍarabahu 'ala 'ātiqih / aṭla'a-s-sayfu yalma'u min 'alā'iqih* "he was struck on the shoulder, and the sword emerged shining out of his belt" (94, 133, 143, etc.);
 84. *akhrajā-r-rumḥu min faqari zahrih* "the spear came out of his back, between the vertebrae" (89, 216);
 85. *ḍarabahu ḍarban lā yubqī wa lā yadhar* "he gave a blow with the sword which was merciless and fatal" (130, 144, 287 etc.);
 86. *ṭa'nun yasbiq lamḥa-l-baṣār* "the blow of a spear is faster than the blink of an eye" (29, 65, 310);
 87. *ṭa'nun yaḥṭafu-l-baṣār* "the blow of a spear is faster than a glance" (130, 321);
 88. *qadda-l-maghāfira wa-z-zarad* "penetrated the helmets and chain mail" (130, 156);
 89. *ajrā-d-dimā'a min anābībi-n-nuḥūr* "spilt blood from neck veins" (44, 47, 144);
 90. *alqāhu qatīlan 'alā-r-rimāl* "threw him defeated into the sand" (180, 320);
 91. *ṭa'anahu bi 'aqbi-r-rumḥi fī ṣadrih / fa alqāhu 'alā zahrih* "struck him in the chest with the butt of the spear and threw him on to his back" (309, 316, 329);
 92. *iltaqā bi ḍarbin yuqarribu-l-ājāl / wa yuqaṣṣiru-l-a'māra-t-ṭiwāl* "was hit by the sword, bringing death and cutting short long lengths of life" (305, 311).
- The following expressions are used to describe a warrior covered with the blood of enemies:
93. *mīthla shaqīqati-l-urjuwān / mim mā sāla 'alayhi min dimā'i-l-fursān* "like a purple anemone from the blood of horsemen poured over him" (94, 217, 289, etc.)
- Several set expressions are also encountered for depicting defeated enemies:
94. *wallu-l-adbār / wa arkanu ila-l-harabi wa-l-firār* "turned back and began to flee" (305, 311, 324, etc.);
 95. *waqa'a 'alā-l-arḍi yatahabbatu bi dimā'ih* "fell on the ground spurting blood" (43, 48, 68 etc.);

96. *waqa'a qatilan/bi damihi jadilan* "killed and sprayed out on the ground covered in blood" (35, 48, 216).

We will give several more isolated expressions:

97. *khuyulun akhaffu mina-l-ghizlan* "horses faster than gazelles" (92, 139, 220, etc.);

98. *ka hajari-l-manjanīq* "like a stone [shot] from a sling" (245, 276, 329, etc.) Simile is used for vari-

ous purposes: a person runs faster than a stone shot from a sling; a head flies from the shoulders faster than a stone shot from a sling, etc.

99. *al-ḥarbu wa-l-jilād* "battle and defeat" (113, 308);

100. *Iramu dhātu-l-'imād* "Iram, possessor of columns" (162, 277) — a reminiscence from the Qur'an [17], used in the tale of 'Antar [18].

III

The use of set expressions in Arabic "folk romances" is usually seen as one of the manifestations of epic thinking in the creators of these monuments. However, we would like to show another, no less important side to this manifestation, which also uses its origin to the oral technique of performance of the *sīra* [19]. But before moving to a direct examination of the link between set expressions and the oral performance of *Sīrat 'Antar*, we must say a few words about the specific qualities of the actual prose of the Arabic "folk romances".

Scholars of Arabic literature noted a long time ago that a significant part of the prose of "folk romances" is written with the regular use of words and phrases which have the same rhythm and which rhyme together. This prose has been given the name *saj'*. Its roots go back to pre-Islamic antiquity (it was used by soothsayers); with the coming of Islam it was condemned (for its connection with pagan cults and in order to protect the sacred *saj'* of the Qur'an from corruption) and almost completely disappeared. Rhymed, rhythmic prose appeared in a completely transformed state after a long hiatus, in the 9th century, although it only reached its full extent in the mid-10th centuries in the cultural centres of 'Irāq, al-Shām and Irān [20].

The main sphere of the use of the *saj'* in Arabic literature in the 9th—10th centuries was the epistolary genre. This is how it is characterized by the Swiss orientalist A. Mez in the book "The Renaissance of Islam":

"Letters of the 4th / 10th century are the flower of exquisite works of Muslim craftsmanship, working with the noblest material — living words. Even if these wonderful works had not been preserved, which were created in those times by artists out of glass and bronze, on of the basis of these letters one could imagine how highly light elegance and free mastery of a difficult form of expression were valued. It is no coincidence that many vizirs at the time were masters of style, and their letters received the honour of being published in books..." [21].

In the work of representatives of the epistolary genre of the late 10th — early 11th century, the desire to "adorn" the style of letters became an end in itself. The renowned writer Badī' al-Zamān al-Hamadānī (d. 1007) states that he can

"write a letter which, if you read it back to front, also contains an answer; write a letter without certain letters, group of letters or without articles; write a letter which if

you read it diagonally is a poem; a letter which depending on the interpretation may be praise or criticism" [22].

"Oral adornment" is also an important feature in the *maqāma* genre of Arabic narrative literature, where the *saj'* is also used.

Besides these genres, the *saj'* later found application in "folk romances". This is the subject of several interesting pages in the works of R. Paret [23].

The Swiss Arabist R. Paret, known for his studies in the field of Arabic "folk" literature, sees the *saj'* as a "rhetorical-pathetic form" or prose, an "artificial decoration", "meaning nothing more than linguistic intensity and feeling" [24]. Among the spheres of the use of *saj'* in the "folk romance", Paret names the language of the dramatic personae, letters, sayings and sentiments, the description of dramatic events (for example battles), and depiction of "things deserving special attention" [25].

S. Pantůček in his book on *Sīrat Banī Hilāl* merely makes brief comments that *saj'* is encountered in the speeches of the heroes and in letters that "essentially, *saj'* plays a role in the epic which is similar to the role of poetry" [26].

Thus, researchers of the Arabic "folk romance" see the *saj'* as a very expressive stylistic means, and because of this, as having a limited sphere of application: it is used to emphasise certain prose passages, which evidently have special meaning in the work [27].

In our opinion, this description of the function of *saj'* in the *sīra* can be significantly added to if we look at the "folk romance" about 'Antar.

First of all, we should note that this work in its prose sections is practically entirely written in rhymed rhythmic prose. The unrhymed parts of the text arise in the most various sections of the narrative and are very small in size. So as far as *Sīrat 'Antar* is concerned, the idea that *saj'* is used as a special stylistic means of emphasizing individual excerpts of prose is not correct.

Thus, *Sīrat 'Antar* is close to the epistolary genre and *maqāma*, which are written entirely in *saj'*. However, this is only an external similarity. It seems quite obvious that the function of *saj'* in *Sīrat 'Antar* is different than in the epistolary genre and *maqāma*. In these two genres it is certainly a purely stylistic method: the authors try to employ refined rhymes, and use rare or little-used words in order to avoid repetition and perform a certain task (for example, to write a text with letters without dots etc.) The rhymed rhythmic prose of *Sīrat 'Antar*, on the other hand, is too simple, one could even

say primitive: the repertoire of rhymed words is very limited, and there are no complicated word games at all. So in the *saj'* of *Sīrat 'Antar*, it is simply impossible to see special "linguistic intensity" and "artistic adornment" [28].

The *saj'* set of tools used in *Sīrat 'Antar* is extremely limited. It is a set of standard methods used in standard situation, it is featureless, while in "high" genres this set is almost unlimited, and most importantly it is deeply personal and unique. It appears that in this sense the *saj'* of "high" literature stands in contrast to the *saj'* of "folk romance", although genetically they evidently stem from the same source in the distant past. In our opinion, they are separated by profound functional differences: the refined *saj'* of "high" literature is intended for a reader, and a reader who is well-versed in works of refined literature [29], while the artless *saj'* of the "folk romance" appeals to the listener, i. e. it is designed for aural reception by an audience who generally have a poor under-

standing of complex works of "high" genres. They stand in contrast in a different way: the *saj'* of "high" literature is the fruit of the written work of an individual author, while the *sīra saj'* makes one think of an anonymous author and the traditions of oral creation [30].

Indeed, set expressions which are characterized by a certain rhythmical order and a rather limited repertoire of rhymes can serve as the initial material needed by the storyteller for lengthy oral performance.

These set expressions, if we are able to show the regularity of their rhythm and rhyme characteristics, could be seen as formulaic in the light of Parry—Lord's theory, which interprets the formulaic nature of style as a necessary condition for the technique of oral performance of epic poetry. Naturally, rhythmic rhymed prose cannot be equated with poetry, and accordingly, the functioning of formulaic phrases in the *saj'* must obey its specific laws. However, in spirit they may prove to be close to the laws of formulae in epic poetry [31].

IV

Now we will move to a more detailed examination of the *saj'*. Of the definitions of the *saj'* that we know, the best is by R. Blachère:

"Sous le nom de *saj'*, les auteurs arabo-musulmans désignent un genre de prose distinct à la fois de la *prose libre* et de la *poésie métrique*... Cette prose est caractérisée par l'emploi d'unités rythmiques, en général assez courtes, allant de quatre à huit ou dix syllabes, parfois davantage, terminées par une clausule. Ces unités rythmiques sont groupées par séries sur une même rime. Dans ces groupes, chaque unité rythmique ne comporte pas obligatoirement le même nombre de syllabes et, en dernière analyse, l'élément essentiel est constitué par la clausule rimée. Par approximation, on traduira le mot *saj'* par prose rimée et rythmée" [32].

For our work, it is necessary to make an adjustment to Blachère's definition, concerning the prosodic structure of Arabic speech. The minimum prosodic element in it is the *ḥarf*. Variations of *ḥarfs* are divided into two important types: *ḥarf mutaharrik* and *ḥarf sākin*. Thus, an interval of Arabic speech can be represented in the form of a sequence of *ḥarfs* of these two types. We will indicate the *ḥarf mutaharrik* with the number (1) and the *ḥarf sākin* with the number (0).

According to Blachère's definition, the main element of the *saj'* is the rhyming clause, which must be repeated in at least two successive "rhythmic units" (we will subsequently call them intervals). Let us test this with an excerpt of text from *Sīrat 'Antar*:

...taqadama ilyahim wa hamham / wa za'aqa wa damdam // wa aṭlaqa nahwahumu-l-'inān / wa qawwamas-sinān // wa staqbala-l-awwala minhūm bi-t-ṭa'nati fī sadrih / aṭl'a-r-rumḥu min zahrih // wa 'araḍa-l-ākḥara wa darabahu bi-s-sayfi 'alā 'ātiqih / fa aṭla'ahu yalma'u min 'ala'iqih // [33].

...He approached him and roared, / and screamed and growled, // and he let the horse gallop towards them (liter-

ally "released the rein in their direction") / and aimed the point, // and he met the first of them with a blow of the spear to the chest, / the spear came out of his back, // and he attacked the other, and struck his shoulder with a sword, / and the sword emerged shining by the bindings on his belt...

The excerpt consists of eight intervals of unequal length; and the largest of them (7) exceeds the smallest (2) by more than three times, accordingly 28 and 9 *ḥarfs*. The disproportion of rhyming intervals may also be quite large. For example, (5) is equal to 27 *ḥarfs*, and (6) to just 14 *ḥarfs*. Evidently, the sizes of the rhyming intervals may differ significantly.

The intervals of the excerpt rhyme in pairs (1)—(2), (3)—(4), etc. The ends of the rhyming pairs of intervals are marked by rhythmical coincidences and sound repetitions, which is what creates the *saj'*. (1) and (2) are isorhythmic for the duration of the five last *ḥarfs* (1–1–0–1–0), with the rhyme *am*; (3) and (4) for seven *ḥarfs* (1–1–0–1–1–0–0) with the rhyme *inān*; (5) and (6) for seven *ḥarfs* (1–1–0–1–0–1–0) with the rhyme *rih*; (7) and (8) for five *ḥarfs* (1–0–1–1–0) with the rhyme *iqih*. Thus, the isorhythmic endings of the rhyming intervals reach 5–7 *ḥarfs*. Several of the intervals are distinguished by a high rhythmic regulation; in (6), 7 *ḥarfs* out of 14, in (2), 5 *ḥarfs* out of 9, and in (4), 7 *ḥarfs* out of 10.

In the selected excerpt we find several set expressions: Nos. 74, 79 and 83. They almost completely occupy the intervals 3–8. Furthermore, the expression *wa za'aqa wa damdam* ("and he screamed and he growled") is also formulaic by its structure (compare No. 70).

Thus, set expressions may either completely fill an interval, or partially, but they always occupy the final *ḥarfs* of the interval where the rhyming clause arises. The intervals (3–4) are completely occupied by the formulaic expression No. 74: "...and he released the rein in their direction, / and aimed the point" with the

addition of the words "in their direction". Intervals (5—6) and (7—8) begin with non-formulaic words, but the formulaic words occupy the endings of all four intervals: (5—6) "and he met the first of them *with a blow of the spear to the chest, / the spear came out of his back*"; (7—8) "and he attacked the other, *and struck his shoulder with a sword / and the sword emerged shining by the bindings on his belt*".

Thus, the beginning and middle of the interval are free or relatively free: the storyteller may fill them with words that are unconnected in the expression, may vary the word, insert other words into the expression, but must end the interval with the formulaic word which creates the rhymed clause.

In the selected excerpt the intervals are strongly varied in length. However, as a rule, the differences in duration are not so large. Furthermore, there is a certain limitation on the length of the interval: the distance between two rhymed clauses must not exceed the limits that allow the listener to catch the rhythm and rhyme easily [34]. This restriction, it can be assumed, increases the role of formulaic expression.

Let us examine another excerpt.

...wa qad taqalladū bi-*ṣawārimi-r-riqāq* / wa 'taqalū-r-rimāḥa-d-diqāq // wa hadarū ka-s-sibā' / wa zalzala ṣiyāḥuhumu-l-biqā' // wa ḥīna'idhīni ltaqathum Banū 'Absin ka usūdu-l-ghāb / bi qulūbin lā takhāfu wa lā tahāb // wa fī muqaddamatihim 'Antarun [35] ka'annahu māridun min maridati-l-jān[n] / aw min 'afārīti sayyidinā Sulaymān / wa manzaruhumu yar'abu-l-'abdān / wa yaj'alu qalba-*sh-shuja'* i ad'afa min qalbi-l-jabān // ...[36].

...And they put narrow knives in their belts / and armed themselves [37] with thin spears, // and they roared like lions, / and shook the land around them with their cries, // and they were met by Banū 'Abs, like the lions of the forest / with hearts that are not afraid and do not fear, // and before them was 'Antar, like a demon from the demons of the *jinn*s, / or from the 'ifrīts of our lord Sulaymān, / and his appearance frightens the warriors, / and makes the heart of a brave man weaker than the heart of a coward //.

The length of intervals from the 1st to the 10th in *ḥarf*s are as follows: 1—21, 2—15, 3—11, 4—16, 5—29, 6—19, 7—36, 8—22, 9—16, 10—27. It is interesting to compare this row of figures with the row from the previous excerpt: 1—5, 2—9, 3—15, 4—10, 5—27, 6—14, 7—28, 8—18. In the second row a peculiarity can be seen: the odd numbers are greater than the adjoining even numbers. From this observation we can make an assumption: besides the definite restriction on the length of the interval between two rhyming clauses, it is evidently important when there is a large difference in the length of intervals for the interval to be less than the interval between adjacent unrhymed clauses. Then the long interval will serve as a natural division between two groups of rhymed clauses.

The second excerpt from *Sīrat 'Antar* generally confirms our assumption, although the third interval is shorter than the second and fourth (however, they differ

little in their length). However, the remaining groups of intervals show the presence of this tendency: (1) is larger than (2); (5) is larger than (4) and (6); (7) is larger than (6) and (8). The four last intervals form one group, so the shorter length of (9) compared to (8) and (10) does not weaken the assumption.

Of course, our assumption needs to be tested on a large amount of material before we can make definite conclusions. It is also important to test how true it is that the long interval / section is characterized by greater freedom from the formulaic expressions in their initial and middle section than the short intervals inside the group (this is the case in our excerpts).

In the last excerpt, we find four groups of rhyming intervals: (1) and (2) are isorhythmic for the duration of the six last *ḥarf*s (1—0—1—1—0—0), with the rhyme *iqāq*; (3) and (4) are isorhythmic for the duration of the last six *ḥarf*s (1—0—1—1—0—0), with the rhyme *ā*; (5) and (6) are isorhythmic for the duration of the last three *ḥarf*s (1—0—0), with the rhyme *āb*; (7), (8), (9) and (10) are isorhythmic for the duration of the last three *ḥarf*s (1—0—0) with the rhyme *ān*.

As in the previous excerpt, we find several formulaic expressions here: Nos. 59, 3, 37, 25, 28, used in the intervals of (2) and (5—8). In other intervals there are expressions which are intuitively felt to be formulaic, but which are not encountered further in the 330 pages of *Sīrat 'Antar*, and so we have not mentioned them. It is important to note that as in the first excerpt, set expressions may occupy the entire interval or only part of it, but they always come at the end: (2) "and they armed themselves *with thin spears*"; (5) "and then they were met by Banū 'Abs, *like the lions of the forest*"; (6) "with hearts which are not afraid and do not fear"; (7) "and before them was 'Antar, *like a demon from the demons of the jinn*s"; (8) "or from the 'ifrīts of our lord Sulaymān".

From the observations of two excerpts of text from *Sīrat 'Antar*, we may conclude that the set expression includes a potential rhymed clause, which is then realized in constructing a connected text; in other words, it functions as a formulaic expression.

In the excerpts given the formulae follow one after another; in oral performance the listener should have had the impression that the storyteller was "shooting" ammunition from a series of formulaic expression. The prose passage of *Sīrat 'Antar* which have a connection to the "military" theme are built on this principle. We will give another two examples.

...fa lammā sami'a-l-'Assāfu kalāma Ḥiṣni swaddati-d-dunyā fī 'aynayh / wa mā baqiya yabṣuru mā bayna yadayh // wa ṣāha bi ṣawtin yaṣda'u-l-ḥajar / wa yaṣummu 'adhāni-d-dubbi-dh-dhakar // [38].

...And when al-'Assāf heard the words of Ḥiṣn, his vision turned black / and he ceased to see what was in front of him, // and he gave a cry which breaks stone / and deafens the male bear //.

The formulaic expressions of Nos. 35, 39 are located at the end (1, 3—4) of the intervals.

...wa lammā ra'ahum Shaybūn ramāhum bi-n-nibāl / fa mālū ilayhi bi-r-rimāḥi-t-ṭiwāl / wa qaṣadūhu mina-l-yamīni wa-*sh-shimāl* // fa ṣāha 'inda dhālika 'alā akhīli 'Antar / wa a'lamahu bi-l-*khāḥar* / fa ḥarraka jawādahu-l-Abjar / wa qawwama bayna udhmayhi-r-rumḥa-l-*asmar* / wa ṣarakha ṣarkhatan taṭliqu-l-ḥajar / wa ḥamala mithla-l-*asadi-l-ghaḍanfar* // [39].

...And, noticing them, Shaybūn released arrows at them, / and they turned to him with long spears, / and came to him from the right and the left, // and then he cried to his brother 'Antar, / and let him know what was happening, / and then he spurred on his horse al-Abjar, / and aimed above his head a brown spear, / and gave a cry which breaks stone, / and attacked, like an enormous lion //.

In the second example, the formulaic expressions Nos. 73, 52, 53, 38 and 8 are also found at the end of intervals (1), (2), (7), (8), and (9).

From the examples given above of the coherent text from *Sīrat 'Antar*, it is clear that in repeating plot situations during a long oral performance, potential rhymed clauses in formulaic expressions could be realized. However, several of the expressions given previously contain realized rhymed clauses to begin with, as they consist of two intervals. We will call them dyadic formulaic expressions. They include:

24. qullatun mina-l-qulal / aw qit'atun fuṣilat min jabal;
26. shaytān / fī sūratī insān;
30. ṭawīlu-l-qāmā / 'azīmu-l-hāmā;
61. asinnatu-r-rimāḥ / wa barīqu-*ṣ-ṣifāḥ*;
62. talma 'u asinnatu-r-rimāḥ / wa shifāru-*ṣ-ṣifāḥ*;
67. ghā'isun fi-l-ḥadīd / musarbalun bi-z-zaradi-n-nadīd;
74. aṭlaqa-l-'inān / wa qawwama-s-sinān;
78. khayyama 'alahimi-l-ghubār / wa ḥajabahum 'ani-l-abṣār;
79. ṭa'anahu fī ṣadrih / aṭla'a-s-sinānu (yalma'u) min zahrih;
80. ṭa'anahu bayna thadiyah / akhrajā-s-sinānu min bayna mankibayh;
81. ṭa'anahu bayna thadiyah / akhrajā-s-sinānu min bayna katifayh;
82. waqa'ati-d-ḍarbatu bayna 'aynayh / fa ṭala'a-s-sayfu min bayna fakhdhayh;
83. ḍarabahu 'ala 'ātiqih / aṭla'a-s-sayfu yalma'u min 'alā'iqih;
91. ṭa'anahu bi 'aqbi-r-rumḥi fī ṣadrih / fa alqāhu 'alā zahrih;
92. iltaqā bi ḍarbin yuqarribu-l-ājāl / wa yuqaṣṣiru-l-a'māra-t-ṭiwāl;
93. mithla shaqīqat-l-urjuwān / mim mā sāla 'alayhi min dimā'i-l-fursān;
94. wallu-l-adbār / wa arkanu ilā-l-harabi wa-l-firār;
96. waqa'a qatīlan / bi damihi jadīlan.

In *Sīrat 'Antar*, one frequently encounters regularly repeating formulaic formations with realized rhymed clauses, which consists of two formulaic expressions, each one of which may function independently. We will call them secondary formulaic expressions. They include:

- 17+97. fursān / ka'annanhumu-l-'iqbān / 'alā khuyūlin akhaffu mina-l-ghizlān;
- 25+28. ka'annahu min maradati-l-jān[n] / aw min 'afārīti sayyidinā Sulaymān;
- 36+86. bi qalbin aqwā mina-l-ḥajar / wa ṭa'nin yasbiqū lamḥa-l-baṣar;
- 46+52. as-suyūfu-*ṣ-ṣiqāl* / ar-rimāḥu-t-ṭiwāl;
- 50+56. as-suyūfu-l-bāriqā / ar-rimāḥu-l-*khāriqā*;
- 49 or 51 in combination with 54 or 58, sometimes there are triadic combinations, for example 49+54+51. as-suyūfu-l-hindiyyā / ar-rimāḥu-s-samhariyyā / as-suyūfu-l-mashrafiyyā;
- 55+47. ar-rimāḥu-l-midād / as-suyūfu-l-ḥidād;
- 72+71. ashharu-*ṣ-ṣifāḥ* / hazzū-r-rimāḥ;
- 87+85. ṭa'nun yakhtafu-l-baṣar / ḍarabahu ḍarban lā yubqī wa lā yadhar.

Clearly, formulaic expressions can be encountered that combine features of dyadic and secondary expressions, i. e. ones in which one part may function as an independent formula, and another only in a pair. They include No. 39 (compare with No. 38): *ṣāha ṣayḥatan taṣda'u-l-ḥajar / wa yaṣummu adhāni-d-dubbi-dh-dhakar*; No. 73a (compare with No. 73): *yarmī bi-n-nibāl / fa yuṣību bihā maqātīla-r-rījāl*.

Dyadic and secondary formulaic expressions are usually distinguished by isorhythm throughout the duration of significant excerpts: up to 10—12 *ḥarf*s and even up to 14 *ḥarf*s (49+54+51); a few of them are isorhythmic for the duration of 3—4 *ḥarf*s, but under closer examination they often prove to be more isorhythmic (isorhythmic expressions of *ḥarf*s occupy the middle or initial and middle part of these formulas), and insignificant faults of rhythm take place because of the difference in the duration in one *ḥarf*.

Dyadic and secondary formulaic expressions are a very convenient tool for oral performance: in pronouncing the first word of the first expression, evidently the storyteller automatically produces the entire established phrase.

Besides dyadic and secondary formulaic expressions in the "folk romance" of 'Antar, there is another form of realizing potential rhyming clauses of formulaic expressions. Several set expressions appear repeatedly in the text of the *sīra* after certain words that rhyme with them.

To avoid accidental coincidences, we will note cases of no less than three repetitions. After the word *fāris* "horseman" comes No. 6: *al-usūdu-l-'awābis* (34, 82, 189, etc.) or No. 66 *fi-l-ḥadīdi ghāṭis* (29, 243, 285); No. 7 *al-asadu-r-rībāl* rhymes with a limited number of words: *al-jibāl* "mountains"; *ash-shimāl* "left side"; *al-abṭāl* "heroes" (15, 16, 26, 29, etc.); No. 8 *al-asadu-l-ghaḍanfar* rhymes with 'Antar (15, 215, 223, etc.); No. 23 *al-burju-l-mashīd* rhymes with *al-ḥadīd* "iron" (142, 156, 170, etc.); No. 25 *maradatu-l-jān[n]* rhymes with *fursān* "horsemen" (153, 253, 272); No. 34 *ṣāra-d-ḍiyā'u fī 'aynayhi ka-z-zalām* rhymes with *al-kalām* "speech" (15, 104, 274, etc.); No. 42 *as-sayfu-l-abtar* rhymes with 'Antar (176, 255, 276, etc.) and with *al-Abjar* (the name of a horse) (250, 259, 266, etc.); No. 60 *asinnatu-r-rimāḥ* rhymes with *aṣ-ṣifāḥ* "swords"

(64, 129, 143, etc.); No. 76 *aṭ-ṭa'ni wa-d-darbī* rhymes with *al-ḥarbī* (indirect case) "war" (64, 213, 220, etc.)

The function of formulaic expressions as mnemonic elements gave the storyteller the ability to conduct long sessions of oral performance of *Sīrat 'Antar*. Each of them automatically came to his mind at the necessary moments of the story. However, automatism should have led to an inappropriate use of formulaic expressions [40]. In a selected excerpt of the text of *Sīrat 'Antar*, we have discovered a clear example of this kind:

...fa ltaqāhā fursānu-l-'arabi bi qulūbin aqsā mina-l-ḥajar / wa qadi shtaddat 'aza'imuhā bi-l-amīri 'Antar // wa a'malū fi-l-fursi rimāḥuhumu-ṭ-ṭiwāl / wa suyūfahumu-ṣ-ṣiqāl / wa Shaybūn yadūru ḥawlahum ka-l-lawlabi wa yarmīhim bi-l-nibāl / fa yuṣību, bihā maqātīla-r-rijāl // wa 'Antarun yaz'aqu fihim ka-r-ra'di-l-qāṣif / wa yakhriqu ṣufufahum ka-l-barqi-l-khāṭif // ... [41].

...And they were met by the Arab horsemen with hearts harder than stone, / and they were strengthened by resolve, thanks to the Amīr 'Antar, // and against the Persians they turned their long spears / and smooth swords, / and Shaybūb circles around them like a bolt, and shoots arrows at them, / and with them deals fatal wounds to the warriors, // and 'Antar shouts at them like thunder, / and pierces their ranks like swift lightning //.

This excerpt, like the previous ones, is built on a "chain" of formulaic expressions: Nos. 36, 52, 46, 73a and 40. Everything in it is as usual. The Arab warriors headed by 'Antar fight the Persian troops. 'Antar is in the centre of events: after killing the leader of the Persians, he makes the enemies flee. Shaybūb, 'Antar's brother, according to an established tactic of battle protects 'Antar from blows to the back and wards off the arrows of the Persian warriors [42].

However, in this excerpt, one fact attracts our attention — the unexpected behaviour of Shaybūb. According to the course of events, he should have been far from the scene of the battle at the time. We know that 'Antar and Shaybūb went to the lands of the Lakhmid king al-Mundhir, in order to steal a thousand white camels from him (this is the ransom for the bride that her father demanded of 'Antar). The brothers are unsuccessful in their endeavour: in an unequal battle with the horsemen of King al-Mundhir, 'Antar is taken prisoner, and Shaybūb flees, believing that 'Antar has been killed. From this moment on, Shaybūb takes no more part in 'Antar's affairs until 'Antar returns to his native tribe. While 'Antar is in captivity, he offers his services to King al-Mundhir, to repel the invasion of the Persians. The king accepts 'Antar's offer and spares his life. 'Antar goes to the battlefield with 2,000 horsemen of King al-Mundhir, who are supposed to protect him from the blows of enemies from the back, instead of the absent Shaybūb. The battle rages on. 'Antar does enormous damage to the Persian army. The Persian warriors report to their leader Khusruwān about 'Antar and "another devil who shoots arrows" [43], — the first unexpected mention of Shaybūb. Later, on the second day of the

battle, Shaybūb directly takes part in the battle, as we can see from the excerpt given above.

The unexpected mention of Shaybūb in the battle with the Persians could be explained by the fact that this printed version is a contamination of several versions of *Sīrat 'Antar*, with significant plot divergences, and that according to one version Shaybūb remained with 'Antar, and did not flee back to his tribe. However, this supposition seems unlikely: firstly, in our edition there are no signs of contamination from significantly different versions; secondly, in another printed publication based on other versions of *Sīrat 'Antar* [44], Shaybūb also returns home after the battle with the horsemen of King al-Mundhir; thirdly, in both editions news of the death of 'Antar that is brought by Shaybūb is a factor in the subsequent plot development.

The supposition also arises that the appearance of Shaybūb in the battle with the Persians is linked with the strict etiquette of the description of battles in the "folk romance". This is quite possible, but this is not a sufficient explanation, as there are several etiquette descriptions of battle in *Sīrat 'Antar*, and it would not be difficult to select a description from them which did not contradict the plot development.

It seems that the appearance of Shaybūb in the battle with the Persians cannot so much be explained by etiquette, as by the formulaic thinking of the storyteller during oral performance of *Sīrat 'Antar*. Let us look at the excerpt in question again. In two intervals:

"...and Shaybūb circles around them like a bolt, and shoots arrows at them, / and with them deals fatal wounds to the warriors" we find the formulaic expression No. 73a: *yarmī bi-n-nibāl / fa yuṣību bihā maqātīla-r-rijāl*, which, as we said above, brings together features of dyadic and secondary expressions. It is important to note that in the 330 pages of text of *Sīrat 'Antar* that we have selected, formulas Nos. 73 and 73a are used only for describing Shaybūb (and so, for example, the report quoted above by the Persian warriors to Khusruwān of the "devil shooting arrows" can be definitely connected to Shaybūb, although he is not named), and evidently we can say they fulfil a function of etiquette. However, in this example, the formulaic expression No. 73a probably appears as a result of the inertia of formulaic thinking of the storyteller after the expressions of Nos. 52 and 46 in the previous intervals: "long spears / and smooth swords", with which they are united by a rhymed clause (the rhyme *āl* repeats four times), while the close etiquette relation of phrase No. 73a with Shaybūb causes the unexpected appearance of this hero on the battlefield. Formula and etiquette, as can be judged from this example, are firmly connected. In our opinion, this consideration satisfactorily explains the origin of the noted discrepancy.

In our work, we have described a limited number of formulaic expressions connected to the "military" theme in *Sīrat 'Antar*, and have tried to show their connection with the oral technique of performing this "folk romance". For more definite and wider summaries, a thorough analysis is required not only of *Sīrat 'Antar*, but also of other monuments of this genre of Arabic "folk" literature.

Notes

1. For more details about this see: A. E. Krymskii, *Istoriia novoī arabskoī literatury (XIX — nachalo XX veka)* (A History of Modern Arabic Literature (19th — Early 20th Century)) (Moscow, 1971), pp. 52—78; I. Iu. Krachkovskii, "Istoricheskiī roman v sovremennoī arabskoī literatury" ("Historical romance in the modern Arabic literature"), *Izbrannye sochineniia* (Moscow—Leningrad, 1956), iii, pp. 22—5. Also see the bibliography for these works.

2. The results of research in this direction formed the basis of the summary work by R. Paret, *Die Geschichte des Islams in der arabischen Volksliteratur* (Tübingen, 1927).

3. See, for example, the work by U. Steinbach, *Dāt al-Himma. Kulturgeschichtliche Untersuchungen zu einem arabischen Volksroman* (Wiesbaden, 1972). It gives an almost complete bibliography of works on the Arabic "folk romance" in Western European language up until 1970. *Sīrat Banī Hilāl* is the subject of the work by K. Kramm, *Der erste Teil des arabischen Romanzyklus von dem Banu Hilal. Untersuchungen und Inhalts wiedergabe eines Kairiner Druckes* (Münster, 1973). Of works by Soviet researchers, one should name the introductory articles by I. M. Fil'shtinskii to the Russian translations of three "folk romances": I. M. Fil'shtinskii, "Ėpopeia o geroicheskikh deianiiakh 'Antary" ("Epic on the heroic deeds of 'Antar"), *Zhizn' i podvigi 'Antary (Sīrat 'Antara)* (Moscow, 1968), pp. 5—31; idem, "Arabskiī geroiko-romanticheskiī ėpos o Saife, syne tsaria Zu Yazana" ("Arabic heroic-romantic epic of Sayf, the son of King Dhū Yazan"), *Zhizneopisanie Saifa, syna tsaria Zu Yazana* (Moscow, 1975), pp. 5—37; idem, "Narodnyī roman o sultane az-Zakhire Beibarse" ("Folk romance of sulṭān al-Zāhir Baybars"), *Zhizneopisanie sultana az-Zakhira Beibarsa* (Moscow, 1975), pp. 5—20. Similar problems are studied by literary scholars of Arab countries: Š. A. Rushdī, *Funūn al-adab al-sha'bi* (al-Qāhira, 1956); D. M. Fārūq Khurshīd, *Adwā' 'alā al-siyar al-sha'biyya* (al-Qāhira, 1964); idem, *Fann kitābat al-siyar al-sha'biyya* (al-Qāhira, 1961); 'A. Fu'ād Ḥasanayn, *Qaṣaṣuna al-sha'bi* (al-Qāhira, 1945).

4. Exceptions are rare. Above all we can note the book by S. Pantūček, *Das Epos über den Westzug der Banu Hilal* (Prague, 1970). It contains interesting observations on the structure of the tales in the "folk romance" about the tribe of Banū Hilāl, and analyses the artistic and stylistic methods. In D. I. Onaeva's PhD dissertation on *Sīrat Banī Hilāl*, the largest chapter, chapter three, is dedicated entirely to an analysis of the artistic and stylistic features of the monument: D. I. Onaeva, "Sīrat bani khilal" — *kharakternoe proizvedenie pozdnesrednevekogo arabsokogo ėposa (Sīrat Banī Hilāl — a Characteristic Work of the Late Medieval Arabic Epic)*, dissertation for candidate of philology (Moscow, 1974).

5. The language of the *sīra* is examined in connection with an analysis of the stylistic methods of artistic expression in Arabic "folk" literature. In his book, Pantūček studies metaphor, metonymy, antithesis, synecdoche, meaningful names of heroes, hyperbole, pleonasm, anaphora, and briefly described the formula of organization of the narrative (Pantūček, *op. cit.*, pp. 103—20). D. I. Onaeva gives a detailed analysis of simile, metaphor and epithet (Onaeva, *op. cit.*, pp. 21—5). For isolated interesting observations, see: Fil'shtinskii, "Ėpopeia o geroicheskikh deianiiakh 'Antary", p. 29; B. Ia. Shidfar, "Ot skazki k romanu (nekotorye cherty arabskogo 'narodnogo' romana)" ("From tale to romance (some features of the Arabic 'folk' romance)"), *Narody Azii i Afriki I* (1975), p. 134.

6. All this information is taken from the classic works by E. W. Lane, *An Account of the Manners and Customs of the Modern Egyptians. Written in the Years 1833—1835* (London, 1895), pp. 397—432 and A.-B. Clot-bey, *Aperçu général sur l'Égypte* (Bruxelles, 1840), pp. 67—8.

7. Pantūček, *op. cit.*, p. 121.

8. Quite a lot has been written about poems in prose monuments of Arabic literature (not only in the *sīra*). A large number of works deal with the problem of attributing poetic quotations in various narrative works, their thematic classification, metric analysis, etc. About the functions of poems see: I. Ėstrup, *Issledovanie o "1001 nochi", eġ sostave, vozniknovenii i razvitiī* (A Study of the "1001 Nights", Its Structure, Composition and Development) (Moscow, 1905), pp. 109—11; Steinbach, *op. cit.*, pp. 121—6, also see the bibliography of the issue in this work; Pantūček, *op. cit.*, p. 121; V. B. Shkolovskii, *O teorii prozy* (On the Theory of Prose) (Moscow—Leningrad, 1925), pp. 78, 173.

9. Steinbach, *op. cit.*, pp. 121—2; F. Rückert, "Auswahl von Gedichten und Gesängen aus dem arabischen Volksheldenroman Siret Antarat al-Battal", *Zeitschrift der deutschen morgenländischen Gesellschaft II* (Leipzig, 1848), SS. 188—204.

10. E. Lane notes that during the session the common people had difficulty understanding poems from *Sīrat 'Antar* (Lane, *op. cit.*, p. 421).

11. This is what Chinese storytellers did, for example. B. L. Riftin writes that they learned poetic excerpts off by heart and reproduced them without changes during the session: B. L. Riftin, *Istoricheskaia ėpopeia i fol'klornaia traditsiia v Kitae (ustnye i knizhnye versii "Troetsarstviia")* (The Historical Epic and Folklore Tradition in China (the Oral and Book Version of "The Three Kingdoms")) (Moscow, 1970), p. 331.

12. We have selected the first 330 pages from an edition *Sīrat 'Antar ibn Shaddād* (al-Qāhira, 1947) of 3,230 pages.

13. In round brackets are the page numbers of the first volume of the mentioned edition of *Sīrat 'Antar*. At the end of the expressions, the word is given in the pausal form.

14. The sign (/) indicates a pause, and the word before this sign is given in the pausal form.

15. Variants of expressions are singled out specially if their final words have different sounds.

16. The transcription *al-'awal* instead of *al-'awalī* corresponds to the writing and pronunciation of the word in *Sīrat 'Antar*.

17. Qur'an, 89:7.

18. The meaning of this expression has not been definitively explained (we gave the translation according to I. Iu. Krachkovskii: *Koran* (The Qur'an), translation and commentary by I. Iu. Krachkovskii (Moscow, 1963), p. 632, n. 5).

19. Various kinds of repetitions can also be used in epic works to fulfil a certain artistic task: P. G. Bogatyrev, "Funktsiia leitmotivov v russkoï bylyne" ("Function of leitmotifs in the Russian *bylyna*"), *Voprosy teorii narodnogo iskusstva* (Moscow, 1971), pp. 432—49.
20. See: R. Blachère, *Histoire de la littérature arabe dès origins à la fin du XVe siècle de J.-C.* (Paris, 1952, 1964, 1966), pp. 188—95.
21. Quoted by the Russian translation: A. Metz, *Musul'manskiĭ Renessans* (The Renaissance of Islam) (Moscow, 1973), p. 204.
22. *Ibid.*, p. 208.
23. Paret, *Die legendäre Maghaziliteratur* (Tübingen, 1930), pp. 162—7 and E. Lißmann, *Tausenundeine Nacht in der arabischen Literatur* (Tübingen, 1923), pp. 24—8.
24. Quoted in Steinbach, *op. cit.*, p. 120.
25. *Ibid.*
26. Pantůček, *op. cit.*, p. 122. As for the sphere of application of poetry in *Sīrat Banī Hilāl*, it is used for the speech of dramatic personae, letters, depiction of the heroes' state, and their impressions (*ibid.*, p. 121).
27. We would note, however, that the analysis by R. Paret and U. Steinbach does not show patterns in the appearance of *saj'*, but rather interprets individual cases of its use.
28. The *Sīrat Sayf ibn Dhī Yazan* is also written entirely in *saj'* and also stands out for the simplicity of its artistic and stylistic methods, see: Shidfar, *op. cit.*, p. 137.
29. However, even the most highly educated readers may not be able to understand these works without detailed explanations and interpretations. This is how the extensive commentaries to *maqāmas* arose.
30. R. Blachère writes of the different function of *saj'* in pre-Islamic antiquity:
- "Au VIe siècle, le *saj'* constitue un mode d'expression inhabituel, dominé par une intention artistique ou visant à une fin mnémotechnique. C'est en outre un instrument d'improvisation".
- [Blachère, *op. cit.*, p. 190].
31. An analysis of pre-Islamic Arabic poetry in the light of Parry—Lord's theory is the subject of an interesting article by J. T. Monroe, "Oral composition in pre-Islamic poetry", *Journal of Arabic Literature* III (Leiden, 1972), pp. 1—52.
32. Blachère, *op. cit.*, p. 189. In a letter to the author dated 23 June 1975, A. A. Sanchez writes the following about this matter:
- "In R. Blachère's definition, rhythmic units are seen as the bearers of two things: length, measured by the number of syllables contained in them, and the rhymed clause. But evidently, the length of the rhythmic unit is more properly expressed by the number of mora in it, and not syllables, as the concept of 'syllable' contains intervals that are unequal in length in the prosodic sense, such as short, long and overlong syllables, i. e. syllable that have one mora, two mora and three mora. So one can imagine a case when a sequence consisting of a large number of syllables is prosodically shorter than another containing a smaller number, for example a sequence of two short and one long syllable (3 syllables, 4 mora) that is shorter than a sequence of a long and overlong syllable (2 syllables, 5 mora).
- The choice of mora to measure the length of rhythmic units of the *saj'* is not only more adequate, but also more convenient. If one carries out the simple operation of 'removing' signs of abbreviated writing of a sequence of letters, i. e. the so-called *shadda* or *tanwīn*, i. e. if one restores in ones mind the imagined initial state of the text before abbreviation, the length of the unit in mora will be equal to the number of letters with which it is written. It is unnecessary to say how important this is in a literary study that deals with a written text.
- The concept of mora can be equated with the Arabic term *ḥarf*, when this term is used to indicate minimum segments of speech, from the viewpoint of traditional Arab grammar. (The term *ḥarf* in traditional Arabic grammar expresses the idea of a discrete unit in general and as such is used to indicate any object of speech, in which the status of a discrete unit is examined...) To express the prosodic structure of rhythmic units of a *saj'*, especially in analyzing rhyme, it is important to contrast two prosodic states of *ḥarfs*: prosodic inertia, or, in the terms of traditional Arabic grammar, *ḥarakat* (literally 'movement', and prosodic calm, the so-called *sukkūn*..."
- I would like to take this opportunity to thank A. A. Sanchez for the consultation on issues of the prosody of Arabic speech.
33. *Sīrat 'Antar ibn Shaddād*, p. 178. The sign (/) divides rhyming intervals, while the sign (//) divides one group of rhyming intervals from another.
34. We should remember what A. E. Krymskiĭ wrote about this:
- "The main qualities which may make rhymed prose attractive in appearance are good rhymes, and as the impression of rhyme disappears in longer phrases, the rhymed phrases should not be long".
- Krymskiĭ, *Istoriia arabov i arabskoĭ literatury, svetskoi i dukhovnoi (Korana, fykkha, sunny i pr.)* (A History of the Arabs and Arabic Literature, Secular and Religious (al-Qur'ān, *Fiqh*, *Sunna*, etc.) (Moscow, 1914), i, p. 181.
35. In the text of *Sīrat 'Antar*, the name of the hero is written in two ways: *'Antaratun* (in the pausal form pronounced 'Antara), corresponding to the pronunciation in classical Arabic and the language of "high" literature, and *'Antarun* (in the pausal form pronounced 'Antar) which corresponds to the pronunciation in the language of the common people. This can be stated with certainty, as in the *sīra* the writing *'Antaratun* is often encountered, which is rhymed like 'Antar, with *ar*.
36. *Sīrat 'Antar ibn Shaddād*, pp. 279—80.
37. The verb *i'taqala* in exact translation means: "to put the spear into the boot in the stirrup".
38. *Ibid.*, p. 91.
39. *Ibid.*, p. 244.
40. Examples showing the inappropriate use of formulas in epic poetry are given by P. A. Grintser, *Drevneindĭiskĭĭ ėpos. Genezis i tipologiia* (The Ancient Indian Epic. Genesis and Typology) (Moscow, 1974), pp. 68—70.

41. *Sīrat 'Antar ibn Shaddād*, p. 156.

42. 'Antar defines the tactic of battle in one of the first combats:

wa qāla li akhīhi Shaybūb: ...iḥmi bi nibālika zahrī / wa anā atalaqqa-l-khayla bi ṣadrī

and he told his brother Shaybūb: ...protect my back from arrows / and I will meet the cavalry [of the enemies] with my chest.

ibid., p. 43.

43. *Ibid.*, p. 155.

44. Our edition of *Sīrat 'Antar* is based on the "Egyptian, Hġjāzī, Syrian and Bayrūt" manuscripts (written in the title of the publication): the second edition (al-Qāhira, s. a.), from which the Russian translation was made, is a combination of the Hġjāzī and 'Irāqī manuscripts of the "romance", see: Fil'shtinskiĭ, "Ėpopeia o geroicheskikh deġianiakh 'Antary", p. 31. It should be noted, however, that neither edition is scholarly.

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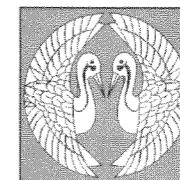
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