

TEXT AND ITS CULTURAL INTERPRETATION

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

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Family and matrimonial relations on the Arabic 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, Wetzstein, Robertson Smith, Nöldeke, Wellhausen, Goldziher, etc. were interested in this theme, and later, in the 20th century — Stern, Vadet. Among Russian scholars who paid attention to this theme were A. I. Pershits, L. V. Negria, D. E. Eremeev.

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 characteristic remnants of the maternal-clan epoch as polyandry and unstable temporary marriages [2]. One of the variations of the latter is *istibda'* marriage registered by an authoritative Sunnī traditionalist al-Bukhārī (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 *istibda'* 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 Muḥammad, 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 disapproval and disappearance of them was connected with the introduction of paternal relations [7].

Another variation is *ṣādīqa* 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. There were cases when a man was in *ṣādīqa* relationships with a mother and her daughter at the same time. After the distribution of Islam when the concept of fidelity appeared, a young woman visited by a *ṣādīq* husband was disapproved of. Here we must also mention the practice of *zinā'*-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 (hospitable hetaerism). 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 maternity-clan epoch, a woman, if she entered into a contract, did not have to be 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 fam-

ily-matrimonial relations in pre-Islamic and early Islamic Arabia.

Consistent introduction of paternal relations and the distribution of endogamy lead to such well-known form of matrimonial relations as cross-cousin marriage which prevailed on the Arabic Peninsula from the 6th—7th century. In the conditions of the growing role of endogamy in this period the most suitable spouses in the Arabic 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” (*bint 'amm*). If a girl did not have a first cousin, the right to marry her 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 Pershits, whom we follow in the account of this issue, any Arabic girl usually has such cousins. In case of divorce, the right for the woman passed to other patrilineal 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 patrilineal 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. Pershits 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 patronymic (patronymia — is a vast paternal group which includes several big families) ownership of a girl. The cross-cousin marriage can be viewed as a specific expression of patronymic mutual aid in the conditions of decaying but not yet 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 redemption for the bride as both the bride and the redemption remained within the patronymy [11].

The coexistence 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'allaqa* by Imru' al-Qays 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 morn of separation, the day they loaded to part, by the tribe's acacias it was like I was splitting a colocynth.
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: what is there left to lean on where the trace is obliterated?
7. Even so, my soul, is your wont, so it was with Umm al-Huwairith before her, and Umm al-Rabāb her neighbour, at Ma'sal;
9. Then my eyes overflowed with tears of passionate yearning upon my throat, till my tears drenched even my sword's harness... [12].

Now let us look at how these lines sort with the requirements to the introductions to *qaṣīdas* in the work by Ibn Qutayba (828—889):

“The author of a *qaṣīda* begins it with memories of the life (of a tribe), remainders of a nomads' camp and traces. He laments, complains, 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 *nasīb* (an erotic part), 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 Imru' al-Qays's *qaṣīda* traces of an abandoned camp are 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, *bayt* 7 introduces a sudden tune into 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 fate had separated him from. Lamentations about the separation thus gain a trivial character. However, one can not find the slightest inflection of self-praise 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-Huwairith or Umm ar-Rabab (*bayts* 7, 9). The hero does not find it wicked to talk about his passion to several women (although these relationships took place at different times, this is still not the only love in life that we find in the works of later 'Udhrit poets), and he is not ashamed of crying hard over all of them. There is absolutely no philanderer character in these *bayts*. At the same time, they are equally far from the stereotype of an idyllic glorification of the “excessiveness of love and passion” according to Ibn Qutayba. Thus, the early *nasīb* requires adequate interpretation (of course not only Imru' al-Qays's). In this connection, we would like to give an account of the results of the analysis of this question in J.-C. Vadet's book dedicated to courtesy concepts in the East [14].

While studying *nasīb* in connection with the social reality of the Arabic Peninsula in the pre-Islamic times, J.-C. Vadet establishes firm analogy between the relationship of lovers and the relations between neighbouring 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 tiff between lovers, but a conflict between the man and the clan or tribe of his beloved one, or between their clans or tribes. In the latter case two clans or tribes stop being “neighbours” (*ḵār*) 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 individuality 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 “neighbours” at the same time. In other cases, “neighbours” 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. Vadet mentions in this connection two Bedouin concepts of "neighbourhood". 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 neighbouring tribes, in compliance with which an actual exchange of women between two clans or tribes took place in a gentle form. This is the earliest concept. It implies matriarchy, exogamy and the right of a woman to receive who she wants to in her tent. Obviously, under the influence of this concept, in later times poets continued to refer to their darling one as to a "neighbour", and viewed the presence of a jealous husband as an annoying fact and even infringement of their rights. The woman was the keeper of hearth, but she did not have to submit to her husband, which explains the relative passivity of the latter during a visit of her lover.

But this concept was not exclusive even for *nasīb*. In it a woman is depicted as a guarded figure, and the poet's "visits" to her obtain features of mystery, which must have not been typical of them in the beginning. In this second concept, the patriarchy spirit strengthens, and a "neighbour" must first of all respect his "neighbour's" wife. Besides, a woman in this later concept is faithful to her husband. This was what became to be viewed as her nobleness 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. Poets vacillate between these two types and sometimes combine them. *Nasīb*, according to J.-C. Vadet, leaves uncertainty about the real status of the poet and his darling one. The latter is guarded and seems dependant 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 sway constantly between coquetry and calls of duty. Here the researcher assumes that numerous controversial features of *nasīb* 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 types correlate with each other), *nasīb* in the pre-Islamic poetry did not glorify single, eternal love [15].

Let us look back at Imru' al-Qays's *nasīb mu'allaqa*. In *bayts* 1, 4—6 the hero sheds tears remembering his nameless beloved one, who some time ago (usually this period is divisible by an annual cycle) moved away with her family (or clan). This lover is a "neighbour", and she undoubtedly must be associated with the exogamic form of marriage. The hero's consolation in the memories about Umm al-Huwayrith and Umm ar-Rabāb (*bayts* 7, 9), who are also "neighbours", and, thus, are favourable subjects for exogamy, does not look odd for the norms of the society in which exogamic marriages exist. Here we can refer to J.-C. Vadet's correct comment about the possibility of an early medieval Arabic poet's attraction to several beauties of the "neighbouring" tribe at the same time, and about short duration of such attraction. Let us quote some more lines from Imru' al-Qays's *mu'allaqa*.

10. Oh yes, many a fine day I've dallied with the white ladies, and especially I call to mind a day at Dāra Juljul.

13. Yes, and the day I entered the litter where Unaiza was and she cried, "Out on you! Will you make me walk on my feet?"

14. She was saying, while the canopy swayed with the pair of us, "There now, you've hocked my camel, Imr al-Kais. Down with you!"

15. 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 "Dārat Juljul" [16], we most likely come across another type of a beloved one. According to medieval commentaries, 'Unayza was Imru' al-Qays's "uncle's daughter on the father's side", and so she was subject for an endogamous marriage. In her characteristics we find a mixture of the two types of women in *nasīb* distinguished by J.-C. Vadet. 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 unapproachable as the later tyrannical women. She is fairly flirtatious and accepts the hero's attentions, but their relationship does not go as far as that of lovers who are "neighbours". An example of such type of relationships is given in the following *bayts* of the *mu'allaqa*:

16. "Many's the pregnant woman like you, aye, and the nursing mother I've night-visited, and made her forget her amuleted one-year-old;

17. whenever he whimpered behind her, she turned to him with half her body, her other half unshifted under me.

18. Ha, and a day on the back of the sand-hill she denied me swearing a solemn oath that should never, never be broken.

19. "Gently now, Fātima! A little less disdainful: 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. Puffed up it is it's made you, that my love for you's killing me and that whatever you order my heart to do, it obeys.

21. Your eyes only shed those tears so as to strike and pierce with those two shafts of theirs the fragments of a ruined heart. Many's the fair veiled lady, whose tent few would think of seeking, I've enjoyed sporting with, and not in a hurry either,

22. slipping past packs of watchmen to reach her, with a whole tribe hankering after my blood, eager every man-jack to slay me, what time the Pleiades showed themselves broadly in heaven glittering like the folds of a woman's bejewelled scarf.

23. I came, and already she'd stripped off her garments for sleep beside the tent-flap, all but a single flimsy slip;

24. and she cried, "God's oath, man, you won't get away with this! The folly's not left you yet".

The last *bayts* most likely describe several love "affaires" of the hero. Our uncertainty is explained by the fact that neither mediaeval researchers, nor modern specialists agree on the number of women described there. We think it is possible (in the context of the abovementioned facts about the family and matrimonial relations in the early medieval Arabia) that several beloved ones of the hero could be mentioned in one work. In the *mu'allaqa* they are scat-

tered in the time universe of the hero's memories and create a non-controversial picture describing the hero's powerful passion in each separate, though indefinite, period of time. In this cultural-historical context, the visits of the *mu'allaqa*'s hero to women who were not his wives or were somebody else's wives could be viewed in his society as a normal practice also known from works of other early medieval Arabic poets.

The tune of "love" motives in Imru' al-Qays's *mu'allaqa* is discordant with the later Arabic love lyrics in its two main trends — the 'Umarit and the 'Udhrit. It is not due to the indefinite character of this pre-Islamic work, where the "rough-sensual" (according to the definition of a European researcher) account of the hero's meetings with his beloved women is combined with their exalted descriptions. In our opinion, the differences are deeper. The abstracts quoted above can not be defined as love lyrics as the relationships between men and women described in the *mu'allaqa* do not sort with the feeling of individual love which lies at the basis of such lyrics. At the same time, it would be wrong to deny the genetic ties of the "love" motives of *mu'allaqa* with the later Arabic love lyrics. In fact, in Imru' al-Qays's work we find many key elements of the conventional topic of the classical *ghazal* (in its two schools) and the *nasīb* of the classical *qaṣīda*. And although these elements are not yet full of courtesy (though the features of 'Udhrit love are noticeable), and the tune of the "rough-sensual" description sometimes prevails, we can speak about the co-existence of two trends which separated in later lyrics in one work, and, more precisely, about their whole state. The syncretism of Imru' al-Qays's *mu'allaqa* does not let us explain the "rough-sensual" tone of the work with "philanderer", "dissolute" hero. It is rather determined by what can be referred to as the "ethnographical" character of Imru' al-Qays's *mu'allaka*, the reflection in it of the peculiar realities of the pre-Islamic life of the Arabs. Probably, here we face the moments when the elements of this topic still preserved (at least partially) connection with the real life on the Arabic Peninsula which had generated them. Later, in the love lyrics of Umayyad and 'Abbāsid authors of two schools they form a fund of traditional themes and motives which will be filled with the new contents in the new, quite complicated, conditions of the Muslim Arabic society.

A study of Imru' al-Qays's *mu'allaqa* in the cultural-historical aspect can not but make us remember about the 19th-century concepts of the Arabic studies. In fact, until the beginning of the 20th century, pre-Islamic Arabic poetry was viewed as an object for applied analysis (historical, cultural-historical, philological, etc.) due to its sup-

posedly little artistic significance. J. Wellhausen, in particular, wrote:

"The interest that we take in early Bedouin poetry is provoked by its philological and historical rather than poetic merits" [17].

A well-known work about early Arabic poetry by V. R. Rosen [18] was also written from the point of view of applied studies. Only in the beginning of the 20th century the scholars of the Vienna school, I. Yu. Krachkovskii and others substantiated and proved the possibility and the necessity of the artistic-aesthetic 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 researchers' conviction was not always reinforced by appropriate theoretical development of complicate issues, and was often based on impressionistic judgments. 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 not been aimed at aesthetic perception first of all, which does not exclude its sufficient artistic-aesthetic 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 'Umar b. al-Khattāb:

"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 was a peculiar type of social memory" [20].

The abovementioned facts do not mean that we urge researchers to return to the applied studies of the early medieval Arabic poetry (although, as we can see, there were substantial reasons for that) to the prejudice of the artistic-aesthetic approach. Our message is different. We are sure that the historical-typological review of the early forms of the Arabic poetic art allows to shorten the cultural-historical distance which separates a modern researcher from Arabic antiquities, and will reveal a big volume of new information useful for the understanding of the formation of legal norms in early Islam as well as for adequate interpretation of this poetry.

Notes

1. For more detail see: L. V. Negria, *Obschestvennyĭ stroĭ Severnoĭ i Tsentral'noĭ Aravii v V—VII vv.* (Social Order in the North and Central Arabia in the 5th—7th Centuries) (Moscow, 1981), pp. 81—92.

2. A. I. Pershits, "Perezhitki dual'noi organizatsii v rodoplemennoi structure arabov" ("Remnants of the dual system in the family-tribal structure of the Arabs"), *Sovetskaia ětnografiia* III (1958), p. 86

3. See: R. W. Smith, *Kinship and Marriage in Early Arabia* (London, 1907), pp. 132—5, 139—41; B. Farès, *L'Honneur chez les Arabes avant l'Islam. Etude de sociologie* (Paris, 1932), pp. 134—6; G. H. Stern, *Marriage in Early Islam* (London, 1939), p. 74.

4. In Sparta, where having 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 insemination" (E. Vardiman, *Zhenschina v drevnem mire* (The Woman in the Ancient World) (Moscow, 1990), p. 191). In ancient India a childless woman, if her husband disappeared, could have a child from another man, and this illegitimate child legally belonged to her husband (until official divorce), see: A. A. Viginin,

"Zhenschina v drevnei Indii: Vmesto poslesloviia" ("The woman in Ancient India: instead of an afterword"), *ibid.*, pp. 328—9. We must also mention the *niyoga* recommended by Brahmans, in which a widow could have children from her husband's brother or his other relatives (*ibid.*).

5. The *Khārijits*, the followers of the earliest in Islam religious-political party, did not allow *mut'a* marriages and executed women who entered into them (Smith, *op. cit.*, p. 88).

6. An analogue of *mut'a* marriage was registered on Ceylon (*ibid.*, p. 87) and in medieval Europe (V. F. Shishmarev, *Lirika i liriki pozdnego srednevekovia: ocherki po istorii poëzii Frantsii i Provansa* (Lyrics and Lyric Poets of Late Middle Ages: Essays on the History of the Poetry of France and Province) (Paris, 1911), p. 105).

7. For more detail see Smith, *op. cit.*, pp. 82—92.

8. See *ibid.*, pp. 93—4, 127—8, 151, 206.

9. For vast comparative material of analogues character in connection with the issue of the *alba* genesis see: Shishmarev, *op. cit.*, pp. 105—9.

10. Smith, *op. cit.*, p. 140. About other similar types of marriage see: *ibid.*, pp. 84, 109, etc.

11. For more detail see: Pershits, "Iz istorii patriarhal'nykh form braka (nakhva — ortokuzennyi brak u arabov)" ("From the history of patriarchal forms of marriage (*nakhwa* — ortho-cousin marriage among Arabs)", *Kratkie soobsheniya Instituta ètnografii AN SSSR XXIV* (1955); idem, "Patromimiiia u Arabov" ("Patronymics among Arabs"), *ibid.* XIII (1951).

12. Translation by A. J. Arberry, *The Seven Odes. The First Chapter in Arabic Literature* (London, 1957), pp. 61—6.

13. Ibn Qutayba, *Al-shi'r wa al-shu'arā'* (Beirut, 1969), i, pp. 20—1, translated into Russian by I. Iu. Krachkovskii, "Arabskaia poëziia v Ispanii" ("Arabic Poetry in Spain"), *Izbrannye sochineniia*, (Moscow—Leningrad, 1956), ii, pp. 473—4.

14. J.-C. Vadet, *L'Esprit courtois en Orient dans les cinq premiers siècles de l'Hégire* (Paris, 1968).

15. *Ibid.*, pp. 32—60.

16. For more detail about this "event" see the author's article: A. B. Kudelin, "O statuse avtora v arabskoï doislamskoï poëzii" ("About the status of author in Arabic pre-Islamic poetry"), *Neizmennost' i novizna khudozhestvennogo mira. Pamiati E. È. Berthelsa* (Moscow, 1999).

17. Quoted from: Krachkovskii, "Poëticheskoe tvorcestvo Abu-l-'Atakhii (ok. 750—825 g.)" ("The Abu al-'Atāhiya (ca. 750—825) poetic works"), *Izbrannye sochineniia*, (Moscow—Leningrad, 1956), ii, p. 15.

18. V. R. Rosen, *Drevnearabskaia poëziia i eë kritika* ("Early Arabic Poetry and Its Criticism") (St. Petersburg, 1872).

19. Ibn Sallām al-Jumāhī, *Ṭabaqāt fuḥūl al-shu'arā'* (Cairo, 1974), p. 22.

20. P. A. Griažnevich, "Razvitie istoricheskogo soznaniia arabov (VI—VIII vv.)" ("Evolution of the Arab historic consciousness"), *Ocherki istorii arabskoï kul'tury V—XV vv.* (Moscow, 1982), p. 78. Let us pay attention to the similarity of the early medieval Arabic poetry to skaldic poetry and the earliest Irish personal poetry which has already been noticed by some researchers. Owing to the fact that in the two latter ones "historical, genealogical, topographic, legal, etc. material prevails", in other words there is no artistic fancy, in the 19th century it was often said about them, as well as about the early Arabic poetry, that "there is no poetry in these poems" (see: M. I. Steblin-Kamenskii, *Poëziia skal'dov* (Skaldic Poetry) (Leningrad, 1979), p. 81; idem, *Istoricheskaja poëtika* (Historic Poetics) (Leningrad, 1978), pp. 96—8).

V. Atnahsev

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 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/19th 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 but be reflected in their literature.

Akayat 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 *akayats* *Deva Mano* and *Inra 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, Inrasara) 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 Kelantan to study "Kabal 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 Thuor 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 who practiced Islam. Probably the fact that the population of one of Cham villages (Bình Nghĩa, Ninh Thuận province, Central Vietnam) does not farm pigs and does not eat pork (as well as beef) as a sign of respect of Po Thuor's tradition resulted from this.

In connection with the conflict described in *akayat, 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 "Inra Patra" or "Deva Mano".

Although, according to Chambert-Loir, 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 *luchbat*, 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

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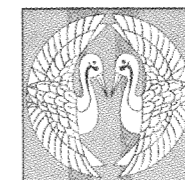
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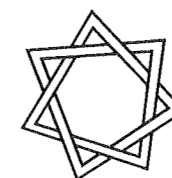
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Front cover:

Plate 1. Crest of Mukaizuru from yamato-utsubo style quiver. Japan, 19th c. Wood, lacquer, copper, lacquered deer skin (Japanese deer), tortoise shell. MAE RAS, No. 5966-38/7, received from the Moscow Museum of Oriental Cultures. Photo by A. N. Tikhomirov. Courtesy of the Museum.

Back cover:

Plates 2—3. Emaki scroll. Plot: the life of the Emperor's court of the Heian epoch (794—1185). Painting on paper in the style of yamato-ya. Silk (goldish brocade), paints, Indian ink, waxed and gilded paper. 1250 × 32 cm. No signature, no seal. MAE RAS, No. 312-58/2-1(2), donation of Nicholas II, received in 1893. Photo by A. N. Tikhomirov. Courtesy of the Museum.

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