Interdisciplinary Studies- New Ideas New Perspectives

Interdisciplinary Studies-New Ideas New Perspectives

Writers of The Chapters

Sema Orsoy-Nurettin Gemici-Selahattin Bayram-Sevde Nur Güldiken-Sümeyye Bahşi Akyüz-Abdülhak Malkoç-Mustafa Subaşı-Hüseyin Yazıcı-Zehra Öztürk-Mualla Uydu Yücel-Gülbeyaz Göztaş-Fatma Bölükbaş-Mine Yazıcı-Eyüp Sarıtaş-—Tarık Demir-Wang Xiufu-— Gülşen Erdal-Umut Akyüz

Editor

Eyup Sarıtas

Copyright © 2016 by Eyup Saritas.

All Rights reserved.

No part of this publication may be reproduced, distributed, or transmitted in any form or by any means, including photocopying, recording, or other electronic or mechanical methods, without the prior written permission of the publisher, except in the case of brief quotations embodied in critical reviews and certain other noncommercial uses permitted by copyright law. For permission requests, write to the publisher, addressed "Attention: Permissions Coordinator," at the address below.

BookVenture Publishing LLC
1000 Country Lane Ste 300
Ishpeming MI 49849
www.bookventure.com
Hotline: 1(877) 276-9751
Fax: 1(877) 864-1686

Ordering Information:
Quantity sales. Special discounts are available on quantity purchases by corporations, associations, and others. For details, contact the publisher at the address above.

Printed in the United States of America

Library of Congress Control Number

ISBN-13:	Paperback	978-1-945496-97-4
	Pdf	978-1-945496-98-1
	ePub	978-1-945496-99-8
	Kindle	978-1-946250-89-6

Rev. date: 12/21/2016

DEDICATION

I dedıcatıon thıs book to my teacher MRS. fatma günaltay

Contents

PREFACE 9

PART ONE: HISTORICAL STUDIES 11
CHAPTER 1: According To The Jin Shu The Xiong-nu(Hun) in 3.rd Century 13
CHAPTER 2: An Evaluation Of The Report Prepared By Franz Schmidt About The German Scholars Preparing To Work at Istanbul University. 24
CHAPTER 3: Societal Problems in the Islamic World in the 1 1th Century in Light of the Metaphors in al-Ḥarīrī's Maqāmāt 41
CHAPTER 4: Historical Adventure of Gaza and An Overall Look at Gaza Under Administration of the Ottomans in Century XVI 71
CHAPTER 5: French Schools Established in The Ottoman State . . . 99

PART TWO: LITERARY STUDIES 121
CHAPTER 6 123
A Review On Bai Juyi-A Prominent Poet of Tang Period 123
CHAPTER 7: PİR-İ HERAT SHAYK AL-ISLAM ABDULLAH ANSARI AND MYSTICISM 130
CHAPTER 8: Longing Theme in Mehver (Mugration) Literature . . 145
CHAPTER 9: Woman Writers and Poets Who Wrote on Islamic Topics in the Last Period of Ottoman 158
CHAPTER 10: Woman Image in Turkish Epics. 171

PART THREE: LANGUISTIC STUDIES 183
CHAPTER 11: A Research on Phonology Terminology in Turkish as Spoken in Turkey 185
CHAPTER 12: The Significance of Idioms in Teaching Turkish as a Foreign Language 208

PART FOUR: TRANSLATION STUDIES 227
CHAPTER 13: Position of Translation Studies in Third Generation University Understanding. 229

PART FIVE: INTERNATIONALR RELATIONS STUDIES 241
CHAPTER 14: Nuclear Aspect of China-Iran Relations 243
CHAPTER 15: Kaliningrad Oblast in the Context of EU-Russia Relations 255
CHAPTER 16: The Victory of a Defeated Navy: An Analysis of the Foreign Affairs Movement in China, 1861-1895 273

PART SIX: MUSICOLOGY STUDIES 283
CHAPTER 17: Effects of the Concept of "National Ideology" in the Formation Phases of Turkish Music Revolution on Musical Structuring and Experiences 285

PART SEVEN: ARCHITECTURAL STUDIES. 301
CHAPTER 18: Use of Galleries as an Architectural Element in SÜLEYMANİYE Mosque 303

PREFACE

Interdisciplinary studies have become even more and more important in the current age of information. The information produced as a product of long exertions and efforts becomes more valuable as it is shared. An elaborative and gracious work by scientist produced after great efforts and pains is of no value unless it is published. It should be appreciated that no matter which field of science he works in, a scientist not drawing on other fields of science is condemned to be a stagnant lacking of getting beyond his limits. For example, the works of a literary historian not drawing upon the science of history will always be lack of something. An archaeologist having found an epigraph during a dig, will never understand what the epigraph tells without help of an Epigraphist. And examples can be extended further.

From this point of view, we decided to present to the attention of the real of science the results of the studies by eighteen scientists from different disciplines in their own field of study. The studies the results of which are compiled in eighteen chapters in this book are in different disciplines ranging from literature and history to diplomacy and musicology. Being a good example of interdisciplinary study, each of the studies presents the most recent scientific results in their own field. We consider that the greatest benefit of Globalization is those it offers in the scientific area. Globalism enables universities where universal knowledge is generated in a free environment to put all scientific knowledge they generated at disposal of the mankind in the shortest time possible.

All living in Turkey, a major part of the chapter authors is the academics holding office in different universities. Each chapter author provided us with the English copies of their texts written by them to introduce the results of their studies into international scientific literature.

Criticism about the content of the chapters in this book will certainly be taken into consideration, as scientific information having passed through the filter of criticism has always been built on a much sounder

basis. Hence, any criticism to be raised to us is appreciated as a great contribution scientifically.

We hope that the book be helpful for the world of science.

Istanbul, 31st July 2016,

EYÜP SARITAŞ

EDITOR

PART ONE

HISTORICAL STUDIES

CHAPTER 3

Societal Problems in the Islamic World in the 11th Century in Light of the Metaphors in al-Ḥarīrī's *Maqāmāt*

Dr. Selahattin Bayram[*1]

Abstract

In his book titled *Maqāmāt*, Abū Muḥammad Qāsim ibn ʿAlī ibn Muḥammad al-Ḥarīrī (1054-1122), one of the most important representatives of Classic Arabic literature, depicted and criticized the ethical and societal problems of his day through the use of fictional stories. Al-Ḥarīrī used all kinds of *tashbīh* (similes) with great skill. Closed metaphors, in particular, have an important place in this work. Al-Ḥarīrī was not merely a great literary figure, but was also a great linguist and a high-ranking intellectual, extremely competent in the Islamic sciences. The list of grammatical riddles in the Katiiyya *maqāma,* for instance, shows that he was well trained in language. The Taybiyya *maqama* demonstrates his knowledge of the fine matters of *fiqh* (Islamic law), while Faraziyya illustrates his competence in the sciences and thus his ability to solve complex problems.

Keywords: Al-Ḥarīrī, *Maqāmāt* poetry, similes, tools of comparison, metaphor . . .

Introduction

One of the most important representatives of Classical Arabic literature was Abū Muḥammad Qāsim ibn ʿAlī ibn Muḥammad al-Ḥarīrī (1054-1122). In his work titled *Maqāmāt*, he depicted and criticized the moral and societal problems of that time, such as greediness, fraud and bribery. *Maqāmāt* is the plural of the word "*maqāma*". Thus the *Maqāmāt* consists

1 * Assistant Professor, Istanbul University Faculty of Theology/Turkey

of a number of *maqāmas*. The dictionary meaning of *maqāma* is a sitting, session, or short story that teaches a lesson; its technical use refers to an effective speech or counsel[2] given in the presence of leading figures such as the Caliph/leader of the state or governor.[3] It also has the meaning of giving counsel that contains criticism in the presence of officials.

Moreover, it was the name given to a type of fictional prose in classic Arabic literature, other than religious works. Even though Badīuzzamān Ḥamadānī (d. 308/1008) was the first person to use this kind of fiction, Ḥarīrī brought it to its peak[4] as a form of literature. In the mentioned work, Ḥarīrī used stories to reflect the various problems and events that arose in the different levels of society at that time. With this purpose in mind, he wrote each of these fifty stories in different places and gave each of them a different title.

In oppressive regimes societal problems are usually addressed indirectly. Ḥarīrī too did not directly depict the moral and social degeneration of his time, but chose an indirect and veiled style by creating two fictional characters. These two fictitious characters were Ḥārith, the narrator of the events, and Abu Zayd, the hero in each story[5]. However in Haramiya (the 48th *maqāma*), Abu Zayd becomes the narrator while Ḥārith is in the position of listener. Considering that *Maqāmāt* is a fictional work of literature, it is highly probable that the character of Ḥārith is Ḥarīrī himself[6]. In this study, the targeted messages are attributed to the author through the narration of the character of Ḥārith.

In order to more effectively depict the social degradation of his time and influence the powers that be, Ḥarīrī frequently used various literary styles to strengthen his message, and *tashbīh* (simile) was one of these literary devices that he often resorted to in his work. The embellishment

2 Jārullah abī al-Qāsim Mahmūd ibn ʿUmar az-Zamakhsharī *Asās al-Balāgha* Dar aṣ-Ṣadr, Beirut 1979, p. 529; *Al-Mu'jamu al-Wasit,* Committee, Dar ad-Da'wa, Istanbul 1986, p. 768; Clement, Huart, *Arabic and Islamic Literature,* (Trans. Cemal Sezgin), Tisa, Ankara ty., p.136

3 Gulle, Sıtkı, *al-Hariri Studies on his Life, Arabic language and literature* (Unpublished doctoral thesis, Istanbul University Institute for Social Studies), Istanbul 1995, p. 3

4 Huart, p. 137

5 For the view of the *Maqamat* commentator Al Sharisi (619/1222) that Abu Zayd was not an imaginary figure but a real hero see Gulle pp 29-30.

6 For the intricate relationship between narrator and hero in the Maqamat see Katia Zakharia, *AbûZayd al-Sarûgî, İmposteur et Mystique, RelireLesMaqâmâtd'al- Harîrî,* Damas 2000, p. 161-163

of words by the use of comparison in order to increase the effect in the mind of the reader is as old as history itself.[7]

Raised in the political, social and cultural environment of the Abbasids, Ḥarīrī gave importance to poetry, descriptive prose and the use of similes, in concord with the characteristics of the times. He saw that *tashbīh* gave a certain beauty and influence to expression. In fact, it can be said that Ḥarīrī went even further, and used *tashbīh* as a tool, like Ibn al-Muʿtazz (d. 296/908) and Muslim ibn al-Walīd (d. 208/823), important poets of the Abbasid period.[8]

Tashbīh is a specific term from the science of rhetoric and is defined as the comparison of things which have a relation either in reality or metaphorically.[9] To compare two things that are similar in all respects and have no difference between them is obviously not considered *tashbīh*. According to Qudāma (d. 682/1283), the best form of *tashbīh* is where similar aspects outweigh the differences.[10]

In works written on poetry and literature, *tashbīh* is the feature that is the quickest to recognize. Aristotle mentioned the use of *tashbīh* in his works and criticized those poets who did not use the art of *tashbīh* in their poetry. Literary figures from the first period such as al-Jāhiz (d. 255/869), al-Mubarrad (d. 286/900), Saʿleb (d. 291/904), Ibn al-Mu'tazz (d. 255/869), and Ibn Qutayba (d. 276/889) all allotted separate sections to *tashbīh* in most of their works[11].

Tashbīh consists of the following four elements: "the thing resembling", "the thing being resembled", "the aspect of resemblance", and the "particle of resemblance". The first two are called "parts of *tashbīh*". When one of these parts of *tashbīh* is eliminated, the comparison becomes '*istiʿāra*' (a metaphor).[12] Many of the classical period scholars and commentators consider the literary device in question to be a metaphor when the thing

7 In Classic Arabic Literature *tafdil* (comparison indicated superiority) is mentioned as a form of *tashbih* and is taken as far back as the story of the prophet Adam. See Durmus, Ismail, "*Tashibh*" Article, *DİB Encyclopedia of Islam,* C. XXXX, Istanbul 2011, p. 553. As is commonly known, in the Holy Qur'an, Iblis makes the claim that he is superior to Adam and refuses to prostrate to him (Qur'ân, A'raf, 12).

8 Yanık, H. Nevzat, *Description in Arabic poetry (Jahiliyya -Abbasids),* Phenomenon Publ. Erzurum 2010, p. 134

9 Tahir-ul Mawlawi, *Dictionary of Literature,* Enderun Bookstore, (Prepared by Kemal Edib Kürkçüoğlu), Istanbul 1973, p. 168

10 Abu al Faraj Quddama ibn Ja'far, *Naqdu al Shi'ir,* Tahqiq: Kemal Mustafa, Maktabat al Hanji, Cairo, 1978, p. 109

11 Abu al Abbas ibn Abdullah ibn Mu'tazz, *al-Badi,* Tahqiq: Muhammad 'Abdulmun'im al-Hafaji, Dar-u al Jayl, Beirut 1990, p. 42

12 Durmuş, p. 553

that resembles is not directly stated but only the thing being compared to is spoken of.[13] However, scholars like az-Zamakhsharī (d. 538/1144) and Fakhraddin ar-Rāzī (d. 606/1210) included similar examples under the category "*balīgh tashbīh,*" namely "eloquent simile".[14]

Tashbīh (similes) and closed metaphors, which are a kind of simile, have an important place in the work of al-Ḥarīrī. However, in this article, we will examine how he used *tashbīh* as a tool in order to depict the social and moral problems of his time, rather than from the aspect of grammar or rhetoric.

CLASSIFICATION OF THE *MAQĀMĀT* ACCORDING TO SUBJECT

1. STORIES ABOUT BEGGING

There are twelve *maqāmāt* (stories) that can be grouped under this title. These are the 3rd, 7th, 8th, 14th, 20th, 25th, 33rd, 35th, 47th and 48th stories. In the other stories, the beggar was indirectly touched upon, but is not a main theme. In the above mentioned stories, Abū Zayd dresses up in various disguises, pretending to be crippled, blind and paralyzed as forms of bodily disabilities, using these and modal deficiencies such as nudity and old age, and character deficiencies such as shamelessness and immodesty as tools of begging.[15] In the following paragraphs we attempt to examine in more detail the stories related to begging from the aspect of *tashbīh*.

In the third story (*Dinariyya*), Ḥārith gives Abu Zayd, dressed in old ragged clothes and pretending to be crippled, a gold coin in exchange for him praising wealth,[16] then gives him another gold coin in exchange for him vilifying wealth. In his praise Abu Zayd likens the yellow color of the gold coin to a blond beautiful woman who plays with men's hearts, to a beauty whose face shines like the moon, to a broken heart, to a go-getter, to a bounty, to a power that expels sadness, and to a commander who sets prisoners free. Abu Zayd gives so much importance to gold, that he reaches the point where he almost attributes a divine power to it, however, his faith prevents him from doing so.[17]

On the other hand, when it comes to vilifying it, he likens gold to a disloyal,

13 Abu Ya'qub Yusuf ibn Bakr Muhammad ibn 'Ali as Sakkaki, *Kitabu Miftahi al-'Ulum al 'Ulum,* Fi'l-Matba'ti'l-Edebiyye, Egypt ty, p. 177

14 Durmuş, p. 554

15 Gulle, p. 34

16 Hariri,p. 21

17 Hariri, p. 22; Abi 'Abbas Ahmad ibn Abdilmu'min al-Qaysi ash Sharisi, Sharhu Maqamati al-Hariri al-Basri, Tahqiq: Muhammad 'Abdulmun'im al-Hafaji Maktabatu's-Seqafiye, Beirut. pp. 69-70

two-faced hypocrite. After making various comparisons to this effect, Zayd suddenly makes a U-turn, and makes gold speak like a truthful lover saying: "You have no chance of reaching me, so off with you."[18] Thus he makes an indirect implication, by comparing the dialogue between the gold and the human being to the dialogue between Satan and the human being.[19] In giving this example, Ḥarīrī criticizes the human being as being capable of changing his mind all of a sudden for the sake of a trivial benefit. He also shows that a man who uses words effectively has no trouble finding examples to prove any point. Using this tragi-comedic story, he indirectly satirizes similar characters that exist in society.

In *Barka'idiya*[20] *(the seventh story), Abu Zayd appears before us in the role of the leader of the beggars. His aim is to get the most benefit from the zakat al-fitir* (alms) that is distributed during the Eid prayer at the end of Ramadan. In order to achieve this, he does not refrain from imitating a blind man and using an old woman for his own interests. The papers on which Abu Zayd has written some poems are handed out to the congregation by the old woman.[21] Abu Zayd scolds the woman for not handing them all out, and he lists all the comparisons he makes one after the other. At the end of the story Ḥārith, in describing the tip he gives to the woman to determine the identity of the blind beggar, likens the woman leaping after the money to an arrow and he likens her grabbing it to a hawk hunting its prey. He thus reaches the peak of *tashbīh*[22]. In this story Ḥarīrī depicts ill-intentioned people who take advantage of other people's feelings of compassion while at the same time indicating the unreliability of people who compromise their principles for benefit. He displays for all to see how such people will sell their master out for the sake of a few coins. In this way he indirectly sends his message to the rulers of that time that people's loyalty cannot be gained solely through monetary means.

According to the understanding of the "social state" of that time, people in need were able to apply to the judge and present their need, thereby taking advantage of the funds under the management of the judge. In *Iskandariyya* (the 9th story), we see the wife of Abu Zayd in the position of plaintiff in front of the judge. The woman is not content

18 Hariri, pp. 22-23; ash Sharishi, *Sharh...*, pp. 73-75; Bayram, p. 139

19 The state of the hypocrites is 'like those who when Satan says unto man, "Deny the truth!" - but as soon as [man] has denied the truth, [Satan] says, "Behold, I am not responsible for thee: behold, I fear God, the Sustainer of all the worlds!'. Qur'ân, *Hashr,* 59:16.

20 Berqa'id, is a town in the district of Rab'i, in the North of Mosul, in the south of the province of Nusaybin See *Maqamatu al-Hariri,* p. 61

21 Hariri,pp. 46-47

22 Hariri,pp. 48-49

with merely complaining about her husband, who has sold all of her jewels, dowry, and all of her possessions, asking for him to be punished. However, she goes further and emphasizing her poverty, asks for help from the fund which is under the disposal of the judge. She compares her state of destitution, where she has no property and nothing to eat, to the palm of her hand. She shows the judge her daughter who has become scrawny and lean due to hunger, and believing that she has convinced him, she rests her case.[23]

When it comes to the defense of her aged husband, we see that he is a writer who is occupied with writing prose and poetry, and that he has spent his life on this so-called art. In his own words he says that he takes words that have the value of silver and working them, he turns them into gold. As we continue in the story we see the aged man consider the state he finds himself in after selling his wife's dowry and possessions, to death.[24]

In *Baghdādiyya* (the 13th story), the leading character is a woman. Ḥārith is in an assembly of writers and the woman approaches the assembly from afar.[25] She catches them before they depart, and she describes her past life of wealth, nobility, position and rank, which are so valued by society, after which she then begins to talk about how poor and needy she has now become due to various reasons. The assembly is amazed by her eloquent words, and her expressive figures of speech. To those in the assembly who are curious about the mastery in her poetry, she says that with her poetry she squeezes the rock to extract water.[26] The woman holds the times responsible for her going from riches to rags. She complains about the harms brought upon her and her relatives by the period as a person complains of illness.[27]

In these two stories, the issue off society not sufficiently appreciating or acknowledging people who have mastered literature and the art of words is taken up. In both stories, the poets have been reduced to poverty and their families have been forced to beg. In these stories, Ḥarīrī indirectly berates the understanding of the times which does not reward men of letters.

In *Fāriqiyya* (the 20th story), Ḥārith is spending time with his friends in an assembly when he mentions an orator who suddenly begins to

23 Hariri,pp. 59-60
24 Hariri,pp. 61-62
25 Hariri,p 89
26 Hariri,pp. 89-90
27 Hariri,p 91

speak with a loud voice. Ḥārith depicts the entry of the orator into the assembly, and likens both his entry and his greeting to the manner of both a magician and a hunter. In the plot of Abu Zayd we now find a brave warrior. Abu Zayd lists all of his heroic feats in the war one by one, and then in order to impress and influence the assembly, he turns his character into a chronic and bedridden sick man. Abu Zayd weeps like a lover weeping after his beloved and gratifies them as beloveds of generosity.[28] At one point he senses that the assembly is hesitating to help him, and thus compares them to a mirage in the desert, which has the appearance of water from afar or the white pebbles of the prairies. Ḥārith thinks that it would be smarter to help him and be content with becoming slightly wet rather than having his heavy words turn into a flood, and he gives the trickster a ring.

In *Karrajiyya* (the 25th story), Ḥārith is forced to leave his home to see to his affairs on a freezing cold day. This time Ḥārith finds the aged man, completely naked, advising the people who have gathered around him in curiosity at the square. He is talking of how at one point he was quite well off, but then the wheel of fortune swiped the sword of oppression at him, raining down disasters upon him. Abu Zayd then addresses the wealthy, comparing their power and strength to a dream, and the opportunity for them to give him charity so he can cover his nakedness, to a summer cloud. Abu Zayd conjures up his plot around nakedness, and succeeds in persuading the curious gathering around him to give him money.[29]

The message of these stories is more relevant to the human spirit, rather than being a social message. A person who has been praised in this way and has had certain traits attributed to them will feel compelled to behave in accordance with that description. The thing that increases the effect of such a manipulation is, as Ḥarīrī stresses, the power of words. Firstly, these stories appear to be making a psychological analysis, but, at the same time, there are implied warnings that make us see the manipulation of the mechanisms of decision-making that lie behind the decisions that we believe we make with our own free will.

In the stories in which Abu Zayd appears in the role of a beggar, he illustrates a picture of what can be called the chasm between his previous life of prosperity and his life as a beggar. In *Tiflisiyya*,[30] before beginning to beg, Abu Zayd presents himself as a needy man living in abject conditions, a wretch from whose house even rats flee. Then he emphasizes his previous

28 Hariri,pp. 139-141
29 Hariri,pp. 141-142
30 For Tiflis, the capital of today's Armenia, in which this story takes place see ash Sharishi, *Sharh...*, pp.172

life of prosperity and wealth, trying to show that he is not someone who has made begging his living, but rather tries to convince the congregation that he is truly in need. The idea of showing himself to be firstly wealthy and then poor also occurs in the story *Haramiya*. In this story, Abu Zayd attributes his falling into poverty despite having previously been wealthy to the occupation of his country by the Byzantines.[31] The geographical and historical information presented in the stories is important in terms of showing the social consequences of political events.

In *Shiraziyya* (the 35th story), Ḥārith encounters an assembly who he thinks wishes to benefit from an elite person. His curiosity causes him to remain in this assembly until the end of the meeting. Ḥārith describes the conversation at this meeting as more pleasurable than the sweetest music, more joyful than the finest wine, that is, until an old man in rags enters the assembly. The elite of the assembly are engaged in literary riddles amongst themselves, and they exclude and ignore the old man in rags.[32] However, when the old man realizes how much the jewels in this assembly are worth, he likens himself to an aged and fine wine that lies beneath the cork; he makes an eloquent speech in which he accuses them of not being able to see the real jewel behind old, ragged clothes.[33] This story reveals the classic mistake of the elite in judging people by their looks. At the same time, a message is given to people that they can open up room in their assembly for people from lower classes when they possess some fine traits.

In some stories we can find hints of the differences in wealth distribution in Islamic societies and the level of income of individuals in the 11th—12th centuries. In this respect, there is a distribution of wealth between individuals and this can be seen in *Hijriyya*, in which Ḥārith employs a slave.[34] In this story, the class of cuppers who receive money for their services beforehand are classed as wealthy, while Abu Zayd represents the poor class who is unable to pay for services. We can propose from this same story that the relationship between the owners and the debtors of that period was not a very strong one. The poor Abu Zayd promises to pay his debt in a short time, but this is not accepted. Because according

31 Ash Sharishi, *Sharh...*, pp 173, 238, 239. The date which the Byzatines occupied Urfa is 1030'dur. However Hariri was born in 1054. Thus the claim made by abu Zayd that the Byzantines occupied Suruj and left the people in povery is a lie. See *Hariri DieVerwandlungenDes Abu SeidVonSerug,* (Trans. Friedrich Rückert), Reclam, Stuttgart 1966, p. 208.

32 Hariri p 273

33 Hariri, p. 274

34 ash-Sharishi, *Sharh...*p.208

to the cuppers the sense of trust and keeping one's word was lost in this society, and unreliability and injustice had reached a peak.[35]

Stories about guidance and a life of abstention

It can be said that the 1st, 11th, 12th, 21st, 31st, 41st and 50th stories are mainly about guidance and asceticism. In the first story, (*San'aniyya*)[36], Ḥārith talks about himself as if he is very poor and about to die. While walking the streets of Sana in Yemen, he comes across an assembly whose sobs are heard for miles around.[37] After giving a speech in the assembly, Abu Zayd is given a tip from everyone in that assembly. However, on the one hand he is acting as if he is in no need and is embarrassed, whilst on the other hand he is mumbling words of prayer, and accepting all the gifts offered him.[38]

Ḥārith secretly follows the speaker in order to find out who he is. He eventually finds him in a cave having a feast of wine with his friend. Finding a contradiction between the speech he gave to the assembly and his actions now, Ḥārith taunts this man who he does not recognize. Abu Zayd furrows his brow and responds to his addressor in poetry:

> *"I wore this embroidered dress in order to get pleasure from life and I cast my rod to all manner of fish,*
>
> *In order to make my sacrificial animal stumble to the ground, I used my speech as a trap*
>
> *Fortune has so protected me, that I have been able to enter the beds of lions on account of my sinister traps*[39]

The messages in this story are multi-faceted. As can be seen in all of Ḥarīrī's stories, the power of words plays a major role. On the other hand, even though the effect of the open message in the story on the masses appears to take advantage of religious feeling, there is a criticism of the masters of speech who abuse this talent. At the same time, we understand that at the time of Ḥarīrī, it was a practice of preachers to take a kind of fee for their preaching and this was considered normal.

---

35 ash-Sharishi, *Sharh...*p.211

36 Hariri titles the first maqama as-San'aniyya. This is because he believes the first city to be rebuilt after the flood was Sana. See *Maqamatu al-Hariri,* Dar Sadir, Beirut, ty, p. 16 (From here on, this work will be called Maqamatu al-Hariri to avoid any confusion).

37 Abi Muhammad al Qasim ibn 'Ali ibn Muhammad Ibn 'Uthman al-Hariri al-Basri, *Kitabu al-Maqamati al-Edebiyye,*Dar-u as Sa'adeti al Qostantiniyya, 1288, p. 8 (From here on this will work will be referenced only as "Harîrî").

38 Hariri, p. 11

39 Hariri, p 12

In *Sawiyya* [40](the 11th story), Ḥārith attends a funeral. At the point when the congregation is about to disperse, an old man jumps up and gives a short but effective speech on the meaning of the day. Then he pulls up his sleeve and reveals his bandaged wrist, while asking the people for money. When the congregation sees the bandaged wrist, they feel sorry for him and help him in the best way. However, there is nothing wrong with his wrist. Seeing this deception, Ḥārith realizes that the man is Abu Zayd and likens him to Iblis (Satan), to a piece of filth wrapped in silver, and to a whitewashed lavatory,[41] and he then leaves.

In *Dimishqiyya[42] (the 12th story), we see Abu Zayd in the role of protecting a caravan going from Damascus to Iraq from the dangers of the road. In this plot, Abu Zayd's dress resembles that of a monk, and he is in the role of a young and drunk youth. When the people in the caravan hear that the youth is going to protect them using the prayers he was taught in a dream, they roll their eyes and belittle him. In response to this Abu Zayd again uses a comparison to an object, saying: "Why do you consider my seriousness a game and think my gold coin is counterfeit?" Accompanying the caravan until Ana,[43] Abu Zayd steals the gold of the travelers just like a highwayman and flees just like a soldier fleeing from war.[44] In both these stories, we find opportunists who take advantage of people's religious feeling through simple deception, but at the same time, the naivety of the people who fall for such simple tricks is questioned.*

In *Raziyya* (the 21st story), Ḥārith sees the people of the town of Rey[45] spread out like grasshoppers and galloping about like horses to hear the sermon of a preacher more superior to Ibn Semun.[46] Based on the facts spread by the people

40 Save: A town in Iran famous for its library, between the towns of Hamadan ana Rey See *Maqamat,*(Trans. Sabri Sevsevil), M.E.G.S.B, Eastern Islam Classics Istanbul 1986, p. 448 (From here on this work will be referenced as "*Maqâmât* (Trans. Sevsevil)".

41 Hariri, pp 73-73, 77-78

42 The Arabic name for Damascus, which is one of the most important historical cities in the Islamic world and the capital of the Syrian Arabic Republic. For more information see Tomar, Cengiz, "Damascus" Article, *DİA, İ.A.,* C. 38, Istanbul 2010, pp. 311-315; Maqamat (Trans. Sevsevil), pp. 449-451

43 Ana is a town on the coast of the Euphrates, about 250km northwest of Bagdad. *Maqamat* (Trans. Sevsevil), p. 452

44 Hariri, pp 79-80, 83

45 A town in the province of Tahran, in Iran. It is famous for its Tughrul Tower which was built by the Great Seljuk Sultan Tughrul bey. See Özgüdenli, Osman Gazi, "Rey" Article, *DİA, İ.A.,* C. 35, Istanbul 2008, pp. 40-

46 A famous preacher who lived in Baghdad. Wealthy people influenced by his sermons told of how they would give out their wealth to the poor and then become poor themselves. See Maqamat (Trans. Sevsevil), p. 483; *DIA, I.A.,* C. 20, Istanbul 1999, p. 314

on the fineness of the speech of this preacher whom Ḥārith is yet to meet, in comparing the spreading out of the people through the land like grasshoppers and galloping horses we see that his ability in the art of *tashbīh* is not far behind that of Abu Zayd.[47]

In this story the preacher is Abu Zayd. Ḥārith listens in great admiration to Abu Zayd's long poem about morals. In his second poem Abu Zayd talks about time. Abu Zayd gives advice to a man who is complaining about the oppression of the governor, telling him to be patient with what he does, for instance, cursing and swearing at him, belittling him, forbidding him from drinking water, and making him drink the poisonous water of oppression. He tells him that even if it hurts, and he cries tears like rain he should tolerate his pain. Because to Abu Zayd, time will wage war on the oppressive governor, and rain down fire on him. He will then become disgraced and abased, even the greatest orators will become tongue-tied. Abu Zayd likens the resurrection of the governor to a thorn in the desert, which will render him worthless in this life and the next[48].

In *Ramliyya* (the 31st story), we find Ḥārith speaking about how traveling enriches a person and gives him strength and power, and how in contrast to this, those who are tied down to one place find their minds dulled, become lulled and mellow and unable to develop, and like the sword that is torn from its sheath, wish to leave their land. When he encounters a caravan of camels going to Mecca from Ramla, he wishes to visit the Kaabah. This desire is so strong he likens it to the winds of love.[49] When the caravan stops to rest at Juhfa, a man calls out to the pilgrims from a hill and begins to give them advice. With literary mastery he lists the necessary qualities of pilgrims. Ḥārith is curious about this man, from whose mouth jewels gush out, and he moves closer to him. When he realizes that the man is Abu Zayd, he embraces him as the letter '*lam*' embraces the letter '*alif*' and is as pleased as a man recovering from an illness. During their conversations Abu Zayd continues to make his *tashbīh*; he says that man needs to distance himself from the bounties of this world which looks like it has been embellished with gold. At the end of this *maqāma*, Ḥārith describes the parting of Abu Zayd to the sword of eloquence being put back in its sheath.[50]

In *Tannisiyya* (the 41st story), the aged who are still after pleasure and delights are disparaged, and the life of this world is compared to a corpse whose grave is opened up ten days after it is buried. Just as the stench

47 Hariri, p 144
48 Hariri, p 148
49 Hariri, p 231
50 Hariri, pp 232,236,237

that comes from the grave disgusts all those around it, so too delving into pleasure and entertainment makes life ugly. On the other hand, those who shun the fleeting delights of this world, are likened to a cloth that is shining with embroidery.[51] The reference to grave robbery in this *maqāma* is not just any ordinary reference. Through this comparison, Abu Zayd is thought to be drawing attention to the chasm that lay between the wealthy people of that time and the poor. On the one hand, you have the wealthy class who are engaged in pleasures and delights, while on the other, you have poor and needy people who are trying to earn their livelihood by robbing graves.

In *Basriyya* (the 50th story), there is an emphasis on the fleeting nature and deception of this world, and inner self retrospection and taking oneself to account come into prominence. In this world there is no difference between living like the kings of Yemen and living like a poor man and there is no difference between a genius and a fool. The emphasis is on the fact that in the end everyone will end up in a 3 cubit grave and there they will be equal.[52] In that case, to accumulate property in this world, all manner of social inequality, and running after fortune, fame, greed, ambition, etc. becomes meaningless in the grave.

2. Literary stories

a) *Maqāmas* that contain a large number of comparisons

Even though we can find the art of comparison in every story, there are certain stories in which this art of *tashbīh* and other moral expressions are more frequently encountered[53]. These *maqāmas* are the 2nd, 5th, 6th, 17th, 28th, 29th, 40th, and 46th.

In *Hulwaniya*[54] *(the 2nd story),* Ḥārith expresses his burning desire to learn literature and compares this strong wish and desire arising in him to a mount or vehicle. He sometimes compares that literary knowledge to a concrete decoration of man, to a rain cloud that appears when thirst has reached its peak, and to a cardigan one can wear on one's back.[55]

In this story, Ḥārith is separated from Abu Zayd for a time, and when he goes back to his hometown and goes to the library, he sees him

51 Ash-Sharishi, *Sharh...*, C. III-IV, p. 90
52 Ash-Sharishi, *Sharh...*, C. III-IV, p. 267
53 Huart, p 137
54 According to some researchers, the name of the second maqama is Halwaniya. See Yusuf Biqa'i, *al-Maqamat, Sharh Maqamati al-Hariri,Sharh wa Tahqiq,*Dar'u al-Kitabi al-Lubnani, Beirut, p. 24
55 Hariri, p 13

debating with some readers about a famous poem[56] containing *tashbīh* by Abū Ubāda al-Bukhturī (d. 284/897). The readers consider the most important example of *tashbīh* as being when Abu Ubāda compares his lovers' teeth to pearls and daisies. Abū Ubāda is successful in portraying a character of Bedouin Arabic poetry,[57] even though he lived in the splendor and pomp of the palace in the Abbasid period. Abu Zayd intervenes and stating the idiom below, protests:

My friend! You have blown on a fire that is not burning!

You have shown somebody inflated to be full! [58]

He then lists one after the other his couplets full of *tashbīh*[59].

Abu Zayd tries to break his addressees' confidence in speaking and tries to rid the minds of any doubts they may have about him, by reading the following lines: "When my lover came to see me I entreated her to lift her red veil and speak sweet nothings to me. She lifted the veil that blocked the radiance on her face and spoke pearls from the inkwell of musk.[60]"

At the end of the gathering Ḥārith is unable to recognize his hero who is now aged and grey-haired. Abu Zayd explains this change as follows: "It is events that have aged me. Life does not leave people alone, it transforms them from state to state. If a man laughs one day, he will cry the next. Do not be deceived when he shines like lightning, because he is a rainless cloud . . ." [61]

Abu Zayd likens the good pleasures of life to the shining of lightning but then expresses how they are actually clouds that give no rain and are in fact cruel and deceiving, through the use of *tashbīh.* [62]

In *Kūfiyya* (the 5th story), Abu Zayd seeks refuge in a house in order to satisfy his hunger one evening. After the darkness falls, he speaks of the evil of giving food to the other guests and not to those who are hungry

56 In some copies of the poem it is called Salasilu az-Zahab. The mentioned poem was compiled into two main volumes by Muhammad ibn Yahya as-Sufi (d. 335/946). The work was then published in Cairo by Hasan Kamil as-Sirafi unde the name Diwan al-Buhturi between the years 1963-78. See Tuccar, Zulfikar, "Buhturi" Maddesi, *DİA, İ.A.,* C. 6, Istanbul 1992, pp 381-383

57 Yanık, p 159

58 Hariri, p 15-16

59 Hariri, p. 16; Hariri, *Maqâmât* (Trans. Sevsevil), p. 31

60 Hariri, p. 17; *Maqamat* (Trans. Sevsevil), pp. 32-33

61 *Maqamat* (Trans. Sevsevil), p. 34

62 Hariri, p. 19; Bayram, Selahattin, "A look at the Maqamat of Hariri from a socio-economical perspective", Ekev Akademic Journal, p. 139, Year 14, Issue 42, Winter 2010

and needy like himself. Ḥārith, who is amongst the guests, immediately recognizes Abu Zayd. The disappearance of the Nasra[63] star and the appearance of the star of Nesir (prose), and the vanishing of the Shi'ra[64] moon with the birth of the moon of *shi'ir* (poetry) can also be considered to be comparing Abu Zayd to the sun. This is because the disappearance of the stars can only come about with the rising of the sun. When looked at from this perspective, Ḥārith makes use of both a closed and an open metaphor in this comparison.

On the other hand, in order to describe the state of one who is hungry and needy, he likens this to the heart of the mother of the prophet Musa,[65] who, having placed her son in a chest and leaving him in the river Nile, could no longer think of anything else due to her great concern and worry.

In the sixth story, Abu Zayd ends up in Maraga,[66] and encounters a gathering which is speaking about eloquence. According to the people in the gathering, there are no longer any people who are able to present shining examples of prose, nor blaze a trail in art, nor present a masterpiece from their own time. According to Abu Zayd, the people in the assembly have ignored products of contemplation, outstanding books, bright metaphors, artfully written articles, and rhyming works deserving of appreciation, and have instead made a fuss over ordinary works of literature and given value to decayed bones.[67] Abu Zayd likens the foresights of those in the assembly regarding eloquence and art to "decaying bones" and makes an allusion to the questioning of the pagan Meccans when they brought some decaying bones to the prophet Muhammad, crumbling them in their hands and asking "Who will give life to these dry and decaying bones?"[68]

According to Abu Zayd a real artist produces art in what he writes, uses beautiful expression, finds shining metaphors, and artfully weaves them into his writing like a goldsmith. He writes a lot, but what he writes does not lose any of its beauty. His succinct words leave everyone in awe. Their writing without thinking, and their speech without preparation is astonishing. When they are asked who it is that possesses the above-

63 The name of the three star constellation or one of the phases of the moon. See Maqamat (Trans. Sevsevil) p. 419

64 Sirius (Orion's dog) the brightest star in the Milky Way, used to be worshipped by the Jahiliyya Arabs. See Sulun, Murat, "Shi'ra"Article, *DIA, I.A.,* C. 39, Istanbul 2010, pp. 180-181

65 Hariri, pp 33-34

66 A town in the North of Iran in the Province of North Azerbaijan See. Özgüdenli, Osman Gazi, "Meraga" Maddesi, *DİA, İ.A.,* C. 29, İstanbul 2004, pp. 162-163

67 Hariri, pp 39-40

68 Qur'an, Chapter Yasin, 78

mentioned traits, he likens the person to a crusading man of ideas, a brave man and a hero and challenges them all by making the claim that "It is I" (who is such a person).[69]

The governor of Meraga becomes aware of the petition and its contents that is dictated by Abu Zayd to his addressee. The governor is very affected by the petition and offers him the position of scribe. However he considers the life of a clerk as a life of captivity and being able to travel all over the land, albeit in poverty, as being 'freedom'. The poet emphasizes that one should not be deceived by the false attraction of rank and position and likens the position of a government clerk to an oasis in the desert, and a sweet "dream".[70]

In *Kahkariyya* (the 17th story), Ḥārith encounters a group of young men in a place of recreation who are debating amongst themselves. Ḥārith is so affected by the young men that he compares their faces to the stars that shine in the darkest of night, he compares their look to rays of intelligence, and their heated discussion to a strong breeze. According to Ḥārith's observations, the aged man amongst them has become worn out and frayed and events have left him in a bad state[71]. This old man is none other than Abu Zayd himself. Ḥārith compares the silence of the youth in the face of the speech of Abu Zayd to the muteness of animals, and the deafness of idols[72].

When the youth are forced to silence after losing a wager made by Abu Zayd, who appoints a particular time for them, he likens this to the waiting period of women[73]. As the debate continues, the youth are compelled to admit the proficiency of Abu Zayd in poetry and compare his knowledge to an ocean[74].

In Raktaiyya (the 26th story), Ḥārith, in a very poor state, goes from Ahvaz[75] to a tent two stops away. He sees some youth and a well-dressed old man. From his speech he realizes that the old man is Abu Zayd. Looking at his dress he asks him the source of his wealth. After a long diversion, Abu Zayd explains how he became wealthy, and mentions the Rakta Treatise he presented to the governor of Tus. According to the plot

69 Hariri, p 40
70 Hariri, pp 45-46
71 Hariri, pp 116-117
72 Hariri, p 118
73 The *iddah* is the period of time a woman, whose husband has passed away, must wait before she can remarry (Translator's note)
74 Hariri, p 118
75 The centre of the province of Huzistan in Southwest Iran. See. Bilge, Mustafa L., "Ahvaz" Article, *DİA, İ.A.,* C. 2, Istanbul 1989, pp. 192-193

of this risale, Abu Zayd is poor and in debt to his wealthy friend. Abu Zayd is unable to pay back his debt in time, and a fight ensues. The matter is then sent to the governor in charge of criminal law[76].

Abu Zayd says that he is going to present his defense in writing and asks for a pen and paper. He then pens the Rakta risale. According to Abu Zayd, the governor is the refuge of those in dire straits, a bounty for those who are near, and a disaster for those who remain distant. His legend shines likes the stars, and his honesty is his adornment. He compares his favor to the heavy rain. His generosity is as deep as the ocean, and his character shines like the sun[77] . . .

After praising the governor at length using such metaphors, Abu Zayd then likens himself to an ill-fated slave accosted by the enemy, a helpless man who has been forced into exile by poverty and dire straits, and a wretch who still bears the traces of misfortune. He is a poet, whose poems pass from hand to hand, and an amazing writer. The governor understands what Abu Zayd means through the eloquence of his letter and his artful expression. He rules that his debts must be paid and the case is dropped[78].

In Samarkandiyya (the 28th story), Ḥārith is in the role of a tall, strong and agile merchant. He is always present at places of pleasure and entertainment and follows his desires.[79] Comparing one's desires to a mirage and submitting to them then and going after them again indicates that one has not attained them. Seeing them from afar as a mirage and then going after them again becomes a vicious cycle.

One Friday Ḥārith goes to the hamam (public bathroom) and takes his major ritual ablution. He then goes to the Samarqand mosque early. In this way his aim is to be washed of his sins, (through taking his ritual ablution), and by going early to the mosque, to get the reward of sacrificing a camel. Ḥārith likens the sermon of the Friday prayer to a beautiful bride. He is left in awe of the sermon whose speech is so sweet, and he wishes to meet the preacher. Before long he realizes that the preacher is Abu Zayd. He becomes the guest of his hero and is left shocked when he sees him drinking wine. Abu Zayd tries to alleviate the shock of his guest by telling him that death has sworn its oath that it will come hunting, and so one should do what one desires in this short life.[80] The implication of this

76 Hariri, pp 188-190
77 Hariri, pp 190-101
78 Hariri, pp 192-193
79 Hariri, p 207
80 Hariri, pp 211-212

story is that, in the time of Ḥarīrī, many men of religion had bad habits, and the degeneration in society had reached its peak.

In *Wasitiyya* (the 29th story), we find Ḥārith in a caravanserai trying to earn his livelihood.[81] He happens to meet Abu Zayd there and tells the old man that he is in need. Like a hunter whose prey has fallen into his net, Abu Zayd decides to marry his friend to a wealthy girl.[82]

In order to influence the family of the girl, Abu Zayd gives a long speech in praise of Ḥārith. He eventually convinces the girl's family and they are married.[83] He brings out a dessert that he has prepared earlier for the guests. Everyone who has tasted the dessert passes out. Taking their cash and valuables, they are left like a dry bone without its marrow. He then invites Ḥārith to Batiha in order to marry him to another beauty.[84]

In *Tabriziyya* (the 40th story), we find Abu Zayd in front of the judge, as a plaintiff complaining about the problems he is experiencing with his wife. According to Abu Zayd, his wife is bad-tempered and disobedient. Rejecting these charges, his wife accuses her husband of seeking out sexual relationships by knocking on their neighbor's door. The judge chides Abu Zayd and accuses him of planting his seeds in a barren field. Abu Zayd and his wife each liken each other to a famous liar and try to influence the judge. The husband likens her to Sajjah and the wife claims that her husband is more deceitful than Abu Sumama.[85]

After this the rope snaps completely and husband and wife continue to brand heavy insults and accusations against each other. Ḥārith finds the wife's attack against her husband to be so severe that he likens it to a tiger attacking its prey.[86]

The judge realizes the trap they are trying to lay through these words of contempt and he likens their intention to an arrow that misses its mark. Finally Abu Zayd confesses his true intention with an effective poem. Abu Zayd attributes their appearance before the judge to the hunger they have suffered for five days. He likens their intolerable situation to the dead that have arisen from the grave. Ḥārith then likens this state of Abu Zayd to a snake smelling of deceit.[87] Sensing that the judge is about to favor her husband, the wife finds the judgement unjust and openly asks for a

81 Hariri, pp 214-215
82 Hariri, pp 215-216
83 Hariri, pp 217-218, 219
84 Harith, pp 220- 221
85 Hariri, p 308
86 Hariri, pp 309-310
87 Hariri, pp 311-312

favor for herself. When the judge sees that the husband and wife are both unrestrained and heedless people and that their tongues are like sharp swords he orders that they each be given one gold coin and is thus rid of them.[88] In this story, we see the finest examples of how Abu Zayd uses the skill of his words together with his quick wit to deceive people and benefit from them.

In *Halabiyya* (the 46th story), Ḥārith visits Humus. The people living in the Humus of the Middle Ages were famous for their foolishness. Ḥārith approaches the first gathering he sees in order to gauge their stupidity and in the hope of discovering any men of literature in the city. This time the gathering consisted of ten mixed children and an old man who was their teacher.[89] We find Abu Zayd in the role of their teacher, and he gives each child an activity to do. He makes the oldest of the children read out some couplets that consist of letters without their diacritical marks. He makes two other children write out the couplets, one with the diacritical marks, the other writing one couplet with and one without the marks. For the fourth child he makes him write the couplets where two words rhyme, while for the fifth he makes him read out the couplets which are similar. The sixth child reads the couplets in which the letters *Sin* (س) and *Sad* (ص) lead to problems, and the seventh child reads the couplets where the letter *Sad* (ص) leads to misunderstandings. The eighth child is given the duty of explaining the words that begin with both *Sin* (س) and *Sad* (ص). Abu Zayd makes the ninth child recite the poems that end with the letters *alif*, *waw* or *ya*. And he asks the tenth child to explain the couplets that are written with the letters *Dad* (ض) and *Zı* (ظ).

While inviting the children to speak and then sending them back to their places Abu Zayd compliments each child with suitable metaphors for their success and excellence. He likens them to a lion, a cherub, a gazelle, a young bull, the scent of the famous lady herbalist Minshem, a pearl, a rose, an enticer, a soldier, a falcon, a hawk, a shrewd person, a baby elephant and a genius.[90]

This act of Abu Zayd is significant in that we can see the principles of the teacher-student relationship in Islamic history. There are many modern studies that have looked at the positive effect of rewards and awards in teaching, and how rewarding can trigger students' desire and wish to learn, and there is almost a consensus on the positive effect this can bring about in learning. There is probably no other historical

88 Hariri, pp 312-314

89 asSharishi, *Sharh...*, C. IV, pp. 181-182. In a German study of the *Maqamat*, Abu Zayd is characterised as Teacher (Lehrer) See. *DieVerwandlungen...*,pp. 161-170

90

data that clearly and practically illustrates the importance of rewards in teaching, up until the 46th *maqāma*. It is our belief that educational theorists and educational historians should not remain ignorant of the teacher-student relationship set forth in the Halebiyya *maqāma*. Thus a truth that experimental educational psychology has only attained in the 20th century was openly stated at the end of the 11th century by Hariri, and this can be considered a privilege of the Islamic civilization.-

b) Enigmatic *Maqāmas*

The *maqāma*s that can be included under this subheading are the 36th, 42nd and 44th stories.

In *Malatiyya* (the 36th story), Ḥārith decides to leave Malatya\ and as he is leaving he sees a group of nine pleasure-loving people who are having a feast of wine on a hill. Approaching them in order to speak with them, he realizes that they did not know each other beforehand but rather got together on account of their love of literature/[91] Just at that point, a raggedy old man appears as the eleventh person. When the old man senses that the conversation has come to a close, he interrupts and says "not every black thing is a date, and not everything that appears red is wine". He thus brings a new dimension to the discussion. Hearing these metaphor-filled words, they fall at his feet and do not allow him to leave.[92]

The old man likens their debates about the fine points of literature to the ruling given by the prophet Sulayman about the matter of the crops. According to him, the order in this enigma is to test the intelligence and extract a secret meaning. And a condition for this is that the questions and answers must match one another and contain meaningful words and literary puns.[93]

After the people in the gathering acknowledge that he is right, they ask him to extract jewels from his knowledge that is like the ocean, and to tell them the best riddles that he knows. He then addresses each of them, asking them riddles containing beautiful metaphors such as "O one who shines like the lightning, and whose intelligence rises to the realms of virtue", and "O one whose discoveries and opinions are valued by everyone". The old man then turns back to the first person and then asks each a second riddle, using different metaphors. He then gives the answer to each riddle, beginning: "O people of eloquence and clarity of speech. Now I will teach you that which you do not know and that which

91 Hariri, p 277
92 Hariri, p 278
93 Hariri, p 278

you thought you knew". Ḥārith likens the clarity of their minds after hearing the answers to the shining sun. He even goes further, saying that their minds had become brighter than the sun.[94]

In this and in many other stories, we see that the kinds of gatherings of literature and poetry of our day were also common in the time and society of al-Ḥarīrī. People who have one thing in common – namely literature – come together and have deep and long discussions about the fine points of language.-

c) *Maqāmas* that examine issues of *fiqh*

The 15th and 32nd stories can be listed in this group. In *Faraziyya*, Abu Zayd encounters a weeping old man who is complaining that the jurists have not been able to solve the problem of inheritance. The reason the old man is crying is that there are no scholars shining like the sun and the moon that are being raised anymore. When the old man presents this problem of inheritance to the most capable of jurists, he states that they froze like barren mountains and were mute like the dead.[95]

Towards the end of the *maqāma*, the old man becomes suspicious of the solution provided by Abu Zayd, who is about to die from hunger, and he asks him to prove it. To him, truth is honor and deception is like a disease. He reminds him that one should not lie in order to satiate one's hunger. At that point, the old man sings the following line to Abu Zayd, now hungry as a wolf, which weighs down on him like a ton of bricks: "Beware of allowing hunger, the quality of the prophets and the saints, from making you from among the liars".[96]

In *Tayyibiyya* Abu Zayd appears before us in the role of a *faqīh* (a Muslim jurist). Ḥārith, who has been on the pilgrimage, wants to go from Mecca to Medina. On the way he sees a local tribe setting out in great numbers to a particular place from where the caravan had made a stopover. He joins them and when he reaches the place where they have gathered he sees Abu Zayd addressing a group of people. In his address he makes the claim that he can solve matters that other scholars have been unable to, and that he is the most knowledgeable of the Arabs and all those living under the skies.[97] A young man whose speech is clear stands up before him in the face of this claim. The youth tells him that he has

94 Hariri, pp 279-284
95 Hariri, pp 104-105
96 Hariri, p 106
97 The separate mention of the Arabs under the skies is an indication that the Spirit, that is the angel Gabriel, was sent down to Earth with the other angels.

learned one hundred rulings from the leading scholars (jurists) and that if he can give him satisfactory answers to these, he will favor him.[98]

When the question and answer session is over, the youth is left in amazement and likens the knowledge of Islamic law that Abu Zayd possesses to an endless ocean. The youth admits that he has no question left to ask and compares his own knowledge to a quiver that has run out of arrows and the knowledge of the man before him to strong power. Abu Zayd responds to the self-abasement of the youth by raising himself up and seeing himself as the standard for scholars.[99]

At that point, Ḥārith comes eye to eye with Abu Zayd and quips him saying: "I thought you were a profligate, when did you become a jurist?" Abu Zayd leaves Ḥārith,[100] saying that he is able to pull out pearls that decorate the pages from a pen if he so wishes, and that he can shine like the star of Suha through his strong power of expression.

In these stories, the relationship between law, logic, and eloquence is presented. Competence in language has a connection with logic, and both of these have a connection with law; as a result of Abu Zayd's expertise in language, he is able to act as an expert jurist, and his acceptance in the eyes of the scholars is emphasized.

d) Stories about grammar and poetry

In *Harimiyya* (the 23rd story), Ḥārith goes to the center of Baghdad and sees the aged Abu Zayd complaining about his son who is next to him to a crowd of people in the square, including the governor. Abu Zayd tells them that his son has rebelled against him and likens this rebellion and disobedience to the sword of oppression.[101]

The youth then begins to speak and rejects the accusations made against him by his old father. Abu Zayd then accuses his son of stealing his magical words and claiming his poetry. Because, "in the eyes of the poets, stealing poetry is worse than stealing gold or silver. They protect their daughter ideas like they protect their daughters".[102] We need to underline the importance of this passage in showing how the Islamic world in the 11th century was already a fertile ground for the idea of copyright.

In *Kati'iyya* (the 24th story), Ḥārith makes friends with some youth on a spring day in the district of Baghdad known as Kati'atu r-Rabi. He

98 Hariri, pp 239-240
99 Hariri, pp 255-256
100 Hariri, pp 256-257
101 Hariri, p 158
102 Hariri, p 159

finds their faces to be brighter than the spring sun, their character to be more beautiful than the spring flowers, and their speech to be subtler than the spring's morning breeze. He compares the walking of the youth in the famed garden of beauty, in groups of two, to the two intimates of Juzayma who were never separated from each other for forty years and the faces of the people selling drinks to the moon.[103]

The festivities turn into a heated argument about grammar when the singer makes some mistakes in their rendering of a song. The reference to Sibawayh at one point is not sufficient in cooling the argument. Abu Zayd, appearing in the role of an uninvited guest, and with an air of knowing the essence of the matter listens to the argument; smiling. He intervenes when the noise dies down and the opponents have become silent and lists some enigmatic problems from the main topics of grammar. At that point Ḥārith expresses his admiration for Abu Zayd, likening his riddles to a secret ocean and to magical words[104].

The youth, who are in awe of Abu Zayd's knowledge, invite him to drink wine with them, however he replies saying: "If I, with this white hair, were to go somewhere like that, my star would dim amongst the stars of the Ghassanids". He thus likens himself and the Ghassanids who were famous for their hospitality to the stars. Ḥārith ends this story by likening the parting of Abu Zayd, who rejects the offer of pleasure-seeking and entertainment, to the hovering of a snake on land, and a cloud in the air.[105]

4) *Maqāmas* that deal with social problems

The stories in which social problems are dealt with include story 10, 16, 18, 22, 30, 34, 37, 38 and 39. Also story 3 and 43 are about money being considered the sole source of strength, whilst story 8, 9, 23, and 26 look at the positions of the governor and judge from different perspectives. Stories 5, 6, 12, 13, 20, 21, 24, 27, 32, 35, 40, 44, 45, 50, 46, and 49 are also grouped in this category[106] as they deal with social problems from various perspectives.

a) Stories about court cases

We can see that the different crimes committed by individuals or corporations were judged in different courts according to the understanding of the state of law of that time. Abuse of rights was dealt with in civil law courts, while crimes were judged in criminal courts. In accordance with

103 Hariri, p 169
104 Hariri, p 170
105 Hariri, pp 174-175
106 Gülle, pp 37-39

this structure, *qādīs* (Muslim judges) resided over the civil court while the governor resided over the criminal courts.

1. Civil law

Stories 8, 9 and 37 can be studied under the category of civil courts. The eighth story has Abu Zayd as the plaintiff,[107] while in the 9th story, we see Abu Zayd's wife as the plaintiff,[108] complaining to the judge. Likewise, we find the aged Abu Zayd's son complaining to the *qadi* in story 37.[109]

2. Criminal law

Stories 10, 23 and 26 can be grouped under criminal law cases. In the 10th story, we see Abu Zayd enter into an argument with a young boy after coming out of the Hamam of Rahbiyya.[110] Abu Zayd accuses the young man of murdering his son. Because the crime would require a penalty if proven, they rush off to the criminal law court. Ḥārith likens the two sides rushing off to the criminal court to Suleyk,[111] who is famous for his speed amongst the Arabs[112].

In *Harimiyya* (the 23rd story), Abu Zayd is complaining about his son who is by his side to a crowd of people including the Governor of Baghdad, in the Harim square in Baghdad.[113] This case turned into a public court case of a sort, and since the governor is present we can evaluate it under the category of criminal law. Likewise, in *Rakta'iyya* (story 26), Abu Zayd finds himself before the governor of Tus[114] in a case related to the law of obligations. Because there is a third party involved, this case is dealt with under criminal law.[115]

b) The use of wealth as a form of power

Stories 26, 37 and 38 can be grouped under this heading. In *Rakta'iyya* (story 26), Ḥārith finds Abu Zayd to be a wealthy man in Ahwaz, and he asks him about the source of his wealth. Abu Zayd attributes his wealth

107 Hariri, p 53
108 Hariri, pp 59-60
109 Hariri, pp 287-289
110 Rahbe, was a town established by the King Tawk between Baghdad and Rakka in the time of Harun al Rashid See *Maqamat* (Trans. Sevsevil), p. 442
111 One of the famous runners of the Arabs. اعدى من السليك: The saying "faster than Sulayk" is a famous saying. For more information see *Maqamat* (Trans. Sevsevil), p. 442
112 Hariri, p 66
113 Hariri, p158
114 A historical town in the North of Mashad in Eastern Iran. See Kurtuluş, Rıza, "Tus" Article, *DİA, İ.A.,* C. 41, Istanbul 2012, pp. 431-432
115 Hariri, pp 188-190

to the Rakta letter he wrote to the governor.[116] In this letter Abu Zayd criticizes people of wealth who do not protect the poor and the needy, and even go so far as to use their social status to compel people of low income who owe them to pay back their debts. They put pressure on those who owe them money by even taking them to court.[117]

In *Sadiyya* (story 37), Ḥārith explains his close relationship with the judge as preparing a force that can be used against possible injustice. Based on this confession, we can conclude that judges and governors of that time did not use public funds appropriately.[118]

In this story, the judge's use of the public funds for Abu Zayd was not because he was truly in need but rather was a result of the awe he felt for the fine expression of Abu Zayd. This can be interpreted to mean that judges spent money from the public fund without seeking out and researching the reality behind the situation.[119]

A similar situation can be seen in *Marwiyya* (story 38). The governor of Marw gives aid to Abu Zayd whose literary style he is in awe of, and does not see any problem with giving money to the same person or to other similar people.[120]

c) Secret funds of public offices

Stories 8, 9, and 45 can be grouped under those that deal with secret funds. In story 8, Abu Zayd appears before the judge in the role of plaintiff, and the money he obtained from the judge[121] can be given as an example of the secret funds of that time. A similar case is the appeal to the judge by Abu Zayd's wife as plaintiff in story 9 (*Iskandariyya*), who makes a case out of her poverty to the judge. In story 45 (*Ramliyya*), when Abu Zayd and his wife are having problems in their marriage, they take their problems to the court and speak of how poor and needy they are. They end up taking 2000 bills from the secret funds of the judge,[122] which gives us some important information about the social services of that time.[123]-

d) Other *maqāmāt* dealing with social problems

Stories 16, 18, 22, 30, 34 and 39 can be grouped under this category. In *Maghribiyya* (Story 16), we find Abu Zayd waiting to make a speech

116 Hariri pp 188-190
117 Hariri, pp 192-193
118 Hariri, pp 286-287
119 Hariri, pp 287-289, 291
120 Hariri, p 293
121 Hariri, p 53
122 Hariri, pp 59-60
123 Ash-Sharishi, *Sharh...*, C. IV, pp. 169, 171, 174-176

this time in one of the mosques in Morocco asking for help from the congregation who are sitting in a corner of the mosque. Likening his hunger to fire, he appeals to their conscience and tries to extract money from them.[124]

In *Sinjariyya* (story 18), we find Abu Zayd at a wedding feast. We also find Ḥārith describing the glass bowl that the owners have placed a dessert in and other similar, beautiful comparisons. To him, it is as if the glass bowl was filtered from the sun's rays or it was made of white pearls or atoms. When the lid is uncovered the smell envelops the whole room and whets their appetite like a flame. Abu Zayd considers the glass bowl to be cursed, and he moves away from the table. Those at the table consider his being deprived of sweets as bad luck.[125]

When the bowl is removed from the table, Abu Zayd returns and explains his behavior by describing the character of his neighbor who spied on his beautiful bondswoman for the governor of the time. In the eyes of Abu Zayd, his neighbor had a sweet tongue but the heart of a scorpion. His words were like honey that quenched the thirst, but the substance was filled with poison. He was like a black eagle that spread its wings in order to jump on its prey and was a deceitful snake. After describing his neighbor in such a way, he then went on to describe his bondswoman. To him, whenever his bondswoman revealed her face, the moon and the sun would become embarrassed. The hearts would burn with the fire of hell. Her shining white teeth would make corals and pearls worthless. Her speech was a healing for the sick at heart and gave life to the living dead. Continuing to describe the unique qualities of his bondswoman, he compared her voice to the voice of the prophet Dāwūd, her singing to Ma'bad,[126] her playing the lute to the famous music teacher Zunam.[127] Next to his own bondswoman, they were nothing.[128]

In *Suriyya* (story 30), Ḥārith travels from Baghdad to the town of Sur, where he becomes a wealthy man. He desires to visit Egypt. He turns his back on all the tools of trade that made him wealthy in Sur and mounting

124 Hariri, pp 110-111
125 Hariri, pp 122-123
126 Abu Abbad Ma'bad ibn Wahb al-Yaqtini, one of the famous musicians of the Ummayad period. See Günel, Fuat, "Ma'bad ibn Wahb" Article, *DİA, İ.A.*, C. 27, Istanbul 2003, p. 283
127 One of the musicians of the Caliph Mutawakkil. It is said that was the person to invent the Ney (Reed flute). See *Maqamat* (Trans. Sevsevil), p.475
128 Hariri, pp 123-124

his horse, he goes to Egypt. As he is walking the streets of Egypt he sees a wedding convoy, which he compares to a constellation.[129]

He joins the convoy in order to partake of the feast. When he enters the courtyard of the house of the wedding he considers that he has come to a poor house. When he enters he sees sofas made with art, fine carpets, pillows all in a row, embroidered curtains and, most important of all, the bride who is reclining on the throne like the King of Yemen, amongst the people dancing.[130]

An old man, whose back has become bent over time and whose hair the years have turned gray, enters the room in order to perform the wedding ceremony. After doing so, he fills his sack by making a speech to the guests about how the poor have a right in the wealth of the rich.[131]

Ḥārith waits until the time has come to leave Egypt and listens to the wordy jewels of the old man. When it is time to leave, he leaves Abu Zayd, who is in the role of the old man, like the eye leaves its socket.[132]

In Zabidiya (story 34), Ḥārith is in the slave markets of Zabid, which is one of the important towns of the time, located near Sana of Yemen. He comes across a man who wishes to sell his slave. To Ḥārith, the slave is so beautiful that he compares him to the bounties of Paradise, saying "this is no human being, this can only be a noble angel".[133] He thus implicitly compares him to the Prophet Yusuf.[134]

In *Ummāniyya* (story 39), Ḥārith decides to go to Yemen via the sea. Just as he is about to set sail for Yemen, a man shouts out in the pitch black as follows: "O you people on the boat. Shall I inform you of a trade that will save you from a grievous punishment?" The people on the boat are curious as to what this could be. Abu Zayd introduces himself as a poor, strange person, and tells them that he wishes to travel to his hometown free of charge in return for giving them the recipe for warding off the punishment. As the boat is making way, Abu Zayd indicates that he is compelled to teach them a powerful prayer of refuge that was transmitted by the prophets. Abu Zayd likens this prayer of refuge to a shield that will protect the hearts from the fear of the roaring waves of the sea. He tells

129 Hariri, p 224
130 Hariri, p 225
131 Hariri, p 226
132 Hariri, p 230
133 Holy Qur'an, Chapter Yusuf 31.
134 Hariri, p 265

them that the prophet Noah and the people on the ark were saved from the flood through this very same prayer.[135]

When Ḥārith realizes that this man on the boat is Abu Zayd, he is so pleased at having found him once more, and compares the happiness he feels at this and the calmness he feels when talking to him to the breath of a man freed from drowning.[136]

The travelers are forced to take refuge in a nearby island due to a southwesterly wind. The two friends, suffering from hunger and thirst, search for a place they can take refuge in. They eventually come to a high but closed mansion which has many slaves in the garden. One of the slaves tells them that the wife of the chief of this tribe has been unable to give birth despite being in the pangs of labor and asks for help.[137]

When the slave tells the chief that Abu Zayd is a life-saving doctor, and a friend who can heal, hopes rise in the mansion. Abu Zayd prostrates and begins to pray and then writes a poem addressing the baby in its mother's womb.

Through the power of Allah and the effect from the ocean foam from the written charm, the child is born. The chief and the people in the mansion are beside themselves with happiness. Everyone begins to kiss Abu Zayd's hand and touch his robes. For an instant Ḥārith thinks he is Uways al Qarānī or Dubays Asadī.[138]

In all of these stories it is possible to read between the lines to find many clues about the geography, demographic structure, culture and traditions, language and literature and legal and social structure of the Islamic world.

135 Hariri, pp 299-300
136 Hariri, pp 301-302
137 Hariri, p 303
138 Hariri, p 304-305

Conclusion

Through the use of an imaginary hero such as Abu Zayd, al-Ḥarīrī draws attention to certain problems of character such as miserliness, and to societal problems such as blackmail and deceit. In order to more effectively express this social dissolution and backwardness and to influence the powers that be, he frequently uses the art of literature, giving special importance to *tashbih* and one of its types, the closed metaphor in particular. What makes his stories unique, and probably one of their most important features, is his skillful use of the closed metaphor.

As can be understood from al-Ḥarīrī's stories, there were gatherings of literature and poetry like we have today in the Islamic world in the 11th century, places where people who were interested in poetry and literature could come together and speak deeply and at length on the fine points of language. In almost every story Abu Zayd appears deceiving people through the magic of words with his skill and talent at poetry and literature, thereby using these qualities as a means to obtain property and wealth. On the other hand the message that Abu Zayd is trying to send out in these stories is that it is unethical and wrong to use such qualities to deceive and exploit people.

In these stories the view that there is a relationship between totalitarian regimes and the methods used to express such social and ethical problems is defended. This is why al-Ḥarīrī chose to use an indirect and allusive method by conjuring up imaginary heroes rather than directly relating the ethical and social problems he witnessed.

According to the understanding of the social state of that time, needy people were able to benefit from the social funds that were under the management of the judge or governor. Through the character of Abu Zayd, al-Ḥarīrī was trying to say that these so-called funds were not being managed well.

Also, according to the understanding of the "state of law" of that time, we see that crimes committed against real or corporate persons were judged in different courts. Infringements against others' rights were dealt with in civil courts while crimes were dealt with in criminal courts. In this legal structure, it was the judges (*qādīs*) who looked after the civil cases whilst the governor looked after criminal cases.

From the perspective of the teacher-student relationship, the *Halabiyya maqāma* shows us the importance and educative value of rewards and awards in education. Experimental educational psychology has only recently found evidence for the positive effect of rewards in education and learning in the 20th century and the fact that al-Ḥarīrī openly expressed

this in the 11th century has been interpreted as being a privilege of the Islamic civilization.

Bibliography

Abi 'Abbas Ahmad ibn Abdilmu'min al-Qaysi ash Sharisi, Sharhu Maqamati al-Hariri al-Basri, Tahqiq:

Muhammad 'Abdulmun'im al-Hafaji Maktabatu's-Seqafiye, Beirut.

Abi Muhammad al Qasim ibn 'Ali ibn Muhammad Ibn 'Uthman al-Hariri al-Basri, *Kitabu al-Maqamati al-Edebiyye,* Dar-u as Sa'adeti al Qostantiniyya 1288.

Abu al 'Abbas ibn Abdullah ibn Mu'tazz, *al-Badi,* Tahqiq: Muhammad 'Abdulmun'im al-Hafaji, Daru al Jayl, Beirut 1990.

Abu al Faraj Quddama ibn Ja'far, *Naqdu al Shi'ir,* Tahqiq: Kemal Mustafa, Maktabat al Hanji, Cairo, 1978.

Abu Ya'qub Yusuf ibn Bakr Muhammad ibn 'Ali as Sakkaki, *Kitabu Miftahi al-'Ulum al 'Ulum,* Fi'l-Matba'ti'l-Edebiyye, Egypt ty.

Al-Mu'jamu al-Wasit, Committee, Dar ad-Da'wa, Istanbul 1986.

Bayram, Selahattin, "A look at the Maqamat of Hariri from a socio-economical perspective", Ekev Akademic Journal, p. 139, Year 14, Issue 42, Winter 2010.

Bilge, Mustafa L., "Ahvaz" Article, *DİA, İ.A.,* C. 2, Istanbul 1989.

Cengiz, "Damascus" Article, *DİA, İ.A.,* C. 38, Istanbul 2010.

Clement, Huart, *Arabic and Islamic Literature,* (Trans. Cemal Sezgin), Tisa, Ankara ty.

Durmus, Ismail, "*Tashibh*" Article, *DİB Encyclopedia of Islam,* C. XXXX, Istanbul 2011.

Hariri Die Verwandlungen Des Abu Seid Von Serug, (Trans. Friedrich Rückert), Reclam, Stuttgart 1966.

Gulle, Sıtkı, *al-Hariri Studies on his Life, Arabic language and literature* (Unpublished doctoral thesis, Istanbul University Institute for Social Studies), Istanbul 1995.

Günel, Fuat, "Ma'bad ibn Wahb" Article, *DİA, İ.A.*, C. 27, Istanbul 2003.

Jārullah abī al-Qāsim Mahmūd ibn ʿUmar az-Zamakhsharī *Asās al-Balāgha* Dar aṣ-Ṣadr, Beirut 1979.

Maqamatu al-Hariri, Dar Sadir, Beirut, ty.

Maqamat,(Trans. Sabri Sevsevil), M.E.G.S.B, Eastern Islam Classics, Istanbul 1986.

Katia Zakharia, *Abû Zayd al-Sarûgî, İmposteur et Mystique, Relire Les Maqâmâtd'al—Harîrî,* Damas 2000.

Kurtuluş, Rıza, "Tus" Article, *DİA, İ.A.,* C. 41, Istanbul 2012.

Özgüdenli, Osman Gazi, "Rey" Article, *DİA, İ.A.,* C. 35, Istanbul 2008.

Tahir-ul Mawlawi, *Dictionary of Literature,* Enderun Bookstore, (Prepared by Kemal Edib

Kürkçüoğlu), Istanbul 1973.

Yusuf Biqa'i, *al-Maqamat, Sharh Maqamati al-Hariri, Sharh wa Tahqiq,*Dar'u al-Kitabi al-Lubnani, Beirut.

Tuccar, Zulfikar, "Buhturi" Maddesi, *DİA, İ.A.,* C. 6, Istanbul 1992.

Özgüdenli, Osman Gazi, "Meraga" Maddesi, *DİA, İ.A.,* C. 29, İstanbul 2004.

Sulun, Murat, "Shi'ra"Article, *DIA, I.A.,* C. 39, Istanbul 2010.

Yanık, H. Nevzat, *Description in Arabic poetry (Jahiliyya—Abbasids),* Phenomenon Publ. Erzurum 2010.