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Mu"arada

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~~annotated with an excursus on the chronology of litna and bid'a, by G. H. A. Juynboll in JSAT, v (1984) esp. 293-302; al-Hakim al-Naysaburi, Ma'rifat Sulim al-hadith, ed. Mu'azzam Husayn, Cairo-Hyderabad 1937, 34-5; al-Khafid al-Baghdadi, al-Kifaya fi 'ilm al-riwaya, Hyderabad 1357, 291; Ibn al-Salah, Mukaddima, ed. 'A'isha 'Abd al-Rahman, Cairo 1974, 152 ff.; Nawawi, Takrib, tr. W. Marçais, in JA, 9th series, xvi (1900), 522 ff.; Suyuti, Tadrib al-rawai fi sharh takrib al-Nawawi, ed. 'A. 'Abd al-Latif, i, 214-7. (G.H.A. JUYNBOLL)~~

MU'ANNATH [see MUDHAKKAR].

MU'ARADA (A.) "opposition". This term indicates in Arabic literature imitation or emulation; the poet composes his work in the same rhyme and metre, and in doing so, often tries to surpass the original. The imitating of someone's work was also used sometimes as a deliberate act of homage. The concept of *naḳā'id* ("polemic or contest or repartee poems" by, among others, Djarir and al-Farazdaq [q.v.]), however, is not regarded as an emulation or imitation, although poems which are based on this idea are often composed in the same rhyme and metre. In his book concerning the history of *naḳā'id* in Arabic literature, Ahmad al-Shayib (6 ff.) attempts to delineate the various, related concepts of *mu'arada*, *naḳida* [q.v.], *mufakkhara* [q.v.] and *munajfara*. A synonymous term is perhaps *muhādhdhā* (see al-Hātimī, *Hilyat al-muḥādhdhā*, Baghdād 1979, ii, 28 ff.). The concept of *mu'arada* was in use as early as the period of the *Djāhiliyya*, when the two poets Imru' al-Qays and Tarafa b. al-'Abd [q.v.] competed with each other in their description of a horse (two poems in the rhyme b). One Umm Djudad acted as their arbiter (*Aghānī*¹, vii, 128, and ³, viii, 194).

A separate place is occupied by the *mu'arada* of the Kur'an. It is likely that the imitating of the Kur'an in this manner was regarded by most Arabs as a blasphemy. One such imitation of the Kur'an, by al-Mutanabbī [q.v.], relates to his supposed pretensions to being a prophet. The seventeen-year old poet composed, in the year 332/943, a large number of *ibār* ("admonitions"), which imitated Qur'anic verses from the Meccan period. One verse appears to have been preserved (F. Gabrieli, *Studi su al-Mutanabbi*, Rome 1972, 5-6; R. Blachère, *Un poète arabe du IV^{ème} siècle. Abou t-Tayyib al-Motanabbi*, Paris 1935, 67; al-Badī, *al-Shubh al-munabbī 'an ḥayḥiyyat al-Mutanabbi*, Cairo 1963, 55 ff.). Another poet, al-Ma'arrī [q.v.], is rebuked for imitating the Kur'an. His *Kitāb al-Fuṣūl wa l-ghāyāt*, which relates cryptic verses and allegories, caused his contemporaries to accuse the poet of attempting to criticise the Kur'an. (Moustapha Saleh, in *Bêt. Or.*, xxii [1969], 142, 146; P. Smoor, *Kings and Bedouins in the palace of Aleppo*, Manchester 1985, 215-16). On the other hand, many poets are said to have imitated another work by al-Ma'arrī, called the *Mulka al-sabil*, and written in rhymed prose. In this context, we may point to the *Aḥkam ṣan'at al-kalām* by Ibn al-Ghafūr al-Kalā'ī (see Saleh, *op. cit.*, 150-1; Ihsān 'Abbās, *Ta'rikh al-Naḳd al-adabī 'ind al-'Arab*, Beirut 1978², 509 ff.). This author realised that he could not surpass his example.

In the field of literary theory, 'Abd al-Kāhir al-Djurdjānī [q.v. in Suppl.] in his *Dalā'il al-i'djāz* is generally regarded as the first to have developed original ideas about the *mu'arada*. Von Grünebaum (*Kritik und Dichtkunst*, 112, see also 120) says that Djurdjānī interprets the concept of *mu'arada* as a stylistic imitation of a certain passage with the purpose of surpassing the predecessor. According to Djurdjānī, the explanation which says that *mu'arada*

intends the substitution of every word by a synonym is to be rejected. At present, however, the originality of Djurdjānī's remarks is given a more limited value, since his thoughts are to be placed within the context of his time (see Lidia Bettini, *Lingua e retorica nel V secolo*, in *Quaderni di Studi Arabi*, vi [1988] (*Atti del XIII Congresso dell 'U.E.A.I.*)).

E. Wagner (*Abū Nuwās*, Wiesbaden 1965, 246 and 333) gives examples of *mu'arada* by the 'Abbāsīd poet Abū Nuwās [q.v.] and of those taken from him.

The concept of *mu'arada* is also frequently found in Andalusian poetry, e.g. in the work of Ibn Khafādjā [q.v.]; apart from quotations of complete hemistichs (*mudammanāt*), especially from the Eastern poets, he also uses real *mu'aradāt* in which he imitates Andalusian poets such as Ibn Šāra (*Diwān*, ed. Ghāzī, 366, no. 306). The Hebrew Andalusian poets also imitated Eastern Arabic poetry. In this respect we can draw attention to the "fever poem" of Moses ben Ezra, which is composed in the same rhyme and metre as the "fever poem" by al-Mutanabbī (see D. Šemaḥ, in *Tarbiš*, xxviii [1959], 397 ff.). There are also Hebrew imitations of Arabic *muwashshahāt* [q.v.].

In his book *Das Muwašṣaḥ* (Weimar 1897, 227-8), M. Hartmann showed that in the 7th/13th century especially, the *mu'arada* was a popular form of art among the Arabic *muwashshah* poets.

Bibliography: Bākīllānī, *I'djāz al-Kur'an*, Cairo 1349, 130, ed. Ahmad Šakr, Cairo 1977⁴, 159 [243]; 'Abd al-Kāhir al-Djurdjānī, *Dalā'il al-i'djāz*, Cairo 1331, 199-200, Cairo 1977, 269, and 12-44; G.E. von Grünebaum, *Kritik und Dichtkunst*, Wiesbaden 1955, 112-20; idem, in *JNES*, iii (1944), 242; idem, *A tenth century document of Arabic literary theory and criticism*, Chicago 1950, 59; K. Abu Deeb, *Al-Jurjānī's theory of poetic imagery*, Warminster 1979, 275; Ahmad al-Shayib, *Ta'rikh al-Naḳā'id fi l-šhi'r al-'Arabī*, Cairo 1954, 6-8; S.M. Stern, *Hispano-Arabic strophic poetry*, ed. L.P. Harvey, Oxford 1974, 45-9 *et passim.*; Ibn Khafādjā, *Diwān*, ed. Ghāzī, Alexandria 1960, 402; G. Schoeler, *Ibn Quzmān's Metrik*, in *BO*, xl (1983), 311-32; M. Guidi, *La lotta tra l'Islam e il Manicheismo, un libro di Ibn al-Muqaffa' contro il Corano confutato da al-Qāsim ibn Ibrāhīm*, Rome 1927; J. van Ess, *Some fragments of the mu'aradāt al-Qur'an attributed to Ibn al-Muqaffa'*, in *Studia Arabica et Islamica. Festschrift für Ihsān 'Abbās on his sixtieth birthday*, ed. Wādād al-Qādī, Beirut 1981, 151-63; L. Bettini, *Studi sulla teoria letteraria araba*, Florence 1981, 14 n. 31; U. Haxen, *The Mu'arada concept and its musico-rhythmical implications, in Al-Andalus*, xliii (1978), 113-24. (A. SCHIPPERS)

MU'ARADA (A.) "collation" [see MU'ĀBĀLA].

~~MU'ARRAB (A.) denotes an arabicised loan or foreign word. During their intensive study of the Arabic language, the Arab philologists did not fail to notice that numerous lexemes in Arabic are of foreign origin. They were called mu'arrab (from 'arraba "to arabicise"; 'araba, with the same meaning, occurs also), and often also takhīl "intruded, penetrated". A difference between the two terms cannot be determined. In its literal meaning, mu'arrab comprises only the loan words which were integrated into the Arabic of pre- and early Islamic times (kalām al-'arab al-fuṣḥā²), while those of the post-classical period are called muwallad. However, the term muwallad does not only refer to loan words, but to all kinds of linguistic neologisms which came up in post-classical Arabic. The difference between mu'arrab and muwallad is not taken into consideration by all philologists, and so mu'arrab often is the general term for "loan word, foreign word". Al-Suyūṭī, in his Muḥsir, consistently~~