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3687. Faisal, 'Abd-al-'Aziz Ibn-Muhammad al-. Min ġarīb al-alfāz al-musta'mal fī qalib Gazirat al-'Arab / ta'līf 'Abd-al-'Aziz Muḥammad al-Faisal. - Tab'a 1. - Ar-Riyād : Ma-tābi' al-Farazdaq, 1987 = 1407 h. - 436 S.

Inhalt: Wörterbuch der in Arabien bis in jüngere Zeit gebräuchlichen hocharabischen Wörter, die in der heutigen Sprache seltener verwendet werden, mit Belegen aus der klassisch-arabischen Literatur. - In arab. Schrift, arab.

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TAMIMĪ (Muḥammad ibn Yūsuf

التميمي (محمد بن يوسف

ibn 'Abd Allah al-).

• ابن عبد الله)

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ابن عبد اللہ التميمي ... تحقيق محمد عبد الجواد ... مراجعة ابراهيم

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Mohammad ibn 'Abdu-llah ibn Yusuf il Tamimi... Re-edited by Mohammad

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SONRA GELIŞEN BOKTUMLAN

Publications of the
Institute for the History of
Arabic-Islamic Science

Edited by
Fuat Sezgin

ISLAMIC
PHILOSOPHY

Volume 115

The Teachings
of the
Mu'tazila

Texts and Studies
Selected and reprinted

I

2000

Institute for the History of Arabic-Islamic Science
at the Johann Wolfgang Goethe University
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ISLAMIC PHILOSOPHY

Volume
115

THE TEACHINGS
OF THE
MU'TAZILA

TEXTS AND STUDIES

I

Selected and reprinted
by
Fuat Sezgin

in collaboration with
Mazen Amawi, Carl Ehrig-Eggert,
Eckhard Neubauer

Türkiye Diyanet Vakfı İslâm Araştırmaları Merkezi Kütüphanesi	
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2000

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DI UNA STRANA OPINIONE ATTRIBUITA AD AL-ĠĀHİZ

INTORNO AL CORANO

C. A. Nallino

In aš-Sahrastānī (m. 548 eg. = 1153-54 Cr.), ed. Cureton, London 1842-46, p. 53 lin. 5-7, si legge a proposito d'al-Ġāhiz (m. 255 eg., 869 Cr.): وحكى ابن الروندي عنه ان القران جسد يجوز ان يقلب¹ مرة رجلا ومرة حيوانا وهذا مثل ما يصح عن ابي بكر الاصم انه زعم ان القران جسم مخلوق وانكر الاعراض اصلا وانكر صفات البارئ تعالى. « Narra Ibn ar-Rawandī² che « secondo lui (al-Ġāhiz) il Corano è un corpo³, del quale « è ammissibile che talora sia mutato in uomo e talora in « animale. Ciò è come quel che si narra d'Abū Bakr al-

¹ L'ed. Cureton ha تقلب, che già il Fleischer, nelle note alla trad. del Haarbrücker (Halle 1850-51, II, 400), osservava doversi mutare in يقلب oppure يتقلب (come ha al-Iḡī). La corruzione يقلب è assicurata dall'ediz. cairina (1317-21) d'aš-Sahrastānī, pubblicata in marg. ad Ibn Hazm (I, 96).

² Altri scrivono الراوندي. Mori quasi certamente nel 298 eg., 910-911 Cr., secondo le ricerche di M. Th. Houtsma, *Zum Kitāb al-Fihrist* (WZKM, IV, 1890, 223-224 e 229-234). Altre fonti arabe su Ibn ar-Rawandī sono indicate in I. Goldziher, *Die Sabbathinstitution im Islam*, p. xvi (estr. dal: *Gedenkbuch zur Erinnerung an D. Kaufmann*, Breslau 1900), ed in M. Horten, *Die philosophischen Systeme der spekulativen Theologen im Islam*, Bonn 1912, 350-352.

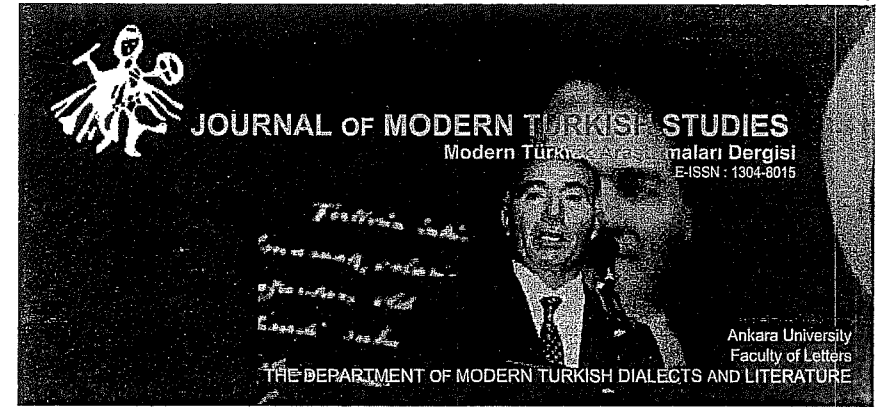
³ Il vocabolo *ġasad*, qui usato, si applica solo al corpo di angeli, ginn, demoni, uomini, animali:

Cairin

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English

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principal towns in the country, Bashin and Shürmīn, which cannot be located.

Muḥammad b. Karām (d. 255/869) converted many people in Ghardjistān to his heretical doctrines (al-Baghdādī, 202), and centres of this heresy remained in the mountains (al-Muḥaddasī 323). The rulers of Ghardjistān acknowledged the suzerainty of the Sāmānids but Maḥmūd of Ghazna had to conquer the territory in 403/1012 after it had previously submitted. The Shār, Abū Naṣr Muḥammad, a man of learning well versed in Arabic, was taken to Ghazna where he died in 406/1015 ('Uṭbī, 146). The kingdom of Ghardjistān was placed under the governor of Marw al-Rūdh, but apparently local princes resumed control of the country for we hear of several Shārs again in the time of the Ghūrīds (Djūzdjānī, 49). The founder of the dynasty of Kh'arizmshāhs, Nush Tegīn, was a Turkish slave from Ghardjistān (Djuwaynī, ii, 1).

The name of Ghardjistān appears in many annals of the Ghūrīd and Mongol periods, while the "kings" of Ghardjistān are mentioned as late as 715/1315 (*Ta'rikh-nāma-i Harāt*, ed. M. Z. Siddiqī, 626). Thereafter the name does not appear in relevant sources.

Bibliography: *Le Strange*, 415; *Hudūd al-'ālam*, 327; J. Marquart, *Ērānsahr*, 79; 'Uṭbī, *Ta'rikh al-Yamīnī*, ed. A. Manīnī, ii, Cairo 1386/1869, 133-46; M. Nazim, *Sultān Maḥmūd of Ghazna*, Cambridge 1931, 60-2; Djūzdjānī, *Ṭabaḳāt-i Nāṣiri*, ed. Raverty, Calcutta 1864, passim; C. E. Bosworth, *The Ghaznavids . . .*, Edinburgh 1963, index. (R. N. FRYE)

✕ **GHARIB**, literally: "strange", "uncommon", a technical term in philology and in the science of tradition. As a term in philology it means: "rare, unfamiliar (and consequently obscure) expressions" (in which sense the terms *wahshī* and *hūshī* are also used), and frequently occurs in the titles of books, mostly such as deal with unfamiliar expressions in the Qur'ān and in the Tradition (books carrying the titles *Gharīb al-Qur'ān* and *Gharīb al-Hadīth* seem to have existed as early as the second century). The term also occurs in works on literary theory (where it may also have the non-technical, laudatory sense of "uncommon", "original"). More or less anecdotal reports purport to show that some Umayyad and early 'Abbāsīd critics rejected the use of unfamiliar language by certain contemporary poets such as Ṭirimmāh, Kumayt, and Ibn Munādhīr, because this unfamiliar language was not part of the native vocabulary of these poets, but resulted from an archaizing tendency. Most classical scholars of literary theory follow the same line with regard to the poet's vocabulary, allowing only expressions that are known in the poet's own time, and likewise condemn the use of the *gharīb* in prose and oratory. Ibn al-Aṭhīr, however, who deals with the subject at great length, holds that unfamiliar expressions may be used in poetry as long as they are not unpleasant to the ear.

For the technical meaning of the term *gharīb* in the science of tradition see HADĪTH.

Bibliography: al-Djāhīz, *Bayān*, Cairo 1948, i, 144, 378-80; Kudāma b. Dja'far, *Naḥd al-Shā'ir*, Leiden 1956, 100-3; al-Āmidī, *Muwāzana*, Istanbul 1287, 120-1, 190-1; al-Marzubānī, *Muwāshshāh*, 191-2, 208-9, 295-6, 310-1, 369-70, 376; Abū Hilāl al-'Askarī, *Ṣinā'atayn*, Cairo 1952, 3, 61; Ibn Rashīk, *'Umda*, Cairo 1325, ii, 205-6; al-Khafādīl, *Sirr al-faṣāḩa*, Cairo 1953, 69-77; Ibn al-Aṭhīr, *al-Djāmi' al-kabīr*, Baghdād 1956,

41-9; idem, *Mathal*, Cairo 1939, i, 155-78; J. Fück, *'Arabiya*, Berlin 1950 (Fr. tr., Paris 1955), index; von Grunebaum, *Kritik und Dichtkunst*, Wiesbaden 1955, index; Amjad Trabulsi, *La critique poétique des Arabes*, Damascus 1956, 167-70.

(S. A. BONEBAKKER)

— **AL-GHARĪD** ('the fresh [voice]') was the nickname given to Abū Zayd (? Yazid) or Abū Marwān 'Abd al-Mālik, a renowned singer of the Umayyad era. He was a half-breed of a Berber slave and a *mawlā* of the famous 'Abalāt sisters of Mecca who were noted for their elegies. It was one of these—Thurayya, of whom 'Umar b. Abī Rabī'a sang in praise—who placed al-Gharīd under the tutelage of the famous singer Ibn Suraydjī [*q.v.*], but the former soon outshone his teacher as an elegiast (*nā'ih*), so much so that the latter abandoned that career for that of an ordinary singer (*mughannī*), although as late as 105/724 he performed as an elegiast at the obsequies of Habāba [*q.v.*] the beloved of Yazīd II. Even as a *mughannī* al-Gharīd challenged Ibn Suraydjī. Having passed into the household of Sukayna bint al-Ḥasan [*q.v.*] greater fame was to come his way, and he sang at the court of al-Walīd I. On one occasion when these two musicians appeared before Sukayna, both were singing to the verses of the Meccan poet 'Abd Allāh al-'Arjdī [*q.v.*]. Sukayna confessed that she could not say which of these two musicians was the better, simply likening them to two exquisite necklaces, one of pearls and the other of rubies. When Nāfi' b. 'Alqama became governor of Mecca he made an edict against wine and music, which compelled Al-Gharīd to seek refuge in the Yaman, where he is said to have died about 98/716-17, although another account shows him at the court of Yazīd II (101/720-105/724). According to the legend, he died at the hands of the *djinn*s at a festive gathering in the bosom of his family. Like others of his profession—Ibrāhīm al-Mawṣīlī and Ziryāb—he is said to have been inspired by the *djinn*s. It was the success of Al-Gharīd in the *ramal* and *hasadī* rhythms which led Ibn Suraydjī to follow in that path. Perhaps it was the tenderness (*gharīd*) in his voice—due to his training as a *nā'ih*—that brought him fame, especially with the womenfolk of Mecca, and pilgrims to the Holy City clamoured for him. He participated in the concerts of Djamīla [*q.v.*] so elaborately described in the *Kitāb al-Aghānī*, and also excelled as a performer on the lute (*'ūd*), tambourine (*duff*) and rhythmic wand (*kaḍīb*). Ishāk al-Mawṣīlī [*q.v.*] placed al-Gharīd as the fourth in eminence among the great musicians of Islam, and even compiled a *Kitāb Akhbār al-Gharīd*, whilst Abū Ayyūb al-Madīnī also wrote a *Kitāb al-Gharīd*, both of which would seem to prove the high esteem in which this singer was held in the early days of Islam.

Bibliography: Djāhīz, *Hayawān*, i, 302, vi, 208; Mas'ūdī, *Murūdjī*, iii, 327; *Aghānī*², ii, 359; Ibn 'Abd Rabbihi, *Al-'Iḥd al-Farīd*, Cairo 1887-8, iii, 187; *Fihrist*, 141, 148; *JA*, Nov.-Dec. 1873, 457; Kosegarten, *Liber Cantilenarum*, Griefswald 1840, 44; H. G. Farmer, *History of Arabian music*, London 1929, 80 (translated into Arabic by Husayn Naṣṣār and 'Abd al-'Azīz, Cairo 1956); Muḥammad Kāmil Hadīdjādī, *al-Mūsīkā al-shar'īyya*, Alexandria 1924, 20; Julian Ribera, *Music in ancient Arabia and Spain*, Stanford University, U.S.A., 1929, 34-8, 40, 44; O. Rescher, *Abriss*, i, 231-3.

(H. G. FARMER)

✕ **GHĀRIM** (*gharīm*, according to the lexicographers, is a synonym): debtor or creditor. By analogy with other legal terms this semantic distinction was

H. Kilig

QUATRIÈME SÉANCE

LA PLACE DU MERVEILLEUX
ET DE L'ÉTRANGE
DANS LA CONSCIENCE DU MONDE
MUSULMAN MÉDIÉVAL

Rapport de M. Maxime RODINSON

(Directeur d'études à l'École pratique
des Hautes Etudes - IV^e section)

L'ÉTRANGE ET LE MERVEILLEUX
DANS L'ISLAM MÉDIÉVAL,
Paris, 1978, s. 167-217.

IRCICA : 7001

- Harikulade
- Garabet
- Garib

07 JUILLET 1996

Les concepts arabes spontanés, adoptés par la civilisation islamique, qui correspondent le plus étroitement aux concepts français de « merveilleux » et d'« étrange » sont ceux qu'expriment les termes '*ajab* et '*gharib*. Il faut évidemment tenir compte du développement polysémique des significations qui s'y attachent. Bornons-nous ici au sens étymologique et originel. Le mot '*ajab* exprime l'émerveillement avec insistance sur l'attention provoquée par l'objet merveilleux, connotation de plaisir et d'admiration, notamment de plaisir sensuel, de désir (seul sens conservé par l'hébreu '*agab* « désirer [sensuellement] », '*agabah* « désir sensuel, passion érotique »). Comp. *ta 'ajjaba* « inspirer de l'amour, tourner la tête de quelqu'un », '*ujb*, '*ijb* « homme qui recherche la société des femmes », etc., et cf. Imru l-qays, *mu 'allaqa*, 11 ; T'arafa, *mu 'allaqa*, 61 par ex. Le '*gharib* est fondamentalement ce qui est étranger, ce qui vient d'ailleurs (même sens de la racine en minéen et en sabéen ; d'où sans doute hébreu '*arabah* « désert »), d'où ce qui est étrange, rare, étonnant, par un développement sémantique fréquent, attesté notamment en grec, en français, en anglais, etc.

La perception d'êtres et de phénomènes comme inhabituels est universelle et s'observe également chez les animaux. C'est un des facteurs qui déterminent l'attention. Elle est à l'origine d'émotions variées suivant

TROISIÈME SÉANCE

LE MERVEILLEUX
DANS LA FAUNE, LA FLORE
ET LES MINÉRAUX

Rapport de M. Tawfiq FAHD

(Professeur à l'Université de Strasbourg)

L'ÉTRANGE ET LE MERVEILLEUX
DANS L'ISLAM MÉDIÉVAL,
Paris, 1978, s. 117-165

IRCICA: 7001

- Garabet

- Garib

- Acaibu'l-Mahlakat

07 JEMMUZ 1996

I. DÉLIMITATION DU SUJET

1. Dans la pensée religieuse de l'Orient médiéval, non seulement musulman mais encore chrétien et juif, tout dans la création est merveilleux, à l'instar de l'acte du Créateur lui-même. Dans tout atome apparaît sa merveilleuse sagesse et son extraordinaire puissance. De ce fait, le merveilleux devient l'ordinaire, le quotidien et partant l'indistinct.

Cependant, il n'en demeure pas moins vrai que le merveilleux a des degrés et que ses manifestations peuvent être classées en échelons dont l'élévation est fonction de leur degré d'éloignement du « merveilleux ordinaire », si l'on peut s'exprimer ainsi.

Bien que l'homme, microcosme, concentre en lui l'essentiel de la sagesse du Créateur, le merveilleux en lui est si habituel qu'il exige une méditation dirigée pour être perceptible aux yeux du commun des gens. Seuls le philosophe, le théologien, le mystique en sont pleinement conscients. Il en est de même des merveilles de l'univers, comme celles de la sphère céleste, des phénomènes atmosphériques, de la configuration de la terre et des mers, de l'immense diversité des êtres vivants, des végétaux et des minéraux. Seules sont perceptibles les manifestations inhabituelles, tels, par exemple, l'apparition des comètes, les météores, les éclipses, les

Argots

Argots and jargons are attested in Western Europe from later mediaeval times onwards. Both terms stem from the French linguistic region. Within the Arab Islamic world, they are known from the time of al-Jāhiz, third/ninth century, onwards, but are best attested in the following century in the shape of the *qaṣīda sāsāniyya* of Abū Dulaf al-Khazrajī (fl. middle decades of the fourth/tenth century), a lengthy poem written for the Būyid *wazīr*, the Ṣāhib Ibn 'Abbād, placed in the mouths of a group of wandering tricksters and beggars, the Banū Sāsān. A good part of the poem can be elucidated by Abū Dulaf's own commentary as preserved by al-Tha'ālibī, who includes the poem in his literary anthology, the *Yatīmat al-dahr*; al-Tha'ālibī, though, may have been selective in his citation of this commentary, and some jargon terms remain obscure.

A considerable amount is known about marginal groups during the succeeding centuries, including information gleaned from the composers of *maqāmāt*, such as Badī' al-Zamān al-Hamadhānī and al-Ḥarīrī; from *adab* works such as those of al-Rāghib al-Isfahānī; from the shadow plays of Ibn Dāniyāl; and others. The individuals and groups depicted in those sources doubtless had their own argots, as did Abū Dulaf's Banū Sāsān, although we have no specific records of these until the eighth/fourteenth century, when the Iraqi poet Ṣaḥī al-Dīn al-Ḥillī produced a *qaṣīda sāsāniyya* of 75 verses, shorter than Abū Dulaf's, but with a greater concentration of freakish jargon. The speaker in the poem claims to have had a connection with the eponymous Shaykh Sāsān, and the jargon of the poem seems to be basically Arabic but with some loan

words from Hebrew, Greek, and Persian, as one would expect in the language of groups ranging from all over the central Islamic lands.

Our knowledge of the argots of the Islamic world is subsequently virtually non-existent until the later nineteenth and early twentieth centuries, when Western scholars began to investigate the language of certain submerged and marginal elements of Middle Eastern society. For indigenous scholars, such an interest was difficult to justify, given the dominant position in Arabic, Persian, and Turkish education and culture, of high literary style and chaste language, with a resultant distaste for the intrinsically colloquial nature of argots, often containing, moreover, many obscene and scatological elements. For North Africa, Marcel Cohen studied jargon elements in the Algerian Judaeo-Arabic of the early twentieth century, and Rached Bencheneb that of the Arab underworld of Algiers in the mid-century. For Egypt and the Syro-Palestinian region, Enno Littmann examined material from Gypsy groups in Egypt and Syria, the Ghajar and the Nawar. He also studied the jargon dialect of the Ḥalabīs of Egypt, known from as far back as J. L. Burckhardt's time, what Littmann called *arabische Rotwälsch*, and revealed several parallels in its vocabulary with the *lughā sāsāniyya* of Abū Dulaf almost a millennium earlier.

The argots of Turkey have attracted quite a lot of attention, from Ahmed Fikrī's *Lughat-i gharīb* (1307/1989–90) onwards. German and Russian scholars collected material from the argots of the Istanbul underworld and lower classes. At the other end of the Turkish world, in what is now the Uzbek Republic, the Soviet scholar A. L. Troitskaya examined a *Kūtāb-i Sāsiyān ba-kamāl*, extant in Tashkent and dating back