

Quranic Borrowings in the Maqams by Al-Zamakhshari and Their Functional Load

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ABSTRACT: *This article examines Qur'ānic motifs and imagery in the works of Abul-Qasim Mahmud al-Zamakhshari, a renowned philologist, writer, and philosopher from medieval Khwarezm. This study aims to analyze the influence of the Qur'ān on al-Zamakhshari's literary works, focusing on the use of Qur'ānic reminiscences and imagery with diverse meanings. Al-Zamakhshari is known as a brilliant Qur'ānic scholar and commentator through his monumental work Al-Kashshaf, in which he not only reviews the Muslim holy book from the aspect of religious teachings but also as a philologist. He was one of the early figures who paid deep attention to the stylistic beauty, lexical richness, rhetoric, and aesthetics of Qur'anic expression. This study uses a qualitative approach with text analysis to reveal the philological and aesthetic contribution of the Qur'an to al-Zamakhshari's literary legacy. The results show that Qur'ānic imagery plays an important role in his literary works, both as a form of respect for the sacred text and as a medium to convey broader meanings. This conclusion confirms that the integration of Qur'ānic elements in literary works reflects al-Zamakhshari's intelligence and deep insight as a philologist and writer.*

Artikel ini mengkaji motif dan citra Al-Qur'an dalam karya-karya Abul-Qasim Mahmud al-Zamakhshari, seorang filolog, penulis, dan filsuf terkenal dari Khwarezm abad pertengahan. Penelitian ini bertujuan untuk menganalisis pengaruh Al-Qur'an terhadap karya sastra al-Zamakhshari, dengan fokus pada penggunaan kenangan Al-Qur'an dan citra dengan makna yang beragam. Al-Zamakhshari dikenal sebagai seorang sarjana dan penafsir Al-Qur'an yang brilian melalui karya monumentalnya, Al-Kashshaf, di mana ia tidak hanya mengulas kitab suci umat Islam dari aspek ajaran agama, tetapi juga sebagai seorang filolog. Dia adalah salah satu tokoh awal yang menaruh perhatian besar pada keindahan gaya bahasa, kekayaan leksikal, retorika, dan estetika ekspresi Al-Qur'an. Penelitian ini menggunakan pendekatan kualitatif dengan analisis teks untuk mengungkap kontribusi filologi dan estetika Al-Qur'an terhadap warisan sastra al-Zamakhshari. Hasil penelitian menunjukkan bahwa citra Al-Qur'an memainkan peran penting dalam karya-karya sastranya, baik sebagai bentuk penghormatan terhadap teks suci maupun sebagai media untuk menyampaikan makna yang lebih luas. Kesimpulan ini menegaskan bahwa integrasi elemen-elemen Al-Qur'an dalam karya sastra mencerminkan kecerdasan dan wawasan al-Zamakhshari yang mendalam sebagai seorang filolog dan sastrawan.

Keywords: *Rhetoric, Semantic load, Stable associations, Intertextuality of connections, Moral commandments*

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I. INTRODUCTION

The Quran, as a central text of Islamic civilization, has profoundly influenced various domains, including literature, philosophy, and the arts (Ichwan et al., 2024). This sacred text, with its eloquent linguistic structures and profound *moral* guidance, serves as both a *spiritual* guide and a literary benchmark. Since its revelation, scholars and litterateurs have drawn inspiration from its motifs, imagery, and rhetorical devices to enrich their creative works. Among the distinguished figures who harnessed the Quran's stylistic and thematic depth is Abul-Qasim Mahmud al-Zamakhshari, a medieval philologist and litterateur celebrated for his linguistic and rhetorical expertise. His maqams stand as a testament to the Quran's enduring legacy in shaping Arabic literary forms.

The maqam genre, characterized by rhymed prose and didactic content, flourished in medieval Arabic literature as a medium to convey *moral*, *spiritual*, and philosophical themes (Garvey, 2020). Al-Zamakhshari's contribution to this genre is particularly noteworthy for its integration of Quranic motifs and images. His work reflects a deep engagement with Quranic texts, both as a source of inspiration and as a framework for exploring human experiences and ethical dilemmas. Through his maqams, he not only immortalized the Quranic spirit but also demonstrated the text's adaptability to diverse literary expressions.

The maqams by al-Zamakhshari are imbued with Quranic intertextuality, wherein direct quotations, allusions, and thematic borrowings are seamlessly woven into their narrative fabric. This intertextuality enhances the maqams' rhetorical impact and *moral* resonance, positioning them as both literary and *spiritual* guides (Mahmud, 2023). For instance, the recurrent themes of divine omnipotence, *moral* accountability, and the transient nature of worldly life echo Quranic teachings, reinforcing their didactic purpose. Such integration not only highlights al-Zamakhshari's mastery of Quranic rhetoric but also underscores the Quran's role as a foundational text for Islamic intellectual traditions.

From a philological perspective, al-Zamakhshari's maqams offer a unique lens through which to study the Quran's linguistic and rhetorical influence. His analytical approach to Quranic texts, as evident in his seminal work *Al-Kashshaf*, extends to his maqams, where he meticulously employs the Quranic lexicon, syntax, and stylistic devices (Aziz, 2023). This philological depth enriches the maqams, allowing readers to engage with the Quran's aesthetic and *moral* dimensions in a literary context. The maqams also serve as a reflection of al-Zamakhshari's multifaceted identity as a theologian, philologist, and litterateur. His ability to harmonize these roles is evident in his approach to integrating Quranic themes into his literary works. By doing so, he not only addresses the *spiritual* and ethical concerns of his audience but also elevates their literary appreciation.

Moreover, the maqams illustrate the dynamic interaction between tradition and creativity in Islamic literary history. Al-Zamakhshari's use of Quranic borrowings reflects a conscious effort to preserve the Quran's *moral* and aesthetic values while innovatively adapting them to the maqam genre (Miftakhul Rahma, 2014). In analyzing al-Zamakhshari's maqams, it becomes apparent that their Quranic borrowings are not

merely ornamental but carry significant functional loads. These elements enhance the maqams' didactic and aesthetic appeal, making them a rich source for studying the Quran's impact on Arabic literature.

This study aims to delve deeper into the Quranic elements in al-Zamakhshari's maqams, examining their stylistic, thematic, and functional dimensions. By situating the maqams within the broader context of Quranic intertextuality and Islamic literary heritage, this research contributes to a nuanced understanding of the symbiotic relationship between the Quran and Arabic literature.

II. METHOD

This research uses a qualitative approach with a text analysis design to understand the influence of Qur'anic aesthetics and philology on Al-Zamakhshari's maqam-maqam. The qualitative approach was chosen because it allows researchers to explore the meaning contained in the text through in-depth interpretation, as stated by (Creswell, 2019) qualitative research aims to understand phenomena in a particular context in an in-depth and comprehensive manner. The object of the study includes Quranic elements such as motifs, imagery, vocabulary, and language style, which are analyzed from Al-Zamakhshari's 50 didactic stations. The study also involves a comparison with Al-Kashshaf's tafsir to trace stylistic similarities and philological influences. The operational definitions used include Quranic intertextuality (the use of direct quotations, allusions, or themes from the Qur'an), rhetorical analysis (syntactic structure and stylistic devices), and didactic function (the role of Quranic elements in conveying *moral* and *spiritual* messages). The research variables include the frequency and context of the use of Qur'anic verses, the degree of alignment of Quranic motifs with maqam themes, and the aesthetic function of these elements.

Data collection techniques were conducted through an in-depth literature study of maqam texts and analysis using hermeneutic, semantic, and rhetorical approaches. As described by (Bogdan & Biklen, 1982), qualitative research focuses on descriptive analysis and interpretation of data to capture deeper meaning. Data analysis focuses on the context in which Quranic elements are used in the maqam and how they reinforce *moral* messages and *spiritual* values. Hypothesis testing emphasizes the role of Quranic elements that are not only aesthetically pleasing but also *morally* and didactically significant. The test is conducted through the identification of Quranic elements that are consistent across maqams and thematic analysis to assess their impact on reinforcing the *moral* message in the narrative of the work.

III. RESULT AND DISCUSSION

The role of the Quran in the development of the science of rhetoric and the interpretation of the Quran in the philological aspect

The Quran accelerated the final formation of a single Arabic literary language, which was used throughout the vast expanse of the *Arab-Muslim* world as the language of literature and science, religious rituals, and clerical documentation. The language of the Quran and its style were considered the highest standard for imitation, an inexhaustible treasury of lexical wealth and rhetoric. Litterateurs and scholars, secretaries of state offices, and diwans directly introduced quotations in the form of Quranic sayings and

phraseological phrases into their works and documents, and speakers inserted ayahs and surahs from the Quran into their speeches. *Khataba*, a genre of oratory, was greatly developed on the basis of the Quran, which became known as *khutba* in the form of a Friday sermon in mosques. The Quran also contributed to the emergence of new genres in Arabic prose. In Arabic *qasida* with its stable form and traditional composition, the Quranic influence had a greater impact on the content level with the advent of religious motivation. In prose, the Quran contributed to the formation of new literary genres such as *rasail* and *adab*.

The genre of *adab* arose as a result of the activities of state offices *diwan* in the territories occupied by the Arabs in connection with the Islamic conquests when there was an urgent need for business correspondence and news exchange in the newly created caliphate. The *Kiwanis* were usually served by *katibs*, highly educated secretaries, often possessed of literary talent. In addition to official letters, the secretaries exchanged "fraternal messages" - "*Rasail ikhwaniya*", in which they shared their views and feelings, and attitudes toward various events and personalities. These messages were filled with quotations from the Quran, with their authors literally competing with each other in the use of Quranic sayings, plots, and images. Over time, the "fraternal messages" were reborn into an independent literary genre, written in the form of messages to an imaginary addressee and saturated with artistic elements. This genre is also used in modern and contemporary literature, for example, in the novel "Message of Love and Tenderness" by Gamal al-Ghitani, the outstanding Egyptian writer. As for the genre of *adab*, it was a mixture of popular science knowledge on history, geography, botany, astronomy, and other sciences, which to some extent had to be mastered by a devout Muslim, and didactic literature interspersed with small works in the form of instructive stories, poetic excerpts, parables. The genre of *adab* corresponded to the requirement of the famous hadith "Seeking knowledge is a duty upon every Muslim and Muslim woman."

The Quran fully contributed to the emergence of Arabic rhetoric science *Ilmul Malaga*, the branches of which studied syntactic constructions, stylistic figures, figurative meanings of words, and other various visual means used to enhance artistic expression and emotional and sensory perception. The eloquence of the Quran, the beauty and expressiveness of its rhetorical turns, and the brightness of its images developed a new artistic taste, serving as a source of inspiration for litterateurs throughout the medieval Muslim world, including Central Asia thinkers, where Arabic was the language of science and literature in the 8th-12th centuries. Philologists of the region, such as Abd al-Qahir al Jurjany (d.1081), Mahmud az-Zamakhshari (1074-1144), Yusuf Sakakki (1160-1228), and Saduddin Taftazoni (1322-1392), were not only well versed in Arabic grammar and linguistics, rhetoric, and versification but also made significant contributions to the development of the theoretical foundations of these sciences.

Mahmud Az-Zamakhshari, a brilliant Arabic scholar, was one of the first to comment on the Quran in his work *Al-Kashshaf*. He approached the interpretation of the holy book not only from the perspective of revealing its religious content but also from a philological aspect, conducting a thorough analysis of the lexical and semantic features and stylistic advantages of the text. Interestingly, even the opponents of Az-Zamakhshari, who accused him of *Mutazilism* (Muslim rationalism), could not help but acknowledge his brilliant religious interpretation and sound philological analysis of the Quranic text. Consequently, *al-Kashshaf* was studied in Muslim universities in the 20th century, including al-Azhar, the oldest university in Egypt.

Az-Zamakhshari is known as a multifaceted scholar who has created dozens of works on various branches of philology. For all these works, he was nicknamed “The Master of Arabs and non-Arabs.” He is also recognized as a religious figure Fakih, an expert in Muslim law, and an Imam who preaches in mosques. Az-Zamakhshari is also known as a literary adib, who left behind a divan of poems and a number of prose works of a didactic nature with artistic elements in the form of short stories, parables, proverbs, and poetic inserts. Among these works, a special place is occupied by Az-Zamakhshari’s Maqams, a collection including 50 didactic stories written in rhymed prose in the genre of maqam, one of the favorite genres in Arabic medieval literature. Unlike his philological scientific works, the literary works of Az-Zamakhshari, including Az-Zamakhshari’s Maqams, are almost not studied from the perspective of analyzing ideological and artistic features, poetics, and rhetoric. In this regard, their study is on the agenda of Arabic literary studies. In Russian Arabic studies, Auezova Z. provides a general description of the maqams by az-Zamakhshari (1993) in a small section of the third chapter of her PhD thesis “Features of the Maqam Genre Development in Arabic Literature of the 11th-13th Centuries” (Ауэзова, 1993). In Uzbekistan, the birthplace of the thinker, researchers have just begun to study and translate his literary heritage into Arabic (Макамь., 2019).

Regarding the study of the Maqams by az-Zamakhshari by Arab scholars, they have written many interpretations of this work and, interestingly, even studies on these interpretations, both medieval and modern (2012, شفيعة). Sabine Schmidtke is known in Western Arabic studies for preparing the religious treatise az-Zamakhshari for publication, providing it with a preface and comments (Jar Allah al-Zamakhshari, 2008).

The impact of Quranic motifs, images, and vocabulary on the maqams by az-Zamakhshari

Before considering the cases of direct borrowing of the Quran images and motifs in the maqams by Az-Zamakhshari, it should be noted that the methods of comparative historical, textual, and hermeneutic analyses were used in the study. It allowed us to conclude that, in general, all 50 maqams were imbued with the spirit of the religious and legal prescriptions of the Quran, which determine the lifestyle of a devout Muslim. The religious and *spiritual* basis of the maqams are the main motifs of the Quran, such as the omnipotence of Allah as the first cause and creator of the Universe, His uniqueness, truth, and leading along the straight path of Islam. *Moral* and ethical norms have been added to them, which carry both Islamic values and values developed by the experience of the entire human civilization. These norms help to comprehend the essence of Az-Zamakhshari's religious, philosophical, *moral*, and ethical searches in the *moral* and ethical education of a devout educated Muslim, especially at a young age.

Not by chance adib chose for his maqams the form of addressing himself at a time when he was still young, just over the age of 30 and entering the age of maturity. He was apparently overcome by various doubts and was at the stage of his personality formation, in which deep faith had to be organically combined with the consciousness of an enlightened person. There is no doubt that Az-Zamakhshari’s maqams are autobiographical in nature and convey the *spiritual* experience of searching for religious and *moral-spiritual* enlightenment. In this search, he relies on the sayings of the Quran, seeking support and help in its prescriptions. Moreover, the appeal to ayats of the Quran, its images, and motifs can be direct and indirect. Let's give an example of an appeal to

an ayat of the Quran using the example of the maqam Restraint from Passion (النهان (الهوى), which begins with the words:

يا أبا القاسم إن الذى خلقك فسواك. ركب فيك عقلك وهواك

Translation: Oh, Abu'l-Qasim! The One who created you and shaped you harmoniously endowed you with reason and passions (Umar, 1982).

The sentence “The One who created you and shaped you harmoniously” (Khodjaeva, 2000) is taken from Ayat 7, the surah.

يَتَأْتِيهَا الْإِنْسَانُ مَا غَرَّكَ بِرَبِّكَ الْكَرِيمِ ﴿٦﴾
الَّذِى خَلَقَكَ فَسَوَّاكَ فَعَدَلَكَ ﴿٧﴾
فِي أَيِّ صُورَةٍ مَّا شَاءَ رَكَّبَكَ ﴿٨﴾

O man! What has made you careless concerning your Lord, the Most Generous? Who created you, fashioned you perfectly, and gave you due proportion; In whatever form He willed, He put you together.

Splitting (الإنفطار) فسواك فعدلك الذى خلقك (الإنفطار), that is, the beginning of ayat is completely borrowed in the maqam. But if the Quran further condemns the pride of a person who disobeyed his Creator, then az-Zamakhshari added to the verse the phrase that the Creator endowed man with “reason” on the one hand and “passions” for everything mundane on the other, and they can lead a person in different ways, while reason and passions are antitheses and they come into opposition. There is a strong call “to the Union with the mind, because

إن جانب العقل أبيض كظرة الفلق وجهة الهوى سوداء كجدة الغسق

Translation: “The side of reason is bright as the edge of dawn, and the side of passions is dark as a black ribbon at dusk” (Umar, 1982). The name of the maqam is inspired by *Pulling out*, ayat 40, (النارعات):

فَأَمَّا مَنْ طَغَى ﴿٣٧﴾
وَأَثَرَ الْحَيَاةِ الدُّنْيَا ﴿٣٨﴾
فَإِنَّ الْجَحِيمَ هِيَ الْمَأْوَىٰ ﴿٣٩﴾
وَأَمَّا مَنْ خَافَ مَقَامَ رَبِّهِ وَنَهَى النَّفْسَ عَنِ الْهَوَىٰ ﴿٤٠﴾
فَإِنَّ الْجَنَّةَ هِيَ الْمَأْوَىٰ ﴿٤١﴾

Then, for him who Taghâ (transgressed all bounds, in disbelief, oppression and evil deeds of disobedience to Allâh). And preferred the life of this world (by following his

evil desires and lusts), Verily, his abode will be Hell-fire; But as for him who feared standing before his Lord, and restrained himself from impure evil desires, and lusts. Verily, Paradise will be his abode.

“However, the one who is mindful of facing their Lord and curbs their soul from succumbing to wicked temptations,” (Sher’Ali., 2021).

Az-Zamakhshari writes in the maqam *Handing Oneself Over to Allah*

وما الدهر إلا امس و يوم و غد : (التسليم)

Translation: The epoch is nothing but yesterday, today, and tomorrow (Umar, 1982).

In this sentence, the words “yesterday, today, tomorrow” do not denote a specific time stage, but carry the meaning of the past, present, and future,

إِنَّمَا مِثْلُ الْحَيَوةِ الدُّنْيَا كَمَا أَنْزَلْنَاهُ مِنَ السَّمَاءِ فَاخْتَلَطَ بِهِ نَبَاتُ الْأَرْضِ مِمَّا يَأْكُلُ
النَّاسُ وَالْأَنْعَامُ حَتَّى إِذَا أَخَذَتِ الْأَرْضُ زُخْرُفَهَا وَازَّيَّنَتْ وَظَنَّ أَهْلُهَا أَنَّهُمْ
قَادِرُونَ عَلَيْهَا أَتَاهَا أَمْرُنَا لَيْلًا أَوْ نَهَارًا فَجَعَلْنَاهَا حَصِيدًا كَأَن لَّمْ تَغْنَ
بِالْأَمْسِ كَذَلِكَ نُفَصِّلُ الْآيَاتِ لِقَوْمٍ يَتَفَكَّرُونَ ﴿٢٤﴾

that they have all the powers of disposal over it, Our Command reaches it by night or by day and We make it like a clean-mown harvest as if it had not flourished yesterday! Thus do We explain the Ayât (proofs, evidences, verses, lessons, signs, revelations, laws, etc.) in detail for the people who reflect.

As is often found in the text of the Quran, as, for example, in the surah *Yunus*, ayat 24, which says: “When the earth reaches its full splendor and the people who own it believe they have control over it, Our decree arrives by night or day, turning it into a barren field as if nothing had ever existed there the day before.” (Sher’Ali., 2021). Here, the word “yesterday” has a broader semantic connotation than the supposed yesterday.

In the maqam *Submission* (الطاعة), the uncommon word “*Mumarad*” is used simultaneously in the meaning of “sky-high” and “smooth” in relation to the palace, just as it is used in the Quran. Az-Zamakhshari talks about magnificent palaces standing in ruins:

وعليك آثار من قبلك ممن تعز بالبروج المشيدة واعتصم بالصروح الممردة

Translation: “In front of you are the traces of those who before you were proud of their erected towers and lived in sky-high palaces with smooth floors” (Umar, 1982). In the surah *Ants* (النمل), ayat 44,

قِيلَ لَهَا ادْخُلِي الصَّرْحَ فَلَمَّا رَأَتْهُ حَسِبَتْهُ لُجَّةً وَكَشَفَتْ عَنْ سَاقِهَا قَالَتْ إِنَّهُ صَرْحٌ مُّمَرَّدٌ مِنْ
قَوَارِيرَ قَالَتْ رَبِّ إِنِّي ظَلَمْتُ نَفْسِي وَأَسْلَمْتُ مَعَ سُلَيْمَانَ لِلَّهِ رَبِّ الْعَالَمِينَ ﴿٤٤﴾

It was said to her: "Enter As-Sarh" (a glass surface with water underneath it) or a palace], but when she saw it, she thought it was a pool, and she (tucked up her clothes) uncovering her legs, Sulaimân (Solomon) said: "Verily, it is Sarh (a glass surface with water underneath it) or a palace] paved smooth with slab of glass." She said: "My Lord! Verily, I have wronged myself, and I submit (in Islâm, together with Sulaimân (Solomon), to Allâh, the Lord of the 'Alamîn (mankind, jinns, and all that exists))."

A sky-high palace with a smooth glass floor is mentioned in the same way, with which King Suleiman wanted to impress the Queen of Sheba from Yemen (Khodjaeva, 2000).

The motif of the Quran in the surah *Hajj*, ayat 36, about the need to be abstinent and be content with little is in all respects present in the maqam *Abstinence* (الناعاة) in the rhetorical exclamation:

يا ابا القاسم اقنع من القناعة لا من القنوع !

Translation: "Oh, Abu'l-Qasim! Be content with little, but not with charity!" (Umar, 1982).

وَالْبُدْنَ جَعَلْنَاهَا لَكُمْ مِنْ شَعَائِرِ اللَّهِ لَكُمْ فِيهَا خَيْرٌ فَاذْكُرُوا اسْمَ اللَّهِ عَلَيْهَا صَوَافٍ فَإِذَا وَجَبَتْ جُنُوبَهَا فَكُلُوا مِنْهَا وَأَطْعِمُوا الْقَانِعَ وَالْمُعْتَرَّ كَذَلِكَ سَخَّرْنَاهَا لَكُمْ لَعَلَّكُمْ تَشْكُرُونَ ﴿٣٦﴾

And the Budn (cows, oxen, or camels driven to be offered as sacrifices by the pilgrims at the sanctuary of Makkah). We have made for you as among the Symbols of Allâh, therein you have much good. So mention the Name of Allâh over them when they are drawn up in lines (for sacrifice). Then, when they are down on their sides (after slaughter), eat thereof, and feed the beggar who does not ask (men), and the beggar who asks (men). Thus have We made them subject to you that you may be grateful.

In the same maqam, a vivid Quranic image of Qaroun is used, to which the surah *Narration*, (*Al Qasas*) 76-82 ayats, are dedicated. The Quranic story begins with the words: Verily, Qaroun was of the people of Moses, but he behaved arrogantly towards them. And We had given him of treasures so much that his hoardings would have weighed down a party of strong men. When his people said to him, "Exult not, surely Allah loves not those who exult" (Sher'Ali., 2021).

﴿٧٦﴾ إِنَّ قَارُونَ كَانَ مِنْ قَوْمِ مُوسَىٰ فَبَغَىٰ عَلَيْهِمْ ۖ وَأَوَيْنَاهُ مِنَ الْكُنُوزِ مَا إِنَّ مَفَاتِحَهُ لَتَنُوءُ بِالْعُصْبَةِ أُولَى الْقُوَّةِ إِذْ قَالَ لَهُ قَوْمُهُ لَا تَفْرَحْ ۖ إِنَّ اللَّهَ لَا يُحِبُّ الْفَرِحِينَ ﴿٧٦﴾

Verily, Qârûn (Korah) was of Mûsa's (Moses) people, but he behaved arrogantly towards them. And We gave him of the treasures, that of which the keys would have been a burden to a body of strong men. When his people said to him: "Do not be glad (with ungratefulness to Allâh's Favours). Verily! Allâh likes not those who are glad (with ungratefulness to Allâh's Favours).

That is, the treasures of Qaroun were so huge that it was difficult for people to carry the keys to their doors. But Qaroun did not heed the admonitions of the people and became so proud that Allah punished him the earth swallowed him up with all his riches. Az-Zamakhshari uses this image of Qaroun in his maqam in order to contrast him with the image of his antipode a modest, abstemious person who is not only content with little but also helps others. This is how he describes the antipode of Qaroun:

اخف الناس شغلا ومؤونة، واغناهم عن ارفاد ومعونة. لا يهمله مكيل ، ولا موزون. مفاتحه لا تنوء بالعصبة اولى القوة. على أنه اوفر من قارون سعة وثروة. من قنع بالزرايسير ايسر. ومن حرص على الجم الغفير أعسر.

“He facilitates the work of people and their lot, adds to their share, and helps them. Weight and size do not matter to him. He is not interested in collecting treasures or filling vaults. His keys don’t burden people. But he is richer and more generous (in soul) than Qaroun. Those who are content with little gain, those who crave accumulation lose”. Further, az-Zamakhshari notes that people like Qaroun “no matter how much they have accumulated, everything seems to them to be not enough. No matter how much such a person eats, he always wants more treats, no matter what beautiful clothes he puts on, he is still looking for a better one. They lay him gently, but he says: “It was tough, I couldn’t sleep” (Umar, 1982).

In the maqam *Guardianship* (الولاية) az-Zamakhshari mentions the name of a real person Khatib ibn Abu Bata’a, a companion of the Prophet Muhammad, whose story is reflected in the surah *The Probationer* (المتحنة), ayat 1. Khatib wrote a letter about the upcoming attack and sent it through a woman to Mecca before Muslims commanded by Muhammad captured this pagan city in 630, January 11. But Muhammad anticipated this and sent people after her led by son-in-law Ali. The letter was intercepted and given to Muhammad. When the Prophet asked Khatib what made him write such a letter, he replied that he wanted to warn his family about the danger. The future Caliph Omar, standing next to him, got very angry and, accusing him of betrayal, wanted to execute him. But Muhammad stopped him, reminding him that Khatib was a participant in the battle of Badr when the Muslims won, so he should be forgiven since Allah forgives him in such circumstances. In the surah *Mumtakhana*, ayat 1,

يٰۤاَيُّهَا الَّذِيْنَ ءَامَنُوْا لَا تَتَّخِذُوْا عَدُوِّيْ وَعَدُوِّكُمْ اَوْلِيَاۗءَ تُلْقُوْنَ اِلَيْهِمْ بِالْمَوَدَّةِ وَقَدْ كَفَرُوْا بِمَا جَآءَكُمْ مِنَ الْحَقِّ يُخْرِجُوْنَ الرَّسُوْلَ وَاِيَّاكُمْ اَنْ تُوْمِنُوْا بِاللّٰهِ رَبِّكُمْ اِنْ كُنْتُمْ حَرَجْتُمْ جِهَدًا فِيْ سَبِيْلِیْ وَاَبِيْغَاۗءَ مَرْضٰیۤنِۦ تَسِرُوْنَ اِلَيْهِمْ بِالْمَوَدَّةِ وَاَنَا اَعْلَمُ بِمَا اَخْفَيْتُمْ وَمَا اَعْلَنْتُمْ وَمَنْ يَّفْعَلْهُ مِنْكُمْ فَقَدْ ضَلَّ سَوَاۗءَ السَّبِيْلِ ﴿١﴾

O you who believe! Take not My enemies and your enemies (i.e. disbelievers and polytheists, etc.) as friends, showing affection towards them, while they have disbelieved in what has come to you of the truth (i.e. Islâmic Monotheism, this Qur’ân, and Muhammad SAW), and have driven out the Messenger (Muhammad SAW) and yourselves (from your homeland) because you believe in Allâh your Lord! If you have come forth to strive in My Cause and to seek My Good Pleasure, (then take not these disbelievers and polytheists, etc., as your friends). You show friendship to them in secret, while I am all aware of what you conceal and what you reveal. And whosoever of you

(Muslims) does that, then indeed he has gone (far) astray, (away) from the Straight Path.

It is said: O you who have believed! Take not My enemies and your enemies for your friend, offering them love while they disbelieved in the truth which came to you, and drive out the Messenger and yourselves from your homes because you believe in Allah, your Lord (Sher'Ali., 2021).

Az-Zamakhshari prefaces this story with a verse in which the Quranic notes are clearly heard:

تود غدوى ثم تزعم أنني صديقك ليس النوك عنك بعازب

Do not take My enemies and your enemies for your friend and you think that I am your friend, well, no, stupidity has not (gone) far from you!"

Further, az-Zamakhshari admonishes that true friendship is based on loyalty and sincerity, and on faithfulness to Allah and his Prophet for a devout Muslim, and recalls the case of *Khatib*, a companion of Muhammad: "And remember how Allah punished Khatib when he almost got into a big disaster" (Umar, 1982). The reader, of course, must have an idea about the companions of the Prophet Muhammad in order to understand who they are talking about. Including the names of famous people, localities, or famous real events in the text to enhance the power of impact in Arabic poetics is called the poetic figure "time", often used in classical Arabic literature.

Al-Zamakhshari in his maqams also skillfully creates a picture of the resurrection of the dead, based on the Quranic image of the Qiyamat, the Day of Judgment, depicted, for example, in the surah *Ants*, (*Anaml*) ayat 88:

وَتَرَى الْجِبَالَ تَحْسَبُهَا جَمَدًا وَهِيَ تَمْرٌ مَرَّ السَّحَابِ صُنِعَ اللَّهُ الَّذِي أَنْقَنَ كُلَّ شَيْءٍ إِنَّهُ خَبِيرٌ
بِمَا تَفْعَلُونَ

And you will see the mountains and think them solid, but they shall pass away as the passing away of the clouds. The Work of Allâh, Who perfected all things, verily! He is Well-Acquainted with what you do.

"And on the day when the trumpet will be blown, whoever is in the heavens and whoever is in the earth will be struck with terror, save him whom Allah pleases. And all shall come unto Him, humbled" (Sher'Ali., 2021). Az-Zamakhshari has a similar picture of the resurrection of the dead in the maqam *Piety* (الصلاح), somewhat supplemented by gloomy details: "And when your flesh crumbles and your bones are dismembered, the trumpet will be blown and you will be terrified" (Umar, 1982). And then the eschatological picture of the last Day of Judgment follows, inspired by ayats 33-37 of the surah *Frowned* (عبس),

يَوْمَ يَقْرَأُ الْمَرْءُ مِنْ أَخِيهِ ٣٤
 وَأُمِّهِ، وَأَبِيهِ ٣٥
 وَصَاحِبَتِهِ، وَبَنِيهِ ٣٦
 لِكُلِّ أَمْرٍ مِنْهُمْ يَوْمَئِذٍ شَأْنٌ يُعْنِيهِ ٣٧

That Day shall a man flee from his brother,

And from his mother and his father,

And from his wife and his children.

Everyman, that Day, will have enough to make him careless of others.

When loved ones will run away from each other in panic and horror. Nevertheless, there is a glimmer of hope in the maqam that the hero, heeding the exhortations, will lead a pious lifestyle and get to paradise *Dar as-Salam* (the Abode of Peace), and will be taken to the *Salsabil* and *al-Kawthar* rivers in paradise. The descriptions of paradise in the maqams by al-Zamakhshari fully correspond to his Quranic descriptions in the surahs *Muhammad*, *Merciful*, *Falling*, *Man*.

In the maqam *Exhortation* (المنذرة) az-Zamakhshari compares the difficulty of restraining a hero with the difficulty of restraining a skittish foal while borrowing the motif of "restraining an animal" from the surah *Ornaments* (الزخرف), ayat 14,

لِتَسْتَوُوا عَلَى ظُهُورِهِ ثُمَّ تَذْكُرُوا نِعْمَةَ رَبِّكُمْ إِذَا اسْتَوَيْتُمْ عَلَيْهِ وَتَقُولُوا سُبْحَانَ الَّذِي
 سَخَّرَ لَنَا هَذَا وَمَا كُنَّا لَهُ مُقْرِنِينَ ١٣

In order that you may mount firmly on their backs, and then may remember the Favour of your Lord when you mount thereon, and say: "Glory to Him who has subjected this to us, and we could never have it (by our efforts)" which also talks about complication in restricting some animals, and *only* Allah tempered them for people, and they are grateful to Him: "Holy is He who has subjected this to us, and we had not the strength to subdue it. ourselves" (Sher'Ali., 2021).

سبحان الذي سخّر لنا هذا وما كنا له مقرنين

Az-Zamakhshari notes:

المهر الأرن ما كل رائض لشماسك بمقرن

You are like a skittish foal. All those who wanted to subject you could not have [otherwise] subdued it (Umar, 1982).

It was mentioned above that Az-Zamakhshari, in his interpretation of the Quran, analyzed and explained not only its religious canonical postulates but also subjected the stylistic and lexicographic features of the holy book to a thorough analysis. The scholar and litterateur az-Zamakhshari continued the same tradition in his maqams, as, for example, in the maqam Distinction, where he again noted its artistic merits. The word “*Al-Furqan*”, which has become synonymous with the name “Quran”, literally means “distinction”, that is, it must be understood as “the distinction between true and false.” Analyzing the Quran from the point of view of *ilm-al-balaga*, the rhetoric science, the poetics of Arabic classical literature, az-Zamakhshari states its eloquence (*fasakha*), which is compared with pearls of rare beauty, surprisingly expressive word transfers (*soya, istiora*), parables and allegories (*majaz*), quotes, a magnificent selection of words that creates a richness of thought, striking conciseness, brilliance of presentation, subtlety and elegance of expressions (Umar, 1982).

Az-Zamakhshari urges his young interlocutor to get into the text of the Quran: “O Abu Qasim, make the book of Allah your close confidant! May this confidant be blessed!” (Umar, 1982). It should be marked that in other maqams concerning *moral* and legal norms drawn from the Quran, az-Zamakhshari combines them with philological analysis, such as in the maqam *Labor* (العمل) and maqams, the very names of which are associated with language and literature: *Grammar* (النحو), *Versification “Al-Aruz”* (العروض), *Rhymes* (الإيقاع), *Collection* (الديوان), *Legends of the Arabs Days* (أيام العرب).

Words and expressions from the Quran are often found in the form of stable poetic figures such as “*kinaya*” (hint, allegory) or “*istiora*” (metaphor), when words and expressions are used figuratively, in the maqams by az-Zamakhshari. So in the maqam *Favor* (الرضوان), he addresses the hero with the words:

التنين الأمرين اذ ابدهارع السنالسنوط ف ف اليد

“You are between two things: pleasant, which is for an hour, and after it bitter remorse (literally: gnashing of teeth and falling them into hands)” (Umar, 1982). In the surah *Barriers* (الأعراف), ayat 149,

وَمَا سَقَطَ فِي أَيْدِيهِمْ وَرَأَوْا أَنَّهُمْ قَدْ ضَلُّوا قَالُوا لَئِن لَّمْ يَرْحَمْنَا رَبُّنَا وَيَغْفِرْ
لَنَا لَنَكُونَنَّ مِنَ الْخَاسِرِينَ

And when they regretted and saw that they had gone astray, they (repented and) said: “If our Lord have not mercy upon us and forgive us, we shall certainly be of the losers.” where the second half of this expression is used, the same motive of repentance sounds

وَمَا سَقَطَ فِي أَيْدِيهِمْ وَرَأَوْا أَنَّهُمْ قَدْ ضَلُّوا قَالُوا لَئِن لَّمْ يَرْحَمْنَا رَبُّنَا وَيَغْفِرْ لَنَا لَنَكُونَنَّ مِنَ الْخَاسِرِينَ

Al-Muntahab, the Russian translation of the Quran interpretation, comments on this *ayat*: “And when they realized that they had gone astray and committed a sin, they deeply repented of worshipping a calf. The delusion became obvious and then they stated “If our Lord does not have mercy upon us and forgive us, we will surely be among the losers, who found themselves at a clear loss for not worshipping Allah” (Khodjaeva, 2000). Obviously, this expression had its original forgotten story of repentance and entered the arsenal of people's quotes used as sayings and proverbs in certain situations.

In some of the maqams by az-Zamakhshari, Quranic borrowings occur more than once, as in the maqam *Supervision* (المراقبة), where the litterateur appealed to ayats of the Quran four times. In the first case, he speaks about the proximity of Allah to man:

يا أبا القاسم ما انت وإن خلوت وحدك بفريد. معك من هو أقرب اليك من حبل الوريد

Oh, Abu Qasim! You're not alone, even if you're alone. You have someone with you who is closer to you than the cervical artery (Umar, 1982). The phrase directly quotes, with a slight change, the word of Allah from the surah *Qaf*, ayat 16 (ق):

وَلَقَدْ خَلَقْنَا الْإِنْسَانَ وَنَعْلَمُ مَا تُوَسْوِسُ بِهِ نَفْسُهُ. وَنَحْنُ أَقْرَبُ إِلَيْهِ مِنْ حَبْلِ الْوَرِيدِ ﴿١٦﴾

And indeed We have created man, and We know what his ownself whispers to him. And We are nearer to him than his jugular vein (by Our Knowledge).

ونحن أقرب إليه حتى من الوريد

(And We are nearer to him than even his jugular vein). Further, in the surah *Qaf*, ayat 16, it is said: “When the two Recording angels record the deeds of men, one sitting on the right and the other on the left (Sher’Ali., 2021). It means that two angels sit on the right and left sides of a person to record his deeds.

إِذْ يُلْقَى الْمَتَلَقِيَانِ عَنِ الْيَمِينِ وَعَنِ الشِّمَالِ قَعِيدٌ ﴿١٧﴾

(Remember!) that the two receivers (recording angels) receive (each human being after he or she has attained the age of puberty), one sitting on the right and one on the left (to note his or her actions).

Az-Zamakhshari Describes this Quranic theme in this way: “And on your two sides they are ones who preserve, fix, do not miss or neglect small things” (Umar, 1982).

In his maqams, az-Zamakhshari speaks out against people who are arrogant and proud, those whose speeches do not coincide with the intentions hidden in their hearts. A man in the surah *The Cow* (البقرة), ayat 204,

وَمِنَ النَّاسِ مَنْ يُعْجِبُكَ قَوْلُهُ فِي الْحَيَاةِ الدُّنْيَا وَيُشْهَدُ اللَّهُ عَلَىٰ مَا فِي قَلْبِهِ. وَهُوَ أَلَدُّ الْخِصَامِ ﴿٢٠٤﴾

And of mankind, there is he whose speech may please you (O Muhammad SAW), in this worldly life, and he calls Allâh to witness as to that which is in his heart, yet he is the most quarrelsome of the opponents.

called “the most stubborn in altercation, an archenemy” وهو ألد الخصام (Umar, 1982). Al-Zamakhshari uses a similar slightly upturned expression in the same maqam *Oversight*:

رميت بخصم اللد وشاهدى عدل

(You are thrown among a sworn enemy and the guardian of justice (angel) (Umar, 1982). In the maqam Privacy (العزلة,) we see the motif of solitude of the soul, similar to the surah *Taha*, ayat 108,

يَوْمَئِذٍ يَتَّبِعُونَ الدَّاعِيَ لَا عِوَجَ لَهُ، وَخَشَعَتِ الْأَصْوَاتُ لِلرَّحْمَنِ فَلَا تَسْمَعُ إِلَّا هَمْسًا
١٠٨

On that Day mankind will follow strictly (the voice of) Allâh's caller, no crookedness (that is without going to the right or left of that voice) will they show him (Allâh's caller). And all voices will be humbled for the Most Beneficent (Allâh), and nothing shall you hear but the low voice of their footsteps.

and in the maqams *The Righteous Ways* (المراشد) and *Supplication* (العبادة) we find the use of lexical phrases, respectively, from the surah *The Creator* (فاطر) (Umar, 1982), ayat 10,

مَنْ كَانَ يُرِيدُ الْعِزَّةَ فَلِلَّهِ الْعِزَّةُ جَمِيعًا إِلَيْهِ يَصْعَدُ الْكَلِمُ الطَّيِّبُ وَالْعَمَلُ الصَّالِحُ يَرْفَعُهُ
وَالَّذِينَ يَمْكُرُونَ السَّيِّئَاتِ لَهُمْ عَذَابٌ شَدِيدٌ وَمَكْرُ أُولَئِكَ هُوَ يُبْوَرُ
١٠

*Whosoever desires honor, power, and glory then to Allâh belong all honor, power, and glory [and one can get honor, power, and glory only by obeying and worshipping Allâh (Alone)]. To Him ascend (all) the goodly words, and the righteous deeds exalt it (the goodly words i.e. the goodly words are not accepted by Allâh unless and until they are followed by good deeds), but those who plot evils, theirs will be a severe torment. And the plotting of such will perish. and the surah *Sabaa* (سبأ), ayat 45.*

وَكَذَّبَ الَّذِينَ مِنْ قَبْلِهِمْ وَمَا بَلَّغُوا مِعْشَارَ مَا آتَيْنَاهُمْ فَكَذَّبُوا رُسُلِي فَكَيْفَ كَانَ
نَكِيرِ
٤٥

And those before them belied; these have not received one-tenth (1/10th) of what We had granted to those (of old), yet they belied My Messengers, then how (terrible) was My denial (punishment)!

There are many examples of the use of the Quranic images, motifs, and lexical phrases by az-Zamakhshari, which carry a particular functional load, enhancing semantic expressiveness and imagery in the maqams. Textual references to the Quran are also manifested in oath motives, rhetorical techniques in the form of rhetorical exclamations, and questions that do not require an answer. As can be seen from the names of the maqams, they have a targeted orientation towards the Quran, and some completely coincide with the surah *Distinction* and maqam *Distinction*.

IV. CONCLUSION

In conclusion, az-Zamakhshari's maqams are deeply imbued with the spirit of the Quran, as vividly expressed in surah *Al Araf* (*Barriers*), ayat 199, which advocates forgiveness, kindness, and turning away from ignorance. The influence of each ayat and surah of the Quran profoundly impacts his maqams, permeating them with both religious and poetic spirit. This influence is reminiscent of A. Pushkin's words about the Quran's *moral* truths

and his work “Imitation of the Quran”. In his mature years, az-Zamakhshari used his maqams to convey the intense experiences of his life, his *moral* quest, and the *spiritual* insights found in the Quran's commandments. Each maqam delivers a strong message derived from the Quran in the form of images, spirit, and words. Through his literary works, az-Zamakhshari educates young people, guiding them on the path of knowledge, creation, and high *moral* standards. He effectively transfers the Quran's *moral*, ethical, and aesthetic values into his maqams. By doing so, az-Zamakhshari's works serve not only as a testament to his profound understanding of the Quran but also as a guide for devout Muslims, especially the youth, in their *moral* and ethical education. The maqams reflect his life's intense experiences and his search for religious and *moral-spiritual* enlightenment, making his work an invaluable source of inspiration and guidance. His literary legacy continues to be studied and appreciated for its profound connection to Quranic teachings and its relevance in *moral* and ethical discourse.

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