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## Religious Places, Characters, and Symbols in al-Hamadhānī's Picaresque Maqāmas and *Lazarillo de Tormes*

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### Abstract

Protagonists in both al-Hamadhānī's picaresque maqāmas and the *Lazarillo de Tormes* trick people. The authors use a variety of elements and aspects in order to succeed in their tricks. Religious aspects play an important role in the process of deception. Both use three religious aspects: religious places, characters, and symbols. I argue that there are some similarities in their religious elements; however, the two works vary in using them in order to succeed in tricking people. The study reaches some findings among which is that comparing the two literary works proves that *Lazarillo de Tormes* has been influenced by Arabic maqāmas by al-Hamadhānī. The study also paves the way to scholars to study other elements in the two works such as social and political elements.

**Keywords:** al-Hamadhānī's maqāmas, *Lazarillo de Tormes*, Abbasid literature, Medieval literature.

### Introduction:

Spain was under Muslim rule from 711 to 1492. Muslims and their connection to Arabs in the East, where the Abbasid caliphate was, had influenced Spain culturally and literally.<sup>1</sup> There are many examples of such influence. Ziryāb in the 9<sup>th</sup> century was a famous example, who moved from Iraq to Spain to teach music and arts.<sup>2</sup> A new literary genre, *maqāmas*, by Badi' al-Zaman al-Hamadhānī appeared in 995 in the East under the Abbasid caliphate rule. *Maqāmas* established a genre of picaresque novel in the Arabic language. It was later developed by al-Ḥarīrī. It became famous and influenced the literary movement in the East and in Spain. *Lazarillo de Tormes*, the first Spanish picaresque novel, appeared in 1554 written by an anonymous author, and it is very obvious that the author encountered Arabs in Spain because he has mentioned at the beginning that his father was killed by Moors.

Both works are not affluent luxurious works.<sup>3</sup> They are rather literary works aiming at criticizing their societies and artificial values, so we can assume that aspects that are very related to societies are employed in both works. Religions are an important aspect in societies. The current study unveils the religious aspects that they both share. Previous studies comparing between the two works do not exist. This is expected and can be justified. Textual features, R. Drory states, were common in the Arabic and Spanish literature at that time.<sup>4</sup> Deciding, based on their textual and structural forms, that one of the two works influenced the other is not accurate. A prominent study is by J. T. Monroe. He does not thoroughly compare between the two works. However, he affirms that the two works are comparable and have certain similarities.<sup>5</sup>

### Al-Hamadhānī's picaresque *maqāmas*:

The Arabic word "*maqāmah*" comes from the root q.w.m. Linguistically, *maqāmah* can signify one of the following three meanings: a meeting, group of people, and elite people.<sup>6</sup> As a literary term, *maqāmas* have definitions.<sup>7</sup> By combining these definitions and synthesizing them, *maqāmas* can be defined as short stories written in ornamental rhymed prose with embedded metered verses. Each story has its own events without any connection to the others, except for the connection of the two main characters: the narrator and the hero, who mostly appear in every episode.<sup>8</sup>

The first Arabic *maqāmas* by al-Hamadhānī embrace more than one subgenre or category, such as philological *maqāmas*, rhetorical *maqāmas*, panegyric *maqāmas*, and picaresque and beggar *maqāmas*.<sup>9</sup> The last subgenre is my focus in this paper. By examining al-Hamadhānī's fifty one *maqāmas*, I determine that twenty one *maqāmas* fit in this subgenre, although Hameen-Anttila talks about only fifteen of them.<sup>10</sup> These fifteen are *al-Ḥirziyyah* (23), *al-Bukhāriyyah* (17), *al-Qazwīniyyah* (18), *al-'Aṣfahāniyyah* (10), *al-Baghdādiyyah* (12), *al-Mawṣiliyyah* (21), *al-Kūfiyyah* (5), *al-'Adharbayjāniyyah* (8), *al-Ṣaymariyyah* (42), *al-Bishriyyah*

(51), *al-Maḍḍriyyah* (22), *al-Ruṣāfiyyah* (23), *al-Sāsāniyyah* (19), *al-Dīnāriyyah* (43), and *al-Ṣufriyyah* (46), and I add *al-Makfūfiyyah* (16), *al-Balakhīyyah* (3), *al-Jurjāniyyah* (9), *al-Baṣriyyah* (13), *Al-Armīniyyah* (36), and *al-Hamdāniyyah* (29).

Al-Hamadhānī starts each maqāma with a fictitious transmission by a fictitious character 'Isā ibn Hishām. Each maqāma also has a main fictitious hero Abū al-Faṭḥ al-'Iskandarī, who does not appear in a very few maqāmas, such as *al-Bishriyyah* (51).

### **Lazarillo de Tormes:**

*Lazarillo de Tormes*, on the other hand, contains seven chapters, which are variable in their length and events. As for the length, taking a very quick look at the fourth chapter or the sixth one and comparing it with the third chapter, we realize how much they vary. Chapter four and six do not exceed one page; chapter three is more than ten pages. As for the events, in each chapter Lazaro meets a main new master and narrates some of his stories with him, except for in chapter six; in that chapter, he meets two masters. Lazaro does not always tell the reader why and how he leaves his master. In the end of chapter one, Lazaro explicitly mentions that he takes his revenge on the blind man and makes him jump on a pillar and get hurt, and he narrates for us throughout the chapter how cruel this master is, and this is why he has to leave him. On the contrary, in chapter five, Lazaro does not convince us why he leaves his master, with whom he seems to have a quiet, good time.

Etymologically, *picaro* is troublesome.<sup>11</sup> Picaresque novels' definition is "episodic, open-ended narratives in which lower-class protagonists sustain themselves by means of their cleverness and adaptability during an extended journey through space, time, and various predominantly corrupt social milieux."<sup>12</sup>

### **Religious Aspects:**

The salient feature of both works is deception; both works show us some tricks that the characters use to deceive people. The paper examines the role of religion in the process of deception.<sup>13</sup>

### **Religious Places:**

Two main religious places are found in picaresque maqāmas and *Lazarillo de Tormes*: these are mosques and churches.<sup>14</sup> These two places share one main important feature; they are both open for the public to worship and do some of their religious ceremonies, such as prayers, masses, and speeches. Churches, however, differ from mosques in providing their members with meals, on Sundays at least. In other words, unlike churches, nothing can be gained from congregation of mosques without asking and

persuading them or tricking them. The authors have realized these features and employed them very well in their works.

Churches appear in three out of the seven chapters; churches play a role in chapters one, two, and five, in the last one churches have a significant role. In chapter one, we find the blind man, Lazaro's first master, deceives the habitués of church with his ardent prayers, which he recites in a very deep pleasant voice, "that it rang through any church where he was praying."<sup>15</sup> In chapter 2, the priest, in spite of his parsimony, brings food from the church without tricks.

In chapter 5, churches become a very important place to Lazaro's new master the papal indulgences seller, who craftily benefits from not only habitués of churches, but even from the clergy by giving them gifts and pretending to be well educated.

The first church mentioned in the chapter is in a village near Toledo.<sup>16</sup> After preaching for two or three days and no one is willing to buy an indulgence, he starts to think about selling them dishonestly. He and a constable make a clever scam,<sup>17</sup> and they succeed in selling them; the whole village rushes to buy the indulgences. Moreover, when the pardoner and Lazaro leave the village and go to the surrounding ten or eleven villages, they have no need to use the churches at all since the news of what has happened in the previous church spreads through them. People willingly come and buy the indulgences.

The second main use of churches in this chapter is in anonymous town that he does not name it "to safeguard its honor."<sup>18</sup> Lazaro's master has given two or three sermons but failed to sell a single indulgence. He therefore shifts to the tricky way to sell them. He gathers the people in the church and gives away the indulgences, and the people run to take them all. The master's clerk carefully writes down every name of those people. The master's scam becomes futile, and he leaves the town furiously.

They go to a southern village in Toledo and do their regular sermon in its church, which is the third main use of churches in this chapter. However, most of its people refuse to buy indulgences. Thus, the pardoner has to use one of his tricks in the church. He picks up a very tiny cross and burns the faces of the first six aldermen of the congregation who comes to kiss the cross, using a dish of hot coals. After burning their faces, he proclaims this as a miracle, which has happened because of their greed.

In chapter two, as we have just seen, the church is depicted as an easy source of food. Lazaro and his master do not trick the congregation of their church; or rather there is no need to get benefit from such a kind church. In chapters one and five, on the other hand, the depiction is totally different. The churches are depicted as such difficult sources of food and money that Lazaro and his master fail miserably in getting a penny from the congregations, such as the case in the anonymous town's people. The blind man, whom Lazaro describes as the most astute and wise person,<sup>19</sup> has to

use his powerful, eloquent prayers in order to succeed in tricking his church's people. It is worth mentioning that he does not desire a lot from them; that is understood from what he says to Lazaro; "I can't give you gold or silver, but I can give you plenty of advice on how to live."<sup>20</sup> The pardoner also encounters difficulties in getting money from the churches. He succeeds sometimes and fails in some other times.

Among al-Hamadhānī's picaresque maqāmas, *al-'Asfahāniyyah* (10) and *al-Bukhāriyyah* (17) maqāmas take place explicitly in mosques. Some of the other picaresque maqāmas, such as *al-Mawsiliyyah* (21), do not specify their places, even though a Muslim prayer has been done, which can take place in a mosque or in any other religiously clean place, such as a house, courtyard, and oratory.

In *al-'Asfahāniyyah* (10), the narrator 'Isā ibn Hishām is in Esfahan, a city in Iran, waiting for a caravan, which is expected to arrive at any moment, to travel to Ray, another city in Iran. While he is waiting, he hears the call for the communal dawn prayer so he goes to the mosque. He does not expect the imam, the prayer leader, to prolong the prayer and its parts, such as prostration, and recite a long Qur'anic chapter, *al-Wāqi'ah*. The narrator cannot leave the prayer (though he tries) before it finishes since the people there are tough. After the imam finishes the prayer, during which the narrator misses the caravan, a man stands up and says, "whoever loves the prophet's companions and Muslim community, pay attention [and don't leave] for a little while ... I have wonderful news from your prophet; however, I cannot inform you of it until this mosque becomes purified of any scoundrel that denies [Muhammad's] prophecy."<sup>21</sup> The narrator, therefore, feels shamed if he leaves. After what this man has said, people would think that he was one of the scoundrels that denied Muhammad.

The man claims that he dreamt that the prophet himself taught him a verbal prayer and commanded him to teach the other Muslims, and claims that he wrote this prayer in pieces of paper perfumed by scent and saffron. "Whoever asks me it for free," says the man, "I will give it to him, and whoever gives me the price of the paper, I will accept it."<sup>22</sup> People generously give him money. Then the man leaves the mosque, and the narrator follows and examines him, and he recognizes that this man is Abū al-Faḥ, the protagonist.

Similarly, in *al-Bukhāriyyah* (17), the narrator and his intimate friends enter a mosque in Bukhara, a city in Uzbekistan. After the mosque fills up with people, a poor man with a covered face appears with an almost naked child. The man starts talking to the people with a very eloquent speech, encouraging people to give charity generously. Afterward, the child delivers another strong speech. The narrator and his friends give the man money, and he gratefully leaves the mosque. The narrator secretly follows

him until his face is uncovered. He afterwards recognizes that the poor man is the protagonist Abū al-Faḥ.

Mosques do not provide Abū al-Faḥ with any money or food if he does not make an effort to get them by cunningly persuading congregation of the mosques. Unlike churches which are sometimes depicted as easy sources, mosques are always difficult sources.

The other religious place that plays a role is a house of mourning. Lazaro, in chapter two, represents it as a very comfortable place to get food. He prays to God for a dead person every day. That is “because we [he and his master the priest] ate well and I got filled up.”<sup>23</sup> Lazaro and his master do not do any trick, except for a very tiny dishonest act, when he pretends to pray to God for keeping the sick person’s life and curing him while the truth is that Lazaro sincerely asks God for the opposite.

Abū al-Faḥ, on the other hand, does not get food from houses of mourning easily. In *al-Mawṣiliyyah* (21),<sup>24</sup> the narrator ‘Isā ibn Hishām and the hero Abū al-Faḥ wander in Mosul, an Iraqi city. They suddenly see a house of mourning filled with mourners, and they enter the house and see the corpse is ready to be washed, put in its coffin, and buried in the grave. Abū al-Faḥ draws closer to the corpse, touches its artery, and says, “O people, fear God, and do not bury him. He is alive; he is only unconscious. After two days, I will return him awake, opening his eyes.”<sup>25</sup> The people ask him how he knows that. He replies that a dead person’s armpits should be cold, and these are not. They check his armpits, believe Abū al-Faḥ, and comply with his commands. He pretends that he starts treating the man and empties the house from the people. The news spreads over the city, and gifts and donations are sent to the narrator and hero from every house. When the two days period reaches the end, Abū al-Faḥ asks for a third day extension, and they obey. In the third day’s morning the people come to Abū al-Faḥ and ask him again to awake the corpse and to stop some new gossip about his ability to heal this person. Abū al-Faḥ does not know what to do; he commands them to lay the corpse down, and they do so. Then he commands them to stand the corpse up and leave it, but it directly falls down. Abū al-Faḥ becomes ashamed of himself and admits that the man is dead and cannot be revived. The people severely hit him, and then they leave him and become occupied with preparing the corpse to be buried. At this moment, Abū al-Faḥ and the narrator flee.

Unlike Lazaro, Abū al-Faḥ has to use one of his clever tricks to benefit from the house of mourning, and ultimately, he pays a high price; he is severely hit. ‘Isā ibn Hishām describes Abū al-Faḥ’s situation, “When [someone] lifts his hand from him, [another] hand slaps him.”<sup>26</sup> At the same time, Abū al-Faḥ does not gain mere food; unlike Lazaro, he receives so many gifts and donations that “our pouch becomes swollen with silver and gold, and our saddle bag is filled with dates and curds.”<sup>27</sup>

### Religious Characters:

Both works use religious characters as main elements either to succeed in tricking people or to criticize these characters and uncover them. In *Lazarillo de Tormes*, we find three characters: the saint, the priest, and the pardoner.<sup>28</sup> In al-Hamadhānī's picaresque maqāmas, three characters are used: the prophet Muhammad, a saint, and a new convert to Islam. Both works take advantage of the pure reputations of these characters to deceive people.

Lazaro's first master, the blind man, pretends to be a saint in more than one episode. He memorizes numerous prayers to be always ready for people's requests and to persuade them that he is a saint. One of the episodes occurs after he gives a speech in the church. He prays for people "for many different purposes: for women who had no children, for those in childbirth, for those unhappily married, to make their husbands love them."<sup>29</sup> Another episode, in which the blind master pretends to be a saint, occurs when the innkeeper's wife pays him to recite prayers. He does not only pray for her; he prays "for innkeepers' wives, tavern keepers' wives, nougat-makers' wives, prostitutes, and suchlike no-account women."<sup>30</sup> The blind man also acts as a saint by foretelling the gender of unborn babies. Here the blind master makes up his blindness by claiming the ability of prognostication.

The priest character is represented in Lazaro's second master, whose real career is a priest. The priest is not depicted as a deceitful person. He does not trick people; however, he is greedy and mean. "He used to eat like a wolf and drink more than a faith healer."<sup>31</sup> Unlike the blind man who deceives people, the priest's tricks do not transcend Lazaro, who tricks him in turn. The priest here does not need to use tricks against people to live since he already has a good steady career. Lazaro, I argue, depicts this priest's real characteristic, which is hidden from the public's eyes. And it is worth remembering the author's main goal of telling us his story; as he says, ". . . so that those who have inherited noble rank may judge how little that is due to their own merits, since Fortune favored them."<sup>32</sup> The priest is presented as a hypocrite. He encourages people to be generous in their charity at the offertory; nevertheless, he is covertly very miserly, stingy, and merciless.<sup>33</sup> The best words to describe Lazaro's situation with him are Lazaro's own words; he says, "At the end of three weeks with him, I had become so thin that my legs wouldn't hold me up, I was so hungry. I saw myself clearly headed for the grave."<sup>34</sup> Another example of this master's hypocrisy is what he used to say to Lazaro: "You see, boy, priests have to be very moderate in eating and drinking, and that's why I don't indulge myself like other people."<sup>35</sup> However, he eats "like a wolf" in people's places.

Another priest appears in Lazaro's life in last chapter. Lazaro also uncovers the real characteristic of his last master, the Archpriest of St Salvador. This priest provides Lazaro and his wife with good food and life:

I enjoy a great deal of favor and assistance from my patron, the archpriest: at different times in the course of the year he always gives us something like two hundred liters of wheat; meat at Eastertime; and, when he gives us a couple of loaves from the offering, I get a pair of his old breeches as well. He also had us rent a little house near his own. Almost every Sunday and holiday, we eat in his house.<sup>36</sup>

The priest does this under one condition imposed on Lazaro, which is to ignore what people may say about his wife's relation with the priest and not to care about. He explicitly says once to Lazaro:

Lazaro de Tormes, no one who pays attention to the sayings of slander mongers will ever prosper. I say this because no such saying would surprise me, since people see your wife entering and leaving my house. It is to your complete honor and hers that she does so, I promise you that. Therefore pay no attention to anything they may say . . . I mean, that turn to your advantage.<sup>37</sup>

Before I move to the next character, it is worth mentioning that the character of a priest is fleetingly mentioned in chapter six. Even though this priest has an important influence on Lazaro's life, he does not devote more than a short paragraph to talk about him. This priest, who seems a very decent person, gives Lazaro a job and provides him with a donkey. He is not greedy; Lazaro has to pay his master only thirty *maravedis* every day, except Sundays; Lazaro can work and keep all what he earns for himself. Lazaro does not have troubles with this priest. He says about this job, "this was the first rung on the ladder I have climbed to reach a good life."<sup>38</sup> During this job, Lazaro saves some money and, in turn, starts to change his life. In the end, he returns the donkey to his master and declines the job; he does not escape or trick this priest.

The pardoner character appears in chapter five. He is depicted as a very deceitful man. In the first lines of the chapter, Lazaro says about him, "the most brazen and shameless, and the most skillful dispatcher of them, that I've ever seen or hope to see: that anyone has ever seen."<sup>39</sup> The pardoner is not mean, but crafty. Lazaro does not mention explicitly why he decides to leave this master. All what he says is "I also underwent plenty of labors."<sup>40</sup> This indicates that Lazaro, to some extent, has a good life with him.

The pardoner is very clever and knows very well how to sell the indulgences successfully, even though he fails once to sell them.<sup>41</sup> He does not care about religious issues as long as his indulgences are sold. "When people didn't buy his indulgences readily, he sought ways to get them to do it . . . he made trouble . . . he used crafty tricks."<sup>42</sup> He markets for his indulgences before he sells them; he begins with bribing the priests and



clergy of the church and building strong relationships with them. When Lazaro talks about this pardoner, he does not focus on his religious education; all what he focuses on is how crafty he is.

As for al-Hamadhānī's picaresque maqāmas, the character of Prophet Muhammad appears in *al-'Aṣḥānīyyah* (10). Abū al-Faṭḥ uses this religious character to help him succeed in swindling the congregation of the mosque, by selling his prayers that the prophet himself, as he claims, has taught him in a dream. Abū al-Faṭḥ does not depict the prophet character, rather he uses it. Muhammad's prayers and invocations in Muslims' eyes are believed to be doubtless answered. It is also believed that, unlike any other dream, the dreams of Muhammad are true and honest; "especially important . . . were dreams in which the prophet Muhammad appeared, because, according to tradition, Muhammad himself had declared, 'Whoever sees me in a dream has seen me in truth, for Satan cannot imitate me in a dream.'"<sup>43</sup> While *Lazarillo de Tormes's* author criticizes his religious characters and uncovers them, al-Hamadhānī here "represents an inversion of the values embodied in the *ḥadīth*."<sup>44</sup> Abū al-Faṭḥ exploits this belief very well. In addition, he astutely encourages people by saying that the prophet himself "demands me to teach the prayers to his followers."<sup>45</sup>

Like in *Lazarillo de Tormes*, a saint character exists in al-Hamadhānī's picaresque maqāmas. In the second part of *al-Mawṣīliyyah* (21), Abū al-Faṭḥ and 'Isā ibn Hishām arrive at a town whose edges are flooded. The people are very depressed and frightened of the flood. Abū al-Faṭḥ offers his help to them; he assures them that he will prevent the flood from raising and destroying the town if they comply with his commands. They agree. He first demands that they sacrifice a cow near the flood, and then marry him to a young girl. After they obey him, he commands them to pray behind him; before starting the prayer, Abū al-Faṭḥ says, "O people, be patient. [It will be a long prayer.] Do not bend during the standing up. Do not do a mistake during kneeling, a fault during prostration, or a slip during sitting down."<sup>46</sup> He emphatically warns the people that they must humble themselves in adoration during the prayer; otherwise all that he is doing for them will be fruitless. They start praying and become tired during it. When he and the people prostrate themselves, he lengthens the prostration, and they follow him. During the prostration, Abū al-Faṭḥ and 'Isā ibn Hishām escape and leave the town.

Abū al-Faṭḥ takes advantage of the flood and convinces the people that he is a saint whose prayers will be accepted. He does not ask them for money or food; he asks for something bigger: to marry him to a young girl. This maqāma describes how naïve some people are, and this is what Abū al-

Fatḥ tells 'Isā ibn Hishām in the end of the maqāma; he says, "People's foolishness is so immense that I easily take advantage of them."<sup>47</sup>

Before talking about the next character, it is worthwhile to mention that when Abū al-Fatḥ, in *al-'Aṣḥāniyyah* (10), claims he dreams of the Prophet Muhammad teaching him prayers, he implicitly indicates that he is a saint, for in the Islamic tradition only saints dream of Muhammad.<sup>48</sup>

The last religious character discussed here is the convert to Islam, who appears in *al-Qazwīniyyah* (18). Since a recent convert may be starting a new life and rebuilding it, Muslims help him more willingly than they do with regular Muslims. In *al-Qazwīniyyah*, the narrator and a group of people, after raiding on Qazvin's border, rest in the shade of three trees, eat, and fall asleep. All the sudden, a loud noise awakens them; they see a man in front of them, reciting poetry and complaining of his situation. He explains to them that he has just converted to Islam, escaped to their terrain from his original country, and left his gardens, wives, horses, slaves, and wealth for the sake of Islam

He does not have a penny; he becomes very poor and deprived. When he asks them for donations, he does not specify an amount. "I accept the tiny particle," he says, "and I do not reject a date."<sup>49</sup> The group gives him some donations, and the narrator 'Isā ibn Hishām recognizes that this man is the hero Abū al-Fatḥ.

Abū al-Fatḥ cleverly succeeds in deceiving people. He chooses the right character in the right place. Since the group has just raided and is still close to the border, it is expected and accepted to encounter a new Muslim who is crossing the border and seeking help from his new Muslim brethren. These Muslims, in turn, will put themselves to shame if they do not act as real brethren and help him. He also pleads with them by saying, "I step in your terrain." "Your terrain," as Kennedy believes,<sup>50</sup> is deliberately used; it refers to Muslims' land in general, not to a particular city.

To deceive people, Abū al-Fatḥ is willing to pretend to be anyone. When the narrator, in the end, faces Abū al-Fatḥ with the fact that he is not a new Muslim, he replies that he changes his character whenever his life's affairs change.

### **Religious Symbols:**

Besides religious places and characters, both works use religious symbols to help the protagonists succeed in their strategies in deceiving people. *Lazarillo de Tormes*'s symbols are prayers, crosses, and indulgences. Al-Hamadhānī's picaresque maqāmas, on the other hand, use prayers and amulets.

Prayers are found in the very beginning of Lazaro's life with his first master, the blind man. The blind man realizes that prayers can be an effective way to trick people. "He knew over a hundred prayers by heart . . . He knew prayers for many different purposes."<sup>51</sup> Moreover, his prayers are not limited to congregation of the church; he is well-known for his prayers.

Women, such as innkeeper's wives, nougat-sellers and prostitutes, pay him for his prayers.<sup>52</sup> To show how the blind man considers prayers as an important instrument to swindle his prey, he has special ceremonies in reciting prayers; "his voice was deep, calm, and very resonant . . . His face was humble and pious, and he controlled it carefully when he prayed, and didn't make grimaces and 'faces' with his mouth or eyes as others generally do."<sup>53</sup> This proves that the blind man seriously admires prayer as a religious skill that he does not want to lose it.

Prayers also appear in chapter three, when he meets his third master, the gentleman. This master is so poor that he barely gets some food for himself rather than Lazaro. Lazaro has to look for food, otherwise he will definitely die. After his master leaves the house, Lazaro is "feeling hunger pangs;"<sup>54</sup> therefore he goes out and tricks the people. He says, describing his trick, "with a weak, sick voice and my hands resting on my breast, with God before my eyes and His name on my tongue, I started to beg for bread at doorways and the houses I thought were richest."<sup>55</sup> Lazaro here combines more than a picaresque skill in this trick; he employs a physical pretense, folding his hands and looking towards heaven, and a verbal one, repeating the divine name, which, to any extent, implies prayers. The trick becomes very fruitful; he, in two hours, earns six pounds of bread "even though the local people weren't charitable and it hadn't been a year of plenty."<sup>56</sup> By this time, after two masters, Lazaro becomes clever and skillfully swindles other people. He is no longer that servant whose tricks are limited to his masters. Thus, Lazaro admits that he has learned these skills from his first master, the blind man.

The second religious symbol is a cross, which appears in chapter five. One of the pardoner's tricks is the cross trick.<sup>57</sup> The congregation of church, under the delusion that the cross has burned because of their greed, believe that it is a miracle. It is worth noticing that the pardoner does this trick after he miserably fails in deceiving a previous church's people. Therefore, it is expected, in my opinion, that he does such a strong and intelligent trick that is considered a miracle. The people do not only believe in this miracle/trick; they, the town council and local clergy, beg the pardon to leave the cross in their church "in memory of the miracle that had occurred there."<sup>58</sup>

Indulgences, which are the last religious symbol used in *Lazarillo de Tormes*, also appear in chapter five. The pardoner, who does not study religion, rather studies how to dispatch his indulgences,<sup>59</sup> and uses his indulgences as a clever way to deceive people. The first story Lazaro narrates in this chapter, is centered on the pardoner's indulgences and whether or not they are valid. After the pardoner and constable severely fight in front of the village's people and curse each other, the constable, the

following morning, enters the church, disturbs the pardoner during his speech, and says, "Good people, allow me to say a word . . . I came here in the company of this charlatan . . . who deceived me, asking me to help him out in this deal, and saying we should share the profits. . . . I repent what I have done, and I declare straight out that the indulgences he is preaching are fakes. Don't believe him and don't buy any."<sup>60</sup> After the constable ends his speech, the pardoner asks God to reveal the truth. He declares that he forgives the constable for accusing him; however, he prays the Almighty not to forgive the constable, if lying, since someone, who by chance was going to buy the indulgence, has believed the false words of the constable and will not buy any now.<sup>61</sup> As he finishes his prayer, the constable pretends to fall down harshly. As a result, the people believe that the indulgences are valid and hit the constable. Then, the pardoner commands them to stop hitting him and puts an indulgence on the constable's head until he recovers. He asks for forgiveness and admits that he was wrong. Hence, people of the village and surrounding villages run to buy his indulgences.

Interestingly, the clever pardoner succeeds in selling the indulgences by a trick that depends on accusing them of being false. The scam has two main features: to accuse the indulgences and to cure the sinful constable by the same indulgences that he has just accused. After people believe in the miracle that the constable cruelly falls down because of his false accusation to them, the pardoner deliberately puts an indulgence, while people are watching, on the guilty constable's head in order to show them they are holy indulgences.

One of al-Hamadhānī's religious devices is also prayers. In *al-'Aṣḥāniyyah* (10), Abū al-Faṭḥ sells prayers to the congregation of the mosque. He claims that the prophet Muhammad has taught him these prayers and commanded him to teach them to the nation. Since they are prayers, Abū al-Faṭḥ does not ask for money directly nor forcibly. After he has written these prayers on pieces of paper and perfumed them with scent and saffron, he gives the congregation two options: to take them for free, or to pay the paper's expense only. It is expected that these people, or at least many of them, will not take the Prophet Muhammad's prayers for free. If they were somebody else's prayers, these people would not feel ashamed not to pay any penny. Thus, "money," as the narrator 'Isā ibn Hishām describes, "rains upon him."<sup>62</sup> The narrator, in the end of the maqāma, expresses his wonder, admiring his effective trick.

A talisman, found in *al-Hirziyyah* (23), is the last religious symbol used by al-Hamadhānī. The narrator 'Isā ibn Hishām leaves a city going back to his home by sea. When they are in the middle of the sea at night, the sea becomes rough, and tidal waves, like mountains, surround the ship with heavy rains and very strong winds. There is nothing they can do but pray for God and cry. They all cry except for one person, who is very calm, and whose heart is still. The narrator and the other passengers are amazed and

ask him why he feels safe. The man says, "I have an amulet whose carrier will not drown. I can give you some if I want to."<sup>63</sup> People run to him and beg him to give them amulets. He says, "I will not do so, unless each of you gives me a dinar right now and promise to give me another one if he arrives safely."<sup>64</sup> They agree and pay him dinars, and he hands them the talismans/amulets. The ship arrives at the shore safely, and the passengers give him the other dinars. The narrator draws near the man and asks him about himself. The man replies that he is Abū al-Faṭḥ, from Alexandria, and that patience is a helpful virtue, by which he succeeds in getting money. "And if we had drowned," says Abū al-Faṭḥ, "nobody would have blamed me."<sup>65</sup>

In this maqāma, Abū al-Faṭḥ chooses the right symbol to sell for people. He, I argue, has already planned for this trick. Abū al-Faṭḥ, somehow, knows what the weather patterns in that area at that time are. Thus, we have seen Abū al-Faṭḥ is ready and brings his amulets. People, who are only crying, praying, and seeing death drawing to them, are expected to believe in and do anything, without thinking, in order to save their lives. Therefore, they buy the amulets in haste and do not wonder why this man carries plenty of them.

### Conclusion:

The paper has shown that both al-Hamadhānī's *maqāmāt* and *Lazarillo de Tormes* employ religious elements to succeed in tricking people; the protagonists in both works use religious places as deception places. The specific religion for protagonists plays a role in determining which place to be used; houses of mourning appear in both works; churches, however, appear in *Lazarillo de Tormes* only, and mosques are used in *maqāmāt* only. Religious characters play an important role, and the specific religion determines what characters the author should choose; saints appear in both works. Priests, for example, do not appear in the maqāmas at all. The authors do not use religious characters only to help the protagonists deceive people; they also employ them to criticize these real characters and uncover them and their hypocrisy to the public in satire style. Consequently, religious elements are used; sometimes they are used in religious places, such as the crosses in churches, and sometimes they appear in other places, such as amulets in the ship. Similarly, the specific religion determines the appropriate symbol to be used; prayers appear in both works; crosses, however, are not mentioned in al-Hamadhānī's picaresque maqāmas.

**المستخلص:****الأماكن والشخصيات والرموز الدينية في مقامات الهمذاني ولازاريلو دي تورميس  
مشاري عبدالعزيز الموسى**

إن الشخصيات الرئيسية في العملين الأدبيين مقامات الهمذاني ولازاريلو دي تورميس يعتمدون إلى الخداع. وقد وظف الكاتبان عوامل مختلفة من أجل أن تتجح الشخصيات الرئيسية في حيلهم. أدت العوامل الدينية دورا في غاية الأهمية في إنجاح عملية الخداع، فإن العملين الأدبيين قد وظف ثلاثة مظاهر دينية: الأماكن الدينية، مثل المساجد والكنائس، والشخصيات الدينية، مثل الكهنة والقديسين، والرموز الدينية مثل الصلبان والتمايم. يهدف البحث إلى الكشف عن تلك المظاهر الدينية في العمل الأدبي العربي مقامات الهمذاني والعمل الأدبي الإسباني لازاريلو دي تورميس لرصد مظاهر التشابه في توظيف المظاهر الدينية في الخداع. وقد توصل البحث إلى عدد من النتائج، منها أن الدراسة النصية للعملين كشف عن تأثير العمل الإسباني (لازاريلو دي تورميس) بمقامات الهمذاني، ليس على المستوى العام فحسب، وإنما يمتد ذلك ليشمل آلية الخدع التي تم توظيفها، كما يفتح البحث آفاقا جديدة للباحثين العرب لدراسة العملين الأدبيين على مستويات أخرى كالعوامل الاجتماعية والسياسية فيهما.

**المصطلحات العلمية:** مقامات الهمذاني، لازاريلو دي تورميس، الأدب العباسي، الأدب

الأندلسي.

**Refrence**

<sup>1</sup> See, for example, Gonzalez Palencia, *Historia de la Literatura Arabigo-Espanola*, trans. Husayn Mu'nis (Cairo: Maktabat al-Thaqāfah al-Dīmiyyah, 1955), 180. On the contrary, see Frederick Monteser, *the Picaresque Element in Western Literature* (Alabama: the University of Alabama Press, 1975), 34; when discussing the pre-Lazarillo picaresque elements, the author does not mention the Arabic maqāmas as a possible source.

<sup>2</sup> Ira Lapidus, *a History of Islamic Societies*, Cambridge: Cambridge University Press, 2002. p. 311

<sup>3</sup> Jaako Hämeen-Anttila, "Maqāma A History of a Genre," *Diskurse der Arabistik*, Volume 5 (Wiesbaden: Otto Harrassowitz, 2003), 58

<sup>4</sup> R. Drory, *Models and Contacts: Arabic Literature and its Impact on Medieval Jewish Culture*. (Leiden: E.J.Brill, 2000), 12.

<sup>5</sup> J.T. Monroe, *al-Maqāmāt al-luzumīyyah by Abu al-Tahīr Muhammad ibn Yusuf al-Tamīmī al-Saraqūtī* (Leiden: E.J. Brill, 2002), 11.

<sup>6</sup> Abd al-Rahmān Yāghī, *Ra'y fī al-Maqāmāt* (Beirut: al-Maktab al-Tijārī, 1969), 18; Khalid ibn Muhammad al-Judai', *al-Maqāmāt al-Sharqiyyah* (al-Riyadh: al-Khālīd, 2001), 16.

Jaako Hämeen-Anttila, "Maqāma A History of a Genre," *Diskurse der Arabistik*, Volume 5 (Wiesbaden: Otto Harrassowitz, 2003), 63.

<sup>7</sup> See a good list of these definitions in al-Juday', *al-Maqāmāt al-Sharqiyyah*, 20.

<sup>8</sup> In very few maqāmas, the hero does not appear. See, for example, *al-Bishriyyah* (51) and *al-Şaymariyyah* (42) in al-Hamadhānī, *Maqāmāt*. For an interesting discussion on maqāmas stories and how they can be divided into nine Proppian functions, see James T. Monroe, *the Art of Badī' Az-Zamān al-Hamadhānī as Picaresque Narrative* (Beirut: American University of Beirut, 1983), 21.

<sup>9</sup> See Jaakko Hämeen-Anttila, *Maqāma: a History of a Genre* (Wiesbaden: Harrassowitz Verlag, 2002), 55.

<sup>10</sup> Ibid., 56-8.

<sup>11</sup> Ulrich Wicks, *Picaresque Narrative, Picaresque Fictions: a Theory and Research Guide* (New York: Greenwood Press, 1989), 7.

<sup>12</sup> Richard Bjornson, *the Picaresque Hero in European Fiction* (Madison: the University of Wisconsin Press, 1977), 4. See also Rahimian, Maryam and other, "From a Maqāma Writing in Arabic Literature to a Picaresque Writing in Spanish Literature: Marxist Reading of Maqāmat Tales of Al-Hamadhani, Al-Hariri, and Lazarillo de Tormes", *International Journal of Humanities and Social Science Invention*, Volume 5, Issue 4, April 2016: 29.

<sup>13</sup> It is very interesting to notice that "Lazaro is the same as the English Lazarus," who is a biblical/religious character, and al-Ḥarīrī's (d. 1122) maqāmas' narrator, which is not examined in this paper, is named al-Ḥārith ibn Hammām, which are two of the names that the Prophet Muhammad recommends; he says, "the best names are 'Abdullāh and 'Abd al-Raḥmān, and the truest are al-Ḥārith, the person who ploughs and labors to gain his living, and al-Hammām, the person who has anxieties." Al-Ḥarīzī (d. 1225), who translated al-Ḥarīrī's Arabic maqāmas and then wrote his Hebrew ones, also imparts a divine feeling to his characters. See Bjornson, *the Picaresque Hero in European Fiction*, 21; and Abraham Lavi, *A Comparative Study of Alhariri's Maqāmat and Their Hebrew Translation by Alharizi* (Ph.D. diss., Michigan: UMI, 1979), 8.

<sup>14</sup> In *Lazarillo de Tormes*, a monastery is mentioned in p. 81. However, it does not play any role, so I have chosen not to discuss. Stanley Appelbaum, ed. and trans., *Lazarillo de Tormes* (New York: Dover Publications, 2001).

<sup>15</sup> Ibid., 11. The Spanish text is: "que hacia resonar la iglesia." I am grateful to my Spanish friend Paloma Fernandez for checking the accuracy of the English quotations from the translated *Lazarillo de Tormes*.

<sup>16</sup> Ibid., 83.

<sup>17</sup> I will mention the details below; in p. 19. I prefer to do so because I need them there more than I do here.

<sup>18</sup> Ibid., 90. The Spanish text is: "por su honra."

<sup>19</sup> Ibid., 11.

<sup>20</sup> Ibid., 11. The Spanish text is: "Yo oro ni plata no te lo puedo dar; mas avisos para vivir muchos te mostrare."

<sup>21</sup> Al-Hamadhānī, *Maqāmāt*, 53. The original Arabic text is: "من كان منكم يحب الصحابة والجماعة، فليعزني سمعه ساعة... قد جنتكم ببشارة من نبيكم لكني لا أؤديها حتى يطهر الله هذا المسجد من كل نذل يجحد نبوءته" The English translation of the Arabic texts is my own. In transliteration of Arabic names and places, I have followed the Library of Congress system with slight modification.

<sup>22</sup> Ibid., 54. The original Arabic text is: "فمن استوهيه مني وهيته، ومن رد علي ثمن القرطاس أخذته"

<sup>23</sup> *Lazarillo de Tormes*, 33. The original Spanish text is: "porque comiamos bien y me hartaban."

<sup>24</sup> This maqāma is divided into two main parts. The first part happens in house of mourning.

<sup>25</sup> Al-Hamadhānī, *Maqāmāt*, 99. The original Arabic text is: "يا قوم اتقوا الله، لا تدفنوه، فهو حي" "وإنما عرته بهنة، وعلته سكتة، وأنا أسلمه مفتوح العينين بعد يومين"

<sup>26</sup> Ibid., 101. The Arabic text is: "وصار إذا رفعت عنه يد وقعت عليه أخرى"

<sup>27</sup> Ibid., 100. The Arabic text is: "ورم كيسنا فضة وتبرا، وامتلا رحلنا أقطا وتمرا"

<sup>28</sup> A friar character appears in chapter four, but he does not play a role in Lazaro's life.

<sup>29</sup> *Lazarillo de Tormes*, 11. The Spanish text is: "para muchos y diversos efectos: para mujeres que no parian, para las que estaban de parto, para las que eran malcasadas, que sus maridos las quisiesen bien."

<sup>30</sup> Ibid., 21. The Spanish text is: "era todo lo mas que rezaba por mesoneras, y por bodegoneras y turroneeras y ramerias, y ansi por semejantes mujercillas."

<sup>31</sup> Ibid., 33. The original Spanish text is: "a costa ajena comia como lobo, y bebia mas que un saludador."

<sup>32</sup> Ibid., 5. The original Spanish text is: “y tambien porque consideren los que heredaron nobles estados cuan poco se les debe, pues Fortuna fue con ellos parcial.”

<sup>33</sup> Interestingly I find what Monroe says about al-Hamadhānī's maqāmas is applied to *Lazarillo de Tormes*; he says, “there are enough logical inconsistencies between what the characters say and what they actually do.” Monroe, *the Art of Badī' az-Zamān al-Hamadhānī*, 44.

<sup>34</sup> Ibid., 31-33. The original Spanish text is: “A cabo de tres semanas que estuve con el, vine a tanta flaqueza, que no me podia tener en las piernas de pura hambre. Vime claramente ir a la sepulture, si Diosy m mi saber no me remediarian.”

<sup>35</sup> Ibid., 33. The original Spanish text is: “Mira, mozo, los sacerdotes han de ser muy templados en su comer y beber, y por esto yo no me desmando como tros.”

<sup>36</sup> Ibid., 101. The Spanish text is: “tengo en mi senor arcipreste todo favor y ayuda, y siempre en el ano le da en veces al pie de una carga de trigo; por las Pascuas, su carne; y cuando el par de los bodigos, las calzas viejas que deja. Y hizonos alquilar una casilla par de la suya. Los domingos y fiestas casi todas las comiamos en su casa.”

<sup>37</sup> Ibid., 101. The Spanish text is: “Lazaro de Tormes, quien ha de mirar a dichos de malas lenguas nunca medrara. Digo esto porque no me maravillaria alguno, viendo entrar en mi casa a tu mujer y salir della. Ella entra muy a tu honra y suya, y esto te lo prometo. Por tanto, no mires a lo que puedan decir, sino a lo que te toca, digo, a tu provecho.”

<sup>38</sup> Ibid., 97. The Spanish text is: “este fue el primer escalon que yo subí para venir a alcanzar buena vida.”

<sup>39</sup> Ibid., 81. The Spanish text is: “y el mayor echador dellas que jamas yo vi ni ver espero, ni pienso que nadie vio.”

<sup>40</sup> Ibid., 97. The Spanish text is: “tambien hartas fatigas;”

<sup>41</sup> See the details above; in page 5.

<sup>42</sup> Ibid., 83. The Spanish text is: “Cuando por bien no le tomaban las bulas, buscaba como por mal se las tomasen. Y para aquello hacia molestias al pueblo, e otras veces con manosos artificios.”

<sup>43</sup> *Encyclopedia of Islam and the Muslim World*, Richard C. Martin ed., s.v. “Dreams.”

<sup>44</sup> Monroe, *the Art of Badī' az-Zamān al-Hamadhānī as Picaresque Narrative*, 26. “*Ḥadīth*” refers to the Prophet Muhammad's sayings.

<sup>45</sup> Al-Hamadhānī, *Maqāmāt*, 54. The original Arabic text is: “أوصاني أن أعلم ذلك أمته”

<sup>46</sup> Ibid., 102. The original Arabic text is: “يا قوم، احفظوا أنفسكم لا يقع منكم في القيام كيو، أو في الركوع”

”هفو، أو في السجود سهو، أو في القعود لغو”

<sup>47</sup> Ibid., 103. The original Arabic text is: “لله غفلة قوم غنمتها بالهويينا”

<sup>48</sup> *Encyclopedia of Islam and the Muslim World*, Richard C. Martin ed., s.v. “Dreams.”

<sup>49</sup> Al-Hamadhānī, *Maqāmāt*, 90. The original Arabic text is: “وأقبل الذرة، ولا أورد التمرة”

<sup>50</sup> Philip F. Kennedy, “*The Maqāmāt as a Nexus of Interests*,” in *Writing and Representation in Medieval Islam: Muslim Horizons*, ed. Julia Bray (New York: Routledge, 2006), 158.

<sup>51</sup> *Lazarillo de Tormes*, 11. The Spanish text is: “ciento y tantas oraciones sabia de coro... Decia saber oraciones para muchos y diversos efectos.”

<sup>52</sup> Ibid., 21.

<sup>53</sup> Ibid., 11. The Spanish text is: “un tono bajo, reposado y muy sonable . . . un rostro humilde y devote, que con muy buen continente ponía cuando rezaba, sin hacer gestos ni visajes con boca ni ojos como otros suelen hancer.”

<sup>54</sup> Ibid., 61. The Spanish text is: “la hambre me aquejaba.”

<sup>55</sup> Ibid., 61. The Spanish text is: “Con baja y enferma voz y inclinadas mis manos en los senos, puesto Dios ante mis ojos y la lengua en su nombre.”

<sup>56</sup> Ibid., 61. The Spanish text is: “unque en este pueblo no habia coridad ni el ano fuese muy abundante.”



<sup>57</sup> Ibid., 95.

<sup>58</sup> Ibid., 95. The Spanish text is: "por memoria del milagro alli acaecido."

<sup>59</sup> Ibid., 81.

<sup>60</sup> Ibid., 85. The Spanish text is: "Buenos hombres, oidme una palabra, que despues oireis a quien quisieredes. Yo vine aqui con este echacuervo que os predica, el cual me engano, y dijo que le favoreciese en este negocio, y que partiriamos la ganancia. Y agora, visto el dano que haria a mi conciencia y vuestras haciendas, arrepentido de lo hecho."

<sup>61</sup> Ibid., 87.

<sup>62</sup> Al-Hamadhānī, *Maqāmāt*, 54. The original Arabic text is: "فلقد انثالت عليه الدراهم"

<sup>63</sup> Ibid., 119. The original Arabic text is: "حرز لا يغرق صاحبه، ولو شئت أن أمنح كلا منكم حرزا لفعت"

<sup>64</sup> Ibid., 119. The original Arabic text is: "لن أفعل ذلك حتى يعطني كل واحد منكم دينارا الآن ويعدني "دينارا إذا سلم"

<sup>65</sup> Ibid., 120. The original Arabic text is: "ولو أني اليوم في الغرقى لما كلفت عنرا"

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