

# Yahuda Al-Kharizi of “Al-Maqamah Al-Baghdadiyah” of Al-Hariri: An Analytic Study

Mohammed Yousef Ibrahim Banat

Department of Arabic Language, Al-Quds University, Jerusalem, Palestine

Email: mobanat@staff.alquds.edu

**How to cite this paper:** Banat, M. Y. I. (2024). Yahuda Al-Kharizi of “Al-Maqamah Al-Baghdadiyah” of Al-Hariri: An Analytic Study. *Advances in Literary Study*, 12, 63-87.

<https://doi.org/10.4236/als.2024.122005>

**Received:** January 8, 2024

**Accepted:** March 17, 2024

**Published:** March 20, 2024

Copyright © 2024 by author(s) and Scientific Research Publishing Inc. This work is licensed under the Creative Commons Attribution International License (CC BY 4.0).

<http://creativecommons.org/licenses/by/4.0/>



Open Access

## Abstract

This study examines the translation of Yahuda al-Kharizi of “Al-Maqamah Al-Baghdadiyah” of al-Hariri in an analytic study. The study consists of two sections. The first section is dedicated to comparing al-Kharizi’s translation of “Al-Maqamah Al-Baghdadiyah” of al-Hariri, in terms of form, such as the introduction, narrator, protagonist, plot, and conclusion. As for the second section, it focuses on the content, including the significance of sentences and the rhetorical style of the original text and the translated text. The study concludes with a summary that presents the most important results obtained after comparing the two texts, followed by a list of sources used to complete this research. The implications of the findings and directions for future studies are discussed briefly.

## Keywords

Yahuda Al-Kharizi, Al-Maqamah Al-Baghdadiyah, Al-Hariri, Analytic Study

## 1. Introduction

Yahya bin Sulaiman bin Sha’ul Abu Zakaria Al-Harizi, Jewish, was born in the Spanish city of Toledo in 1165 AD. He lived a prosperous childhood, and was passionate about knowledge and literature. He regularly attended circles of knowledge and scholars, acquiring a lot of knowledge, in addition to learning how to master it, such as the Hebrew and Arabic languages, the Torah, Jewish religion, medicine, philosophy, and poetry (Al-Harizi, n.d.: pp. 1-2). Ibn al-Sha’ar describes him as follows: “He was a powerful and prolific poet, with many poems of praise and satire. He had a sharp tongue and a malicious nature, as he would praise someone and then satirize them.” One of the pieces of evidence related to his poetry is that he used to compose poems with the first half in Hebrew and the second half in Arabic (Al-Musil, 2005: p. 257).

The Minister, Assahib Abu al-Barakat, says: “He told me that his name in Hebrew was Yehuda, and he translated it into Arabic as Yahya. He was tall and had gray hair...and his speech was Moroccan (his dialect was Moroccan). As for his title, the sources mentioned that he was called ‘Al-Harizi’, but he added the definite article ‘al-’ in reference to Al-Hariri Abu Muhammad al-Qasim ibn Ali al-Basri, the famous author of Maqamat (Al-Musil, 2005).”

Al-Harizi is considered one of the most famous translators of his time. He translated several books from Arabic to Hebrew with eloquent language and precise grammar. He was a bilingual writer, and his translation of Al-Hariri’s Maqamat from Arabic to Hebrew is one of his most renowned works. This translation came at the peak of competition between Arab and Jewish writers in Andalusia, particularly regarding their attempts to adopt the components of Arabic poetry and its evolving form and content. When the art of Maqamat became popular in the East and spread to the West, seven Jewish writers emerged before Al-Harizi, attempting to imitate it and translate it. However, all their efforts were not as successful as Al-Harizi’s translation, which he completed between the years 1213-1216 (Al-Harizi, 2003: p. 12).

It is worth mentioning that Al-Harizi translated all fifty Maqamat of Al-Hariri, but only twenty-six of them have reached us. He compiled them in a book called “Maqamat Itiyal”, and provided the reasons that motivated him to translate Al-Hariri’s Maqamat in the introduction of this book. These reasons include the following:

Firstly, the translation was requested by some important individuals in Andalusia at that time, and Al-Harizi desired to gain the favor of the elite in Andalusia, especially the wealthy amongst them.

Secondly, Al-Harizi wanted to prove his linguistic abilities and proficiency in both Arabic and Hebrew. Many Jewish writers before him attempted to do this, but failed to succeed.

Thirdly, he aimed to demonstrate the superiority of the Hebrew language and restore its status compared to the Arabic language at a time when Hebrew was in one of its most important stages of development in Andalusia (Amer, n.d.: p. 14).

Al-Harizi traveled through countries and wandered in their territories. When he was in Spain, he roamed the Iberian Peninsula, Provence, and France. He moved around in the same country, praising the wealthy and the leaders, earning his livelihood through his poetry. Earning was a characteristic that accompanied Al-Harizi throughout his life. He lived by earning through his poems and writings, like the poets of his time. As a result, he experienced the bitterness of exile and travel. His main journey was from Spain in the west to the east, where he visited Alexandria, Cairo, Jerusalem, Damascus, Aleppo, Mosul, and Baghdad. Finally, he returned and settled in the city of Aleppo, where he remained until his death on a Wednesday night, the remaining night of Dhu al-Qa’dah, in the year 1225 AD (Merei, 2012: p. 148).

## 2. Purpose and Scope

The main purpose of this study is to explore the translation of Yahuda al-Kharizi of “Al-Maqamah Al-Baghdadiyah” of al-Hariri in an analytic study. The study approached the literature as a multi-dimensional phenomenon, which addressed both theoretical and applied research, to identifying the extent of the ability of the Hebrew dictionary to keep up with the Arabic dictionary in terms of synonymous words between Al-Harizi’s and Al-Hariri’s in a comparative study, with the aim of identifying any differences in terms of the selected contextual literature, mainly, the linguistic and rhetorical hints, style, writing model and traits.

This study came in view of the novelty of the topic, and the lack of previous literature. The study is considered one of the leading studies that deal with translation of Yahuda al-Kharizi of “Al-Maqamah Al-Baghdadiyah” of al-Hariri in an analytic study. The study will be an important reference for those interested in the issue of comparative literature, and it is expected that the analysis would add new scientific knowledge to its field.

## 3. Methods and Design

The current study considered an analytic study, that used the qualitative approach using the content analysis method that is appropriate to the exploratory nature of the research, and will provide more meaningful in-depth data.

## 4. Al-Harizi Translates from Arabic to Hebrew

After the domination of the Arabic language and civilization in various parts of Andalusia, the Jews felt the importance of returning to their culture and their Hebrew language. Therefore, their wise men and religious leaders requested the translation of Arabic works written by Arabs and Jews into the Hebrew language, in exchange for financial rewards granted to the translator to enhance the status of Hebrew as the language of the Jewish culture (Merei, 2012: p. 144).

Following this call, the translation movement from Arabic to Hebrew flourished in Andalusia, where many works in science and philosophy were translated with the aim of spreading them among the Jewish communities there. Al-Harizi was one of the renowned translators at that time. The Rabbi Yonatan Hakohen proposed to him to translate the commentary on Mishnah (Oral Torah) called “Sefer Hasaraj”. He also requested from him the translation of the book “Dalalat al-Ha’irin” (Guide for the Perplexed). Moreover, Rabbi Meir ben Sa’ast, the chief rabbi, asked him to translate “Epistle of the Resurrection of the Dead (Merei, 2012: p. 144)”.

Among the notable works translated by Al-Harizi from Arabic to Hebrew was the book “Maqala al-Hadiqa fi Ma’ani al-Majaz wa al-Haqiqa” by the poet Musa bin Maymun bin Ezra, which addressed the issue of linguistic metaphors. He named it in Hebrew “Erogot HaBoshem” (Perfume Bottles). When Al-Harizi

was in France, he translated the book “Adab al-Falasifa” by Hunayn ibn Ishaq, a Greek book that Hunayn had previously translated into Arabic (Merei, 2012: p. 144).

In addition to his translation of Al-Hariri’s Maqamat, and his book “Safr Takhkomuni” which we talked about, Al-Hariri left other books, such as:

1) The Book of Aleaqd: It is a collection of poetry containing 256 poetic pieces, written by Al-Harizi in the Hebrew language, in alphabetical order. These pieces are concerned with moral matters and the fear of God.

2) The Book of Addourar (The Necklace): It is a book that describes Al-Harizi’s journey to the East. It is considered the most recent work that was revealed by Al-Harizi. It was divided into two parts: the first part, which is the divine poems, and the second part, about the virtues of the Israeli religion.

3) Maqamat al-Rawdah al-Aneeqah: It is the lost work of Yehuda Al-Harizi, about which researchers only know its name, in addition to a part of it that Al-Harizi mentioned while talking about the people of Baghdad in his book Ad-dourar.

## 5. Yehuda Al-Harizi, the Pioneer of Hebrew Maqamah

Al-Harizi translated the Maqamat of Abu al-Qasim Ali Al-Hariri into Arabic, in response to the request of his friends who were passionate about Arabic literature in Toledo. Modern researchers have referred to this translation as “Mahbarot Etiel”, which means Maqamat with the Lord. Any proficient Hebrew scholar can clearly see the success of Al-Harizi in this translation, which exceeded all expectations. This was due to the rare words used in Al-Hariri’s Maqamat, carefully selected by him based on his extensive knowledge of the science of eloquence. Al-Harizi managed to incorporate them into a new Hebrew framework while preserving their structure and meaning. Furthermore, he translated these Maqamat in a rhythmic prose style, making it difficult for a reader unfamiliar with the Arabic source to realize their Arab origins (Amer, n.d.: pp. 13-14).

Al-Harizi was able to give a Hebrew character to his translation of Al-Hariri’s Maqamat, as he did not translate it literally. He gave the narrator, Al-Harith ibn Hammam, and the hero, Abu Zaid al-Sarouji, Hebrew names. He replaced everything related to the Arabic language, culture, or Arabic characters with Hebrew alternatives from the Jewish culture. He also replaced the settings of the stories, and the Arab and Islamic characters mentioned by Al-Hariri with Hebrew names, which he took from the Torah and Jewish heritage (Amer, n.d.: p. 15).

Researcher Hayim Sherman describes this translation as follows: “In this Hebrew author, the Hebrew translator reached a level that no one could dream of amongst the translators of scientific books in that period. In the literary field, Al-Harizi surpassed his opponents; the translators from the Tibbon family, who were known for their translation from Arabic to Hebrew (Merei, 2012: p. 147).”

Through his translation of Al-Hariri's Maqamat, Al-Harizi acquired a linguistic repertoire and rhetorical ability that enabled him to write his famous book "Tahkemoni", in which he discussed religious, social, and ethical topics influenced by both Arabic and Jewish cultures. However, the book "Maqamat Al-Hariri" was the main influence on him in terms of structure and meaning (Merei, 2012: pp. 149-150).

Al-Harizi expressed his admiration for Al-Hariri and praised him in his book "Tahkemoni", saying: "A wise man among the Ismaili scholars, and among the best intellectuals. His tongue is fluent in Arabic eloquence, and poetry flows from his limbs. He is known as Al-Hariri, and no one is similar to him in the art of Maqamat (Al-Harizi, 2003: p. 12)."

Al-Harizi distinguished himself among the scholars of his time, including the Jews, in terms of linguistic skills and exceptional literary talent. He was able to merge the Arabic and Hebrew cultures, which was reflected in his Arabic translations and writings in both poetry and prose. Thanks to his extensive Arabic culture, he was able to introduce the Maqamah as a literary genre that was not previously known in the Hebrew culture. Through his translation of Al-Hariri's Maqamat, he was able to create his own Maqamat in "Tahkemoni" (Merei, 2012: p. 148).

Al-Harizi's travels between the major cities in the East helped him in writing his book "Tahkemoni", and this was evident in the diverse topics covered within its pages (Merei, 2012: pp. 148-149).

The Eastern Jews were more proficient in the Arabic language compared to the Hebrew language, and they believed that it was extremely difficult to compose Maqamat in Hebrew due to the limited nature of the Hebrew language. Al-Harizi responded to these claims by stating that the fault lies not in the Hebrew language itself, but rather in the speakers of Hebrew. His composition of "Tahkemoni" served as conclusive evidence to refute this claim (Merei, 2012: p. 149).

## 6. Al-Harizi's Translation of Al-Hariri's Maqamat

The opinions of most researchers in comparing Al-Harizi's translation of Al-Hariri's Maqamat indicate that the latter excelled in conveying the Arabic Maqamah to Hebrew. He translated it accurately and meticulously, preserving the artistic, linguistic, and content structure, with some minor modifications to the names of the people and places, replacing them with names and places from the Jewish heritage, social life, and rarities within the Jewish community in Andalusia (Amer, n.d.: p. 15).

Discussing the accurate and skillful translation of Al-Hariri's Maqamat from Arabic to Hebrew means that Al-Harizi dealt with a literary text that reached the peak of eloquence and rhetoric. The translator here must have had Hebrew linguistic tools through which he could convey the Arabic spirit from within the Arabic literary text of the Maqamah into the translated Hebrew literary text.

Al-Harizi took on this task to a great extent, making him a Hebrew linguistic scholar who restored the Hebrew language to its rightful place, which it almost lost over time (Amer, n.d.: p. 15).

Al-Harizi does not mention the mechanism he followed during his arduous work in translating Al-Hariri's Maqamat. Therefore, the research attempts to trace this mechanism through a comparative analysis between Al-Hariri's Maqamah "The Baghdadi Maqama" and its translation by Al-Harizi in his book "Mahbarot Etiel" (Amer, n.d.: p. 15).

## **7. The Baghdadi Maqamah between the Original Text of Al-Hariri and the Translated Text of Al-Harizi**

The Baghdadi Maqamah is the thirteenth Maqamah of Abu Muhammad Al-Hariri. It is named as such because its events take place in the city of Baghdad. The main characters of this Maqamah are Al-Harith ibn Hammam and Abu Zaid Al-Surji, following the usual style of Al-Hariri's Maqamat.

The events of this Maqamah revolve around Al-Harith ibn Hammam wandering in the Zawra district with a group of poets, where they encounter an old woman pulling a young boy behind her. As soon as they see them, she greets them and says, "May Allah bless the knowledgeable ones, even if they are not knowledgeable. Know, O hopeful ones and widows' hopes, that I am from the noble tribes and the secrets of the wise." Then she describes her situation and how fate has treated her, followed by reciting heart-touching poetry. They give her their money, and she thanks them and praises their greatness. However, Al-Harith ibn Hammam follows her, suspicious of her intentions. She sneaks among the crowd in the market and hides in a mosque, where she removes her disguise and reveals her true identity. Suddenly, Abu Zaid Al-Surji, the Makdi, appears and lies on the ground, reciting verses boasting about himself. Al-Harith ibn Hammam returns to his companions and tells them what he saw, and they vow not to be deceived by an old woman again (Al-Hariri, 1978: pp. 105-111).

The comparison between the original text written by Al-Hariri and the translated text written by Al-Harizi in this research will focus on two main elements: the form and the content. Regarding the form of the Maqamah and its constituent elements, the research clarifies the most prominent of these elements, as indicated in **Table 1**.

It is clear from the previous table that was provided comparing the original text of Al-Hariri and the translated text by Al-Harizi, with regards to the artistic elements on which the composition is based. These elements include the introduction, the narrator, the protagonist, the conclusion, and the artistic plot. Al-Harizi was faithful in identifying these elements and preserving them within his translation, but he allowed himself the freedom to replace some of these elements with others inspired by his Jewish culture. We tend to believe that Al-Harizi did not intentionally diminish or underestimate the religious heritage of Al-Hariri. Perhaps he did so at the request of the person who commissioned him for this translation, in order to encourage Jewish readers to appreciate these

**Table 1.** Comparison between the two texts in terms of form and content.

The subject	Maqamah of Al-Hariri (al-Baghdadiyah)	Maqamah of Al-Harizi ((האישה וילדיה)) it means (the woman and her children)
<b>The beginning</b>	The narrator (Al-Harith bin Hamaam) begins his speech by saying that he joined a seminar in the outskirts of Az-Zawraa (Baghdad) with a group of poets, and he starts praising them with the most eloquent expressions of praise and admiration.	Al-Harizi accurately translated Al-Hariri's prelude with extreme precision while preserving all the details: The narrator joins a group of poets and praises them with the most eloquent expressions of praise and commendation. However, he replaced Al-Zawraa (Baghdad) with a city named (קרית יערים).
<b>The narrator</b>	The narrator in Al-Hariri's Maqamat is a character inspired by Al-Hariri's imagination, and his name is Al-Harith ibn Hammam.	Al Harizi's replaced Al Hariri inspired character with another character that he himself drew from his Jewish culture, which is the character of Etiyal.
<b>The protagonist</b>	He is the fictional character whose role is based on executing the trick, as in his other Maqamat. He is Abu Zaid Al-Surji, who impersonates an old poor woman in this Maqamah, accompanied by her children who have been turned by fate from prosperity, glory, and wealth to poverty and the darkness of days and nights.	Al-Harizi accurately conveys the hero's trick in Maqamah as Al-Hariri, and as usual in his other Maqamat. Al-Harizi replaces the character of the hero, Abu Zaid Al-Sarouji, with a character inspired by his cultural environment, which is the character named (חבר הקיני).
<b>The conclusion</b>	The narrator followed this old woman to uncover her secret after he became suspicious of her. He found her hiding inside a mosque in a crowded market, to reveal her true identity. To his surprise, it was Abu Al-Muhtal, also known as Abu Zaid Al-Surji.	The translated version of Al-Harizi's Maqamah accurately depicts what Al-Hariri's Maqamah has come to, but as usual, Al-Harizi replaces the Islamic religious places of Al-Hariri with Jewish ones, as he replaced the mosque with the Jewish synagogue.
<b>the plot</b>	The artistic plot in Al-Hariri's Maqamat follows a regular path in which one can hardly find the element of suspense as is the case in the world of contemporary storytelling and novels. Al-Hariri's focus is directed towards the eloquent linguistic plot rather than the artistic plot.	Although Al-Harizi translates the text of the Al-Hariri Maqamah in terms of spirit and content rather than literal translation, he is committed to translating the plot of the Maqamah linguistically rather than artistically. This is the goal to which Al-Harizi dedicated his translations of Al-Hariri's Maqamat, as mentioned earlier, seeking to prove that the Hebrew language is not less eloquent compared to the Arabic language.

compositions, and to encourage Jewish writers to venture into this valuable art and imitate it.

The first to be affected by this translation among the Jewish writers in the Andalusian environment was Al-Harizi himself. After that, he proceeded to compose his own Maqamat, which have been and still are a testament to the power of the Hebrew language; that it is a living language that is not less expres-

sive and eloquent compared to Arabic. Al-Harizi admits that he composed his Maqamat under the influence of Al-Hariri, saying: “What provoked me to write this book is a wise man among the wise Arabs, one of their distinguished writers, with powerful expression and eloquent tongue, a man who recites poetry with inspiration, his name is Al-Hariri. All other eloquent speakers are barren compared to him...” Al-Harizi admired Al-Hariri’s Maqamat like other Jewish writers of his time, and in order to uncover their essence and the secret of the Arabic within them, he translated them. This translation was his ideal means of tracing Al-Hariri’s influence in his eloquent craftsmanship, and of presenting his fifty Maqamat in his book “Tahkemoni” (Merei, 2012: p. 150).

Juda Al-Harizi compiled his experiences in a book titled “Tahkemoni”, which serves as an autobiography where he mentions the significant milestones of his life during his various travels. He extensively discusses the situation of the Jewish communities he encounters. In this regard, the researcher Abdul Rahman Mur’i states: “The accuracy in documentation, in terms of recording event dates and details, has made many historians regard it as a reliable historical reference (Merei, 2012: p. 150).”

The book contains fifty Maqamat preceded by a long introduction. The narrator of these Maqamat is Himaan Al-Azrahi Al-Jawwala, a lover of literature, and its protagonist is Rabeeb Al-Qaini, the master of eloquence, with his tricks and schemes. The themes of Al-Harizi’s Maqamat in “Tahkemoni” do not deviate in their form from Al-Hariri and Al-Hamadani’s Maqamat. They include linguistic tricks, such as the Maqamah that, when read from beginning to end, it becomes a praise, and when read from end to beginning, it becomes a criticism (the eighth Maqamah). There is also a rhyme-based Maqamah (the thirty-third Maqamah), in addition to other diverse topics of which one has seen similar versions in Al-Hariri and Al-Hamadani’s works (Al-Harizi, 2003: pp. 5-20).

Through his positions, Al-Harizi was able to bring down the Hebrew language from its lofty religious status to a worldly language that addresses daily social issues. Undoubtedly, he has given the Hebrew language a new life after it was regarded as a religious language limited to the holy books in Judaism.

The one, who is familiar with “Tahkemoni”, finds that the hero character for Al-Hariri is the same for Al-Harizi, while the sequence in the book “Tahkemoni” is not present as is the case in the Maqamat of Al-Hariri. Even the presence of the protagonist, and the narrator in each Maqamah does not create any kind of sequence, since each Maqamah is independent by itself. The reader can change the order of the Maqamat without affecting the sequence of their numbers, which were arranged accordingly. Therefore, it cannot be described as a novel or a story, but rather as tales with a single system.

## **8. A Linguistic, Rhetorical, and Semantic Comparison between Al-Hariri’s Maqamah: “Baghdadiyah”, and Al-Harizi’s Translation**

When the research tracks Al-Harizi’s translation of Al-Hariri’s text sentence by

sentence, and discusses it in terms of linguistic, rhetorical, and semantic aspects, we come across many issues that enable us to judge Al-Harizi's style in this translation. This results in an objective evaluation highlighting the importance of his role in transferring Arab heritage to Jewish culture in Al-Andalus, in addition to his literary status in the field of translation and his proficiency in both languages and cultures. The research could have been limited to specific phenomena within the lines of that translation, but the writers preferred to follow his translation of this Maqamah in its entirety, due to its significance in assessing his translation of the Maqamat that have reached us, totaling twenty-six Maqamat in general.

To achieve the aforementioned goal, the research starts by presenting sentences from Al-Hariri's text, followed by Al-Harizi's translation in the section below. Then, it tackles this translation in terms of its rhetorical and semantic aspects, in order to conclude each discussion with a judgment on the level of translation compared to the original translated text.

### Thirteenth Maqamah Called "of Bagdad"

*"Al Hârith, son of Hammâm, related: I was in company, on the banks of the Zowrà, with some Shaykhs of the poets. They were such that no rival would keep up even with their dust, no disputant would run with them in the training-ground (Chenery, 1867: pp. 176-180)."*

#### المقامة الثالثة عشرة المقامة البغدادية

"رَوَى الْحَارِثُ بْنُ هَمَّامٍ قَالَ: نَدَوْتُ بِصَوَاحِي الرُّوَّاءِ. مَعَ مَشِيخَةٍ مِنَ الشُّعْرَاءِ. لَا يَغْلِقُ لَهُمْ مُبَارٍ بَغْيَارٍ. "وَلَا يَجْرِي مَعَهُمْ مُمَارٍ فِي مِصْنَمَارٍ."

(Al-Hariri, 1978: pp. 105-111).

#### המקאמת השליש עשרה: והיא מקאמת האשה וילדיה

נָאֵם הַגִּבּוֹר אֵיתִיאֵל: נִחַפְרְתִי בְקִרְיַת יְעָרִים. עִם זְמַנִּים מִן הַמְשׁוֹרְרִים. בְּלָם בְּרוּרִים. בְּלָם גְּבוּרִים. "אִין עָרָה אֶלֵיהֶם בְּשִׁירִים. וְאִין מְשִׁיג אֶבְקָם בְּמַעְרַכַת הָאִמְרִים"

(Al-Harizi, n.d.: pp. 38-41).

When looking at Al-Harizi's translation of the title of Al-Hariri's Maqamat, one finds that despite his habit of changing the name of the place from the Arab environment to his own environment (Jewish), he chooses another title that is based on the content of the Maqamat, and not on the location of the events. The writers tend to believe that Al-Hariri may have chosen this title for his Maqamat due to Baghdad's fame as a meeting place for famous writers and poets. The writers, therefore, conclude that the difference in the translation of the title in Al-Harizi's style does not harm the translation or undermine its credibility.

As for the events of the Maqamah, Al-Harizi followed in Al-Hariri's footsteps in its opening by mentioning the narrator, so that the reader feels that what he is about to listen to is a story, thus attracting the reader to listen more. Despite Al-Harizi's keenness on accuracy in translation, he enjoyed his own style. In the first sentence, he resorted to the concise style of omission, where he omitted the

word “said” at the end of Al-Hariri’s sentence: “Al-Harith ibn Hammam narrated, saying”. Although he could add it, without diminishing the level or accuracy of the translation. In the first sentence by Al-Hariri, there is elaboration that the reader enjoys, while in Al-Harizi’s translation, there is conciseness that elevates the value of the sentence rhetorically. Al-Harizi continues his translation of Al-Hariri’s words, ensuring it rhymes in all the breaks of his sentences with the letter “ם”, while with Al-Hariri, one sees that he varies his breaks between the (hamza) and the (ra). Both styles in choosing the rhymes indicate a high ability in selecting the appropriate vocabulary and placing it in its correct context.

When comparing the significance of the sentences in translation: Despite the fact that Al-Harizi does not literally convey the meaning of Al-Hariri’s words, he is able to generate sentences in his own style that fully convey the meaning. These sentences are neither inferior in their significance nor eloquence when compared to Al-Hariri’s sentences.

*“When the yield of our thoughts was failing, and our souls were desiring after their nests, we caught sight of an old woman, who approached from afar, and trotted the trot of a good steed. And she was leading behind her some children, thinner than spindles, weaker than the young of doves.”*

فَأَفْضْنَا فِي حَدِيثِ يَفْضَحُ الْأَرْهَارَ. إِلَى أَنْ نَصَفْنَا النَّهَارَ. فَلَمَّا غَاضَ دُرُّ الْأَفْكَارِ. وَصَبَّتِ النَّفْسُ إِلَى الْأَوْكَارِ. لَمَحْنَا عَجُوزًا ثَقِيلًا مِنَ الْبُعْدِ. وَتَحْضِيرُ إِخْضَارِ الْجُرْدِ. وَقَدْ اسْتَتَلَّتْ صَبِيئَةً أَنْخَفَ مِنَ الْمَغَازِلِ. وَأَضَعَفَ مِنَ الْجَوَازِلِ.

”וְיִשְׁבְּנוּ לְסִפְרֵי חֲמוּדוֹת כֹּל שִׁיר נוֹרָא וְאֵיִם. וְהַתְּמַהֲמָהֵנּוּ עַד נְטוֹת הַיּוֹם. וְכַאֲשֶׁר שָׂאוּ הַהֶגְיוֹנִים. מִן הַרְעִיּוֹנִים. וְנִבְסְפוּ הַהֶגְפִּישִׁים לְמַעֲוֹנִים. רָאִינוּ אִשָּׁה זְקֵנָה מְמַרְתֶּק תְּמַהֵר לְלֶכֶת. וְתַרוּץ כְּסוּס דוֹהֵר בְּמַעְרָבָת. וְהִיא מְחֹפֶפֶת עַל עוֹלָלִים. וְבָשִׂים וְדָלִים. וְנִחְשְׁבוּ כְּגוֹזְלִים. מִחֵיק אִמָּם גְּזוּלִים.”

As is customary for Al-Harizi in his translations of Al-Hariri’s sentences, he often resorts to interpreting them when faced with highly expressive imagery that is difficult to convey accurately. Perhaps this is not due to Al-Harizi’s inability to provide an exact literal translation, but to his attempts to avoid this when the sentence is unfamiliar to Jewish readers. For instance, he translated the phrase “فَأَفْضْنَا فِي حَدِيثِ يَفْضَحُ الْأَرْهَارَ” with a more figurative translation: “We sat recounting the beauties of every strange and terrible poem” = “וְיִשְׁבְּנוּ לְסִפְרֵי חֲמוּדוֹת”. Al-Harizi’s deviation from Al-Hariri’s eloquence here is driven by the need for clarification rather than a desire to deviate from the original text. This also applies to Al-Hariri’s saying: “فَلَمَّا غَاضَ دُرُّ الْأَفْكَارِ”, which he translated as: “וְכַאֲשֶׁר שָׂאוּ הַהֶגְיוֹנִים. מִן הַרְעִיּוֹנִים”. However, when Al-Hariri’s sentences are understandable to Jewish readers, Al-Harizi translates them more closely to the literal meaning of the original text, despite the limited availability of synonymous words. To elaborate, Al-Hariri says: “وَتَحْضِيرُ إِخْضَارِ الْجُرْدِ”, where Arabs refer to horses that are insensitive to the saddle as “Jard,” which is not available in Al-Harizi’s dictionary, so he relies on the word (סוס), which is the only word in Hebrew that conveys this meaning. When it comes to (Jinas: Two words that sound alike but have different meaning), Al-Harizi often succeeds in bringing it in its appropriate place. (Al jinas annaqes) in Al-Hariri’s saying: “أَنْخَفَ مِنَ الْمَغَازِلِ.”



عَيْتُهُ فُرَارُهُ. وَتَرْجُمَانُهُ اصْفَرَارُهُ. فَصَوَى بَغِيَّةَ أَحَدِهِمْ تُرْدَةً. وَقُصَارَى أَمْنِيَّتِهِ بُرْدَةً. وَكُنْتُ أَلَيْتُ أَنْ لَا أَبْذُلَ  
الْحُرَّ. إِلَّا لِلْحُرِّ. وَلَوْ أَنِّي مُتُّ مَنَ الضَّرِّ. وَقَدْ نَاجَيْتُنِي الْقَرُونََةَ. بَأَنْ تَوْجَدَ عِنْدَكُمْ الْمَعُونَةَ. وَأَذْنَتُنِي فِرَاسَةَ  
الْحَوْبَاءِ. بِأَتَّكُم بِنَابِيعِ الْجَبَاءِ. فَفَضَّرَ اللَّهُ امْرَأً أَبْرَ قَسْمِي. وَصَدَّقَ تَوْسَمِي. وَنَظَرَ إِلَيَّ بَعِينَ يُقَدِّمُهَا الْجُمُودُ.  
وَيُقَدِّمُهَا الْجُودُ.“

”ולא פנתה לשמאל ונמין עד הגיעה אלינו. ונצבה עלינו. ולא גלמה לבד קצת עיניה. כי כסמה  
פניה. ותאמר: שלום לגבירי הרעים. אשר הם לי נכרים ואינם לי ידועים! דעו, גבירי ואדירי, שומרי  
האמונות. ומקורי הארחות והמנות. עוזרי תומים ואלמנות. כי הייתי מעדינות האצילים השוכים.  
ומבנות הנדיבים. והיו בני משפחתי. והאיש אשר אתי. נקראים בראש ונשואים על פתח וחקוקים  
במצח ונזקרים בפיות ולקוחים על הרוצים. ומשמחים הלבבות וממלאים הידים. ומאירים העינים.  
ומאמצים ברפים. וכאשר רפה הזמן אצילי הידים. והכאיב האברים. ונמח הנתחים. ופצח העצמות.  
השכו הראות בארבות. ונמרטו הגבות. וכהתה העין ואולה היד ונבשה הרוזע ורפתה הימין ונהלש  
החצון. ונהרס השון. וכאשר יבש המרעה הירק. ונעתם הדוד הנרקק. קדר יומי הלבן ושלב לאחור.  
והלכין שיערי השחור. עד אשר נכספתי למנת האדמדם. כי פסו אמונים מבני אדם. ואלה היקדים אשר  
אתם רואים מופתם דלותם ועצבם. ושחרות פניהם לעד על שחרות לבם. והקרת פניהם ענתה בם.  
תכלית תאונתם פת להם השוק. וכל שאלתם חלוק. ונשבועתי לבל אחשף פני הנקרים. כי אם ליקרים.  
ולו גועתי בין המצרים. ועתה נפשי שמתני. והורתני ולמדתי. כי אצלכם אמצא החפץ והתאונה.  
והפתי כי אתכם מקורי הנדבה והתקנה. והאל ישגיא ואמץ. ויעזר ויחלץ. אשר לא יחלל היום  
שבועתי. ולא יכזב דעתי. ולא יפר בריתי. ויביט האל בעין חסד לאשר יביטו אלי בעין דולפת. ונפש  
שואפת“.

If you take a closer look at this lengthy paragraph from Al-Hariri's *Al-Maqamah Al-Baghdadiya*, you will discover a wealth of beautiful colors, eloquent expressions, and various cultural references on the one hand. On the other hand, Al-Harizi, the translator, showcases his exceptional literary skills by capturing the richness of the Hebrew language. He meticulously translates every exquisite hue and expressive element used by Al-Hariri in this paragraph, even though the way these artistic elements are employed may vary in his translation. To help readers appreciate the artistic nuances of both writers, this research provides a table for the readers to explore after discussing the cultural implications that stand out in Al-Harizi's paragraph.

While Al-Hariri uses straightforward expressions in some parts of this paragraph, Al-Harizi demonstrates his rhetorical prowess by translating them in a clever and artistic manner. To explain, when Al-Hariri says, “*وَوَهْنَتِ الْيَمِينُ، وَضَاعٌ*” (the right is weakened, and the left is lost), Al-Harizi translates it as “*הִימין וְנָחַלַשׁ הַחֲצוֹן*” (the right is weakened, and the waist is narrowed), using a metaphor that has a local connotation. He mentions the local place, the stomach (החצון), to convey the notion of narrowness and hardship in living conditions. In another instance, he employs a metaphor in line with Al-Hariri's depiction of the challenging life of the deceiver, who assumed the role of a woman. Al-Harizi says, “*הַשְּׂכוּ הָרְאוֹת בְּאַרְבוֹת*” (the chimneys of their fireplaces darkened), metaphorically indicating their decline after previously enjoying a life of abundance.

In another case, there are several literal translations of Al-Hariri's phrases by Al-Harizi, following the expression generating methods of their own culture. For instance, Al-Hariri's phrase “*إِفْحَادًا الْمَوْتُ الْأَحْمَرُ*” was translated as “*עד אשר נכספתי*”

”למנות הַאֲדָמָה”, since death by the sword is a common theme in various cultures. Therefore, Al-Harizi believed that it was appropriate to translate it as is, and this approach applies to many other examples in his translation of Al-Hariri’s Maqamat.

The Jewish religious culture is subtly present in the translation of this paragraph, even though Al-Hariri did not explicitly reference it. This indicates Al-Hariri’s constant need for this kind of connotation, as requested by those who assigned him the translation. In the plea of the impostor, spoken through the voice of a poor woman embodying her character, he says: “וְנִשְׁבַּעְתִּי לְכָל אֲחִישָׁף” וְנִשְׁבַּעְתִּי לְכָל אֲחִישָׁף. פְּנֵי הַקָּרִים. כִּי אִם לִקְרִים. וְלוֹ גִּוַעְתִּי בֵּין הַמְּצָרִים” This signifies that even in the face of hardship, the woman refuses to expose her identity, preserving her dignity and protecting her loved ones, reminiscing the Jews’ suffering under Pharaoh’s rule in Egypt. In another instance, he states: “וְהָאֵל יִשְׁגִּיא וַיֹּאמֶר. וַיַּעֲזֹר וַיַּחֲלֵץ. אֲשֶׁר לֹא יִחַלֵּל” וְהָאֵל יִשְׁגִּיא וַיֹּאמֶר. וַיַּעֲזֹר וַיַּחֲלֵץ. אֲשֶׁר לֹא יִחַלֵּל” Here, he acknowledges that strength and vulnerability are in the hands of God, the ultimate source of support and salvation, ensuring that his commitment to observing the Sabbath remains unwavering.

In **Table 2** below, a selection of remarkable linguistic and stylistic devices used by Al-Hariri in this paragraph are presented. Al-Hariri successfully replicated these techniques in his translation, demonstrating his mastery in imitating Al-Hariri’s writing style.

**Table 2.** Comparison of the creative and illustrative improvements between the two texts.

The stylistic and rhetorical enhancements in Al-Hariri paragraph.	The stylistic and rhetorical enhancements in Al-Harizi’s translation of Al-Hariri’s paragraph.
يَحْلُونَ الصَّدْرَ. وَيَسِيرُونَ الْقَلْبَ. وَيُمْطُونَ الظَّهْرَ.” (In musical terms, each phrase is identical in tone, except for the last letter at the end of each sentence).	”נְקָרָאִים בְּרֹאשׁ וּנְשׂוּאִים עַל כְּתֵף וְחֻקוּקִים בְּמִצַּח” (In musical terms, each phrase is identical in tone, except for the last letter at the end of each sentence).
”قالت: حيّا الله المَعْرِفَ. وإن لم يكن معارف” (Perfect alliteration)	”שׁוּמְרֵי הָאֲמוּנוֹת. וּמְקוּרֵי הָאֲרָחוֹת וְהַמְּנוֹת” (Anagram)
”فلمّا أُرْدَى الدهرُ الأَعْضَادَ” (Metaphor)	”וְכֹאשֶׁר רִפָּה הַזְּמַן אֲצִילֵי הַיָּדַיִם” (Metaphor)
”لم يزل أهلي وبغلي يَحْلُونَ الصَّدْرَ. وَيَسِيرُونَ الْقَلْبَ. وَيُمْطُونَ الظَّهْرَ.” (Metonymy)	”וְהָיוּ בְנֵי מִשְׁפַּחְתִּי. וְהָאִישׁ אֲשֶׁר אֲנִי. נְקָרָאִים בְּרֹאשׁ וּנְשׂוּאִים עַל” ”כְּתֵף וְחֻקוּקִים בְּמִצַּח וְנִזְכָּרִים בְּפִיּוֹת וְלִקְוָחִים עַל הַזְּרוּעִים” (Metonymy)
”اسودَّ يومي الأبيض. وابيضَ قودي الأسود” (Counterpoint)	”קָדַר יוֹמֵי הַלְבָן וְשָׁב לְאַחֹר. וְהַלְבִּין שְׁעָרֵי הַשְּׁחוֹר” (Counterpoint)
”وقد ناجتني القرونة. بأل توجّد عندكم المعونة” (Concinnity)	”וְעַתָּה נִפְשֵׁי שְׁמַתִּנִּי. וְהוֹרַתִּנִּי וְלִמְדַתִּנִּי. כִּי אֲצַלְכֶם אֲמַצָּה הַחֲפֹץ וְהַתְּאַוָּה” (Concinnity)
”فما كذبت إذ رأنا. أن عزنا. حتى إذا ما حضرنا” (Consonance)	”וְלֹא גִלְתָּה לְבַד קִצַּת עֵינֶיךָ. כִּי כִסְתָה פְּנִיךָ” (Consonance)

“Said Al Hārith, son of Hammâm: Now we were astonished at the excellence of her signifying and at the beauties of her metaphor. So we said to her: ‘Thy prose has enchanted us, but how is thy versifying?’ She said: ‘Without a boast, it would make a rock to gush forth.’ We said: ‘If thou wilt place us among thy Reciters, we will not be niggardly in imparting to thee.’ She said: ‘I will first show you my worn-out garment, and then give you to recite my poems.’ Then she put forth the sleeve of a well-worn smock, and unveiled the look of a crafty old woman.”

”قال الحارثُ بنُ همام: فهَمنا لبراعةِ عِبارَتِها. ومَلح استِعارَتِها. وقُلنا لها: قد فَتَنَ كِلامُك. فكيفَ إلحامُك؟ فقالت: أَفَجَرَ الصَّخَر. ولا فخرًا! فقُلنا: إن جعلتِنا من رِواتِك. لم نَبخلَ بمِواساتِك. فقالت: لأرِيَنَّكُم أَوْلًا شِعاري. ثم لأرِوِيَنَّكُم أشعاري. فأبَرَزَت رُذُنَ دِرْعِ دَرِيسٍ. وِبرَزَت بِرُزَةَ عِجورِ دَرَدِيسٍ“

”אמר המגיד: ונתמה לנועם מליצותה. ומחמדי לקחי שפתה. ונאמר לה: כבר משכת לבנו בדבריה. ועמה איה חרוזה ומלואי אמריו? ותאמר: לי שיר חזק בעת ירעים. מפרק הרים ומשבר סלעים. פלו נחמד למראה. ובל אהגאה. ונאמר לה: אם תשמיעינו קולך בשיריה. נהיה מעוריה. אמה: אגלה לךם בראשונה בלויי חליצותי. ואחרי כן אשמיעכם חרוזי מליצותי. ותגלה לעינינו בלויים מטלאים ותתגל לפני ויהיא זקנה כפופה.“

It is worth noting that Al-Harizi, unlike Al-Hariri, does not repeat the name of the narrator. Instead, he refers to the narrator by saying “The narrator said.” This is a stylistic choice that distinguishes Al-Harizi. While contemporary translators may consider it a departure from the original text, Al-Harizi, as mentioned earlier, focuses on conveying meaning and significance, as well as showcasing his unique style. He prioritizes these aspects over a strictly literal translation.

Al-Harizi’s translation of Al-Hariri’s paragraph above reveals that the Jewish literary culture lacks rhetorical terms, unlike the Arabic literary culture. Al-Harizi translates the word (استعارتها) as “virtues expressed through their language”. To elaborate, when one refers to Hebrew dictionaries, one finds that the equivalent term for (استعارة) is מטפורה, a word borrowed from the English language. This highlights the differences between the two cultures in terms of linguistic expression.

As usual, Al-Harizi expands upon translating many of Al-Hariri’s expressions; with the aim to enable the reader to have a better understanding of the desired meaning. He adds the phrase “לי שיר חזק בעת ירעים”; which means “I have a strong poem that thunders”. This phrase came before his translation of Al-Hariri’s phrase “أفجر الصخر” which Al-Harizi translated as “מפרק הרים ומשבר סלעים”; meaning “He breaks mountains and splits rocks”.

In the works of Al-Hariri, a prominent characteristic is observed, which Al-Harizi was unable to match or employ in his translation. This characteristic is seen through the use of strange words. At the end of this paragraph, Al-Hariri says: “(دریس) (دریس)”, “فأبَرَزَت رُذُنَ دِرْعِ دَرِيسٍ, وِبرَزَت بِرُزَةَ عِجورِ دَرَدِيسٍ” are two strange Arabic words, where the former means a worn-out shirt and the latter means an elderly woman with cunning and cleverness. Al-Harizi stands helpless in imitating Al-Hariri in the use of similar strange words. One observes that this

is not limited to this work only, but this phenomenon is present in all his translations of various works by Al-Hariri. One attributes this to the fact that the Hebrew lexicon is somewhat limited compared to the Arabic lexicon, which is rich with millions of words that the Arabic language fails to use due to their abundance, rendering them neglected, strange, and abandoned. However, Al-Harizi surpasses this artistic characteristic by contenting himself with explaining the purposes of these words. He translates Al-Hariri's phrase as follows: "וְתִגְלָה לְעֵינָיו וְהִיא זָקְנָה קְפוּפָה בְּלוּיִים מְטֻלְאִים וְתִתְגַּל לְפָנָי וְהִיא זָקְנָה קְפוּפָה". He interprets the word "tattered garments" as "worn-out garments," while for the second word, he uses metaphorical interpretation. The bent old woman is a metaphor for the elderly woman, who is cunning and clever. Thus, Al-Harizi has demonstrated his understanding of Al-Hariri's purposes, which he fell short of imitating completely, and his ability to maintain the context of the translation in the artistic aspect of rhyme and metaphor.

Al-Hariri composed the following verses in the Sari' meter. Here, the research is not concerned with the musical aspect as much as it is interested in Al-Harizi translations of the meanings and eloquence of these verses. However, the research will touch briefly upon the issue of Hebrew poetry's musical structure and its influence by the Arabic Khalili meters. Exploring this issue requires a dedicated study, which is beyond the scope of this research.

According to Al-Harizi, and in his book "Tahkemoni", he states that through the interaction between Jews and Arabs in Al-Andalus, the Jews learned the art of poetry from the Arabs. The translator himself acknowledges this fact. As a result, Hebrew poetry was influenced by Arabic poetry, adopting its structures and patterns. However, the Hebrew poets were able to develop their own style by incorporating their unique language features such as intonation, pauses, and sound segments, which differ from their Arabic counterparts in terms of vocabulary and syntax. Unlike Arabic, Hebrew lacks grammatical analysis, resulting in words ending with consonants or two consonants, consonants meeting within a word, or a consonant followed by a long vowel in the middle or at the end of a word. This divergence from Arabic prosodic patterns is notable.

It is evident from the above that the Jews adopted Arab poetic meters. However, due to the differences in movements and sound patterns between the two languages, Jewish writers developed their own unique meters, resulting in significant variations in poetic structures between the two languages. For those interested in exploring this topic further, the authors of this research paper recommend referring to the book "Arab Influences on Hebrew Meters and Rhythms" by Dr. Shaban Salam, and "Poetic Rhythm: A Comparative Study of Arabic and Hebrew Meters" by Dr. Laila Abu Al-Majd.

To ensure an accurate analysis of Al-Harizi's translation of Al-Hariri's verses, this research provides each verse along with Al-Harizi's translation. It then discusses the noteworthy linguistic, semantic, and rhetorical aspects that stand out between Al-Hariri's original verse and Al-Harizi's translation.

*And indited:*

*I complain to God, with the complaining of the sick, against the trouble of the unjust, the hateful time.*

أشكو إلى الله اشتكاءً المريضِ رَيْبَ الزَّمانِ المتعدِّي البَغِيضِ  
لِأَيِّلِ الْإِشْوَعِ فِي بَأْسِ الْهَلْمِ أَوْتِي بِنِي يَمِيمِ وَإِلَّا رَهْمِ

Al-Harizi translates Al-Hariri's saying "وأنشأت تقول" as "ותען ותאמר", which means "and she answered and said", thus imitating the Hebrew style of presenting poetic verses. As for the first verse, Al-Harizi is forced to resort to a more intensified meaning than what he did in his translation of Al-Hariri's prose, and one tends to believe that he did so due to the restrictions imposed by the Hebrew vocalizations, which limited his freedom to choose sentences and phrases as he pleased when translating the prose. While Al-Hariri depicted the deceiver calling upon God as a sick person who was betrayed by time with illness. One finds Al-Harizi contenting himself with praying to God after being tumbled by fate without mercy. He also imitated Al-Hariri's religious style of prayer but through using the Jewish manner of praying.

*O friends, I am of people who prospered long time, while the eyelid of fortune was cast down before them:*

يا قومُ إني من أناسٍ غَنُوا دَهْرًا وَجَفُنَ الدَّهْرُ عَنْهُمْ غَضِيضٌ  
!أَنْشَى أَمُونًا، نَهَمُوا نَهْمًا بَتَ عَمِ الْإِشْوَعِ شَرِي إِمُونِ عَمَمِ

Al-Hariri, speaking through the fraudster, chooses to address the people without mentioning their specific attributes. Moreover, he discusses the plight of his fellow citizens and the hardships they have endured due to the unpredictable nature of life. Alternatively, Al-Hariri depicts these individuals, through the words of the impostor, as devout and faithful people, urging compassion towards them, as portrayed by the elderly woman who embodied their essence, as she is the daughter of noble lineage whose brilliance has been obscured.

*Their glory there was none to forbid, and their fame was spread abroad among men.*

فخارُهُمْ لَيْسَ لَهُ دَافِعٌ وَصِيَّتُهُمْ بَيْنَ الْوَرَى مُسْتَفِيضٌ  
.شَكُو شَكْنَمِ مَقْلِي مَقْرِيْدِ قِطْحِ، وَحَسَدَمِ نَوَاطِمِ نَاطَمِ

In the verse above, what comes as a surprise is that Al-Harizi translates it with complete freedom. To expand upon this, he translates Al-Hariri's verse by saying, in the words of the trickster: "Their neighbors are their neighbors; meaning their people, they believed without fear, and their excellence speaks of them".

*When foraging failed in the ashy year, they were a goodly meadow:*

كانوا إذا ما نُجِعَةُ أَعْوَزَتْ فِي السَّنَةِ الشَّهْبَاءِ رَوْضًا أَرِيضٌ  
.بِيَمِي رَعْبُونِ نَعْنِي نَمَاطَاوِ مَرَعَا، وَإِدْلِيمِ لَقَمَمِ لَقَمَمِ

In his translation of the above mentioned verse, one sees the typical approach of Al-Harizi in explaining the essence of Al-Hariri's words with clarity and precision. He skillfully employs his unique style to achieve his objective. He states, "During times of hunger and scarcity, they discovered fertile pastures, and the poor struggled to obtain their bread."

*Their fires were kindled to the travelers, and they fed the guest with fresh meat:*

تَشَبَّ لِلسَّارِيْنَ نِيرَانُهُمْ وَيُطْعَمُونَ الضَّيْفَ لَحْمًا عَرِيضًا  
 לְאֹרְחֵיהֶם אֵשׁ טַעַמָּם בְּעֵרָה, אוֹתָם בְּבֶשֶׂר לֶחַם הֶלֶא קָדְמוּ

Al-Harizi takes great care when translating this verse, ensuring that there is no loss or alteration in its meaning.

*Their neighbour passed not his night in hunger, nor through fear did he say, “Choking hinders me.”*

مَا بَاتَ جَارٌ لَهُمْ سَاغِبًا وَلَا لِرُوحٍ قَالَ حَالِ الْجَرِيضِ  
 לֹא יִשְׁכְּבָה הוֹסֵה בְּצִלָּם עַדִּי טָרֵם יְהִי אוֹכֵל וְאֵץ יִנְעָמוּ

In this verse, Al-Hariri alludes to the Arabic proverb “حال الجريض دون القريض”. The reference to the proverb is called (Attalmih) “hint” in Arabic rhetoric books. The people of this village never go to bed hungry, and they live safely. Because of the security they enjoy among each other, they don’t need to recite the proverb “حال الجريض دون القريض”, which describes someone who achieves his or her desired outcome or goal, but only after it’s too late, i.e. when that dream or goal has no effect or benefit. In his translation of this verse, Al-Hariri chooses to preserve the meaning of the verse without mentioning this proverb, which is not surprising considering his tendency to replace everything related to the Arab culture with its Hebrew equivalent. Since this proverb, or its meaning, is not present in his culture, he chooses to lay emphasis on the meaning. He translates the verse as follows: “No one rests in their shade without enjoying food, well-being, and joy”.

*But the changes of destruction have made their seas of bounty to sink away from them, which I thought not would ever sink:*

فَغِيضَتْ مِنْهُمْ صُرُوفُ الرَّدَى بِحَارٍ جَوْدٍ لَمْ نَخْلُهَا تَغِيضُنْ  
 אֶדָּה הַזְמַן הוֹבִישׁ מִקּוֹר נַחְלֵי חֶסֶדָם וּבְאֵרוֹת נַעֲמָם נִסְתָּמוּ

Although Al-Hariri takes great care in translating this verse, he substitutes the sea with streams and wells. This may have been done to align with the prevalent analogy in his culture when discussing generosity and kindness. He translates Al-Hariri’s verse as follows: “However, time has rendered the sources of their generosity dry, and the wells of their goodness have run dry”.

*And put away from among them, into the bowels of the earth, those that were lions of guarding, healers of the sick.*

وَأُودِعَتْ مِنْهُمْ بُطُونُ الثَّرَى أَسَدَ التَّحَامِي وَأَسَاءَ الْمَرِيضِ  
 וּבִתְוֹךְ שְׂאוֹל יִמְהָם הֶלֶא הוֹבֵאוּ רוֹפְאֵי תְּוֹלֵי אֶדָּה בְּכַפִּיר יִנְהָמוּ

In his translation of this verse, the translator, Al-Hariri, departs from Al-Hariri’s words, as he chooses to align with his Hebrew culture, while still preserving the overall meaning of the verses. He translates Al-Hariri’s verse as follows: “Amidst their questions and pleas for doctors to heal the illness, they were like an unbeliever grumbling in vain”. The phrase “בְּכַפִּיר יִנְהָמוּ” is derived by Al-Hariri from his Jewish religious background.

*That on which I carry is now my back, after being my beast, and my home is*

*in the hollow, after being on the height.*

فمخملِي بَعْدَ المطايا المطا وموطني بَعْدَ اليفاع الحضيضُ  
 عِد نَشب يَصوِّعهمْ غوِش، ويمرَّكَبوَت كَبود عَلي عَفر هَلأا هَمَمو

In this translation, one sees that Al-Harizi uses Al-Hariri's metaphors in this verse. He translates Al-Hariri's words: "فمخملِي بَعْدَ المطايا المطا" as: "عِد نَشب يَصوِّعهمْ"; which means their comfortable beds turned into a solid mass. And when Al-Hariri said: "وموطني بَعْدَ اليفاع الحضيضُ," Al-Harizi translated it as: "ويمرَّكَبوَت كَبود"; indicating that their honor was stained in the mud.

*My little ones fail not to mourn their misery, of which there is some flash every day.*

وأفرُخي ما تَأتلي تَشْتَكِي بؤساً لهُ في كلِّ يومٍ وميضُ  
 وإنِّي بَموتهمْ شح غَاوِني ومَرَّ بَكاتي، تَمول كَكبي زبول رَمَمو

In his translation, Al-Harizi departs from the traditional structure of the one independent verse that characterizes classical Arabic poetry, opting for a manner of a verse of poetry whose meaning is completed in the next verse. Building on the previous verse, the narrative unfolds, recounting the consequences that befell the protagonist, as described by the deceiver, following the downfall of his people from glory, honor, and resilience to misery and despair. With their demise, his wisdom waned and his life turned bitter, as ill-fortune loomed over his abode.

*When the pious man prays to his Lord by night, they also call Him with gushing tears.*

إذا دَعَا القَانِيتُ في ليلِهِ مَوْلَاهُ نادُوهُ بدمعٍ يَفيضُ  
 وأبْكِه لَأفْرُوحي أَوْشَر يَصْعَقو مَرَّه بِيومٍ لَيلٍ وإلا يَدَمو

Al-Harizi's translation of this verse, in which he completely departs from the intended meanings of Al-Hariri's expressions, demonstrates the research's earlier assertion that Al-Harizi freed himself from the constraints of Al-Hariri's precise meanings. This allowed him to construct his verse with the freedom necessary to preserve the poetic rhythm. This phenomenon is observed in several poetic verses. However, Al-Harizi also managed to maintain the essence of Al-Hariri's intended meaning. For instance, when he renders Al-Hariri's verse, "I weep for my children who cry bitterly day and night and do not cease this crying and weeping", the implication of this translation differs significantly from the implication of Al-Hariri's verse, in which he portrays weeping as a humble plea to God for the people's prayers to be answered. However, upon reading Al-Harizi's verse, one finds that he made every effort to retain Al-Hariri's meanings as they are. Although he deviated from the translation of the verse, he preserved these meanings and connotations in his subsequent verses. The corresponding translation of Al-Hariri's verse can be found in the following verse:

*O Thou who feeds the young raven in the nest, and settles the bone which is broken, and again broken;*

يا رازِقَ النَّعَابِ في عُشِّهِ وجابِرَ العَظْمِ الكَسِيرِ المَهيضُ

מכיון לעורב פי ישוע לה צידו ומקלים כואבים עצמו

Here, Al-Harizi consistently translates the meaning of Al-Hariri's verse, as was observed earlier in multiple instances.

*Appoint to us, O God, one whose honour is pure and washed from the filth of blame,*

أَتِخْ لَنَا اللَّهُمَّ مَنْ عَرَضَهُ مَنْ دَنَسَ الدَّمَ نَقِيًّا رَحِيضًا  
הַיְמָן אָנֹשׁ לָנוּ, אֲשֶׁר יִשְׁרֹוּ מִעֲשָׂיו וּמַדּוּתָיו וְלֵב הַקְּלָמוּ

Al-Harizi translates the verse of Al-Hariri through drawing on his Jewish religious style of prayer. He mostly follows Al-Hariri's expressions, without strictly adhering to a word-for-word translation.

*Who will quench for us the fire of hunger, though only with a mess of the sour milk or the butter milk.*

يُطْفِئُ نَارَ الْجُوعِ عَنَّا وَلَوْ بِمَدَقَّةٍ مِنْ حَارِزٍ أَوْ مَخِيضٍ  
אוּלַי כִּפְתַּ לְהֶם יִכְבֶּה יְקוּד לְבוֹת וְעֵינַיִם כְּעֵב זָרְמוּ

In this verse, Al-Harizi, as usual, translates the meaning without mentioning the word "milk", as he replaces it with bread, saying: "Perhaps a piece of bread can satisfy hungry hearts and eyes filled with sadness."

*Now is there any who will remove what is come upon us, and make prize of thanks long and large?*

فَهَلْ فَتَى يَكشِفُ مَا نَابَهُمْ وَيَغْنَمُ الشُّكْرَ الطَّوِيلَ الْعَرِيضُ  
עַתָּה הַיֵּשׁ פֹּה אִישׁ אֲשֶׁר יִקְמַל עַל תַּעֲלוּלָיִם מִכָּאֵב נִדְהָמוּ

Al-Harizi follows Al-Hariri's lead in using the interrogative style in his translation of this verse. While Al-Hariri maintained accuracy in his translation, he did not discuss the reward that awaits those who assist these people. He asks: "And now, is there anyone here who will show compassion for the pain they have endured?"

*For, by Him to whom the forelocks shall bow down in the day when the faces of the assemblage shall be black and white,*

*Were it not for these, my cheek would not expose itself, nor would I assay to the stringing of verse.*

الَّذِي تَعْنُو النَّوَاصِي لَهُ يَوْمَ وَجْهُ الْجَمْعِ سَوْدٌ وَبَيْضٌ فَو  
لَوْلَاهُمْ لَمْ تَبْدُ لِي صَفْحَةً وَلَا تَصْنَيْتُ لِنَظْمِ الْقَرِيضِ  
וְחַי אֲשֶׁר לוֹ יִכְרַעוּ יוֹרְדֵי עֶפְרַיִם בְּיוֹם פְּנִים בְּאֵף יִרְעָמוּ  
לוּלַי פָּרַחִי לֹא אֶגְלֶה פְּנֵי הוֹדֵי בְּרַקְמוֹת שִׁיר אֲשֶׁר רָקָמוּ

In this verse and the one that follows, both poets employ a technique called *implication*. Al-Hariri swears by the one to whom all corners will submit on the Day of Judgment, using layers to emphasize the meaning. According to the words of the old woman, if it weren't for her hungry children, she wouldn't have revealed her true emotions and recited the verse. Al-Harizi accurately translates these two verses, but he does not use the layers technique.

In this research, various enhancements in eloquence and expression in the Baghdadadi Maqamah and its translation by Al-Harizi were observed. These improvements provide a sufficient sample to cover the rhetorical aspect of this

Maqamah and its translation. In the following paragraphs, the research will highlight notable features in Al-Harizi's translation that pertain to the semantic aspect. Al-Harizi often abbreviates Al-Hariri's sentences, capturing their intended meaning or adding to them to clarify Al-Hariri's profound rhetorical expression. This level of mastery eludes the Hebrew dictionary, which lacks the vocabulary necessary to match Al-Hariri's language. This linguistic challenge has long troubled Jewish writers who have sought to revive their language and elevate it among the living languages of that era. These semantic phenomena are undoubtedly connected to the artistic techniques of conciseness and rhyme.

*“Said the narrator: Now, by Allah, she cleft our hearts in pieces with her verses, and called forth the gifts of our bosoms. So that he gave her alms whose habit was to beg alms himself, and he was brisk to bestow on her who we thought would not be so.”*

قال الراوي: فوالله لقد صدعتُ بأبياتها أعشارَ القلوبِ. واستخرجتُ خبايا الجيوبِ. حتى ماخها من دينه الامتناحُ. وارتاح لرفدها من لم نخله يرتاحُ.

אמר המגיד: וכששמענו נפלאות אַמְרֶיהָ. ונוראות שִׁירֶיהָ. גְּזֵרָה הַלְּבָבוֹת לְשָׁנֵינוּ. ונפתחו לה מכל צד הידים. והתנדב לה כל מי אין מנהגו להעניק. ונד מרודים להסזיק

Al-Hariri possesses a linguistic arsenal that allows him to condense its meanings into short phrases without losing their essence. This concise and captivating style attracts readers rather than repelling them. For instance, he says: *فوالله لقد صدعتُ بأبياتها أعشارَ القلوبِ واستخرجتُ خبايا الجيوبِ* in which he manages to convey a wealth of emotions in just a few words. Al-Harizi, on the other hand, struggles to match Al-Hariri's brevity and eloquence, as seen in his statement: *“וכששמענו נפלאות אַמְרֶיהָ. ונוראות שִׁירֶיהָ. גְּזֵרָה הַלְּבָבוֹת לְשָׁנֵינוּ. ונפתחו לה מכל צד הידים”*. The difference in style between the author and the translator is evident, appreciated by those fluent in both languages. The Arabic translation of Al-Harizi's phrases reads: *“When we heard the wonders of her words, and the horrors of her poetry, the hearts were cut for years, and the hands were opened to her from every side.”* Al-Harizi falls short in generating sentences that match Al-Hariri's concise and eloquent expressions. This becomes apparent in the following lines: *حتى ماخها من دينه الامتناحُ. وارتاح لرفدها من لم نخله يرتاحُ* = *“והתנדב לה כל מי אין מנהגו להעניק. ונד מרודים להסזיק”*.

*“And when her bosom was filled full with gold, and each of us had shown bounty to her, she retreated, the little ones following her, and her mouth was wide with thanks.”*

فلما أفعوعم جيبها تبرا. وأولاها كل منا برا. تولت يثلها الأصاغر. وفوها بالشكر فاعر.

וכאשר נמלא כיסה. והללה עושה. ותפן לקת מאתנו. והיא מהללת אותנו. וצעירה. הולכים אחריה.

The translator, Al-Harizi, is forced in many instances to delete words or phrases that are implicitly understood from the translated speech of Al-Hariri, in order to conform to the rhyme that he has maintained as a fundamental characteristic in his translation. He deleted the word “tibra” in Al-Hariri's statement *“فلما أفعوعم جيبها تبرا”*, and settled with *“וכאשר נמלא כיסה”*; meaning, “and when

her pocket was filled”. Perhaps if he had used the word “tibra” meaning “gold”, it would have been difficult for him to find a suitable word that would achieve the rhyme of his expression.

*“But after she was gone, the company were all a-stretch to fathom her, that they might prove where their bounty had fallen. And I went surety to them for eliciting the hinted secret, and rose up and followed the track of the old woman. Until she came to a street choked with people, exceeding in its crowd.”*

فَانْتَابَتْ الْجَمَاعَةُ بَعْدَ مَمَرِهَا. إِلَى سَبْرِهَا لِتَبْلُوَ مَوَاقِعَ بَرِّهَا. فَكَفَلْتُ لَهُمْ بِاسْتِنْبَاطِ السَّرِّ الْمَرْمُوزِ. وَنَهَضْتُ أَقْفُو أَثَرَ الْعَجُوزِ. حَتَّى انْتَهَيْتُ إِلَى سَوْقٍ مُغْتَصَّةٍ بِالْأَنَامِ. مُخْتَصَّةٍ بِالزَّحَامِ

וַיִּתְאַוּ כָּל הַקְּהָל אַחֲרֵי לְקַתָּהּ. לְדַעַת מַכּוֹן שְׂבָתָהּ. וְסוּד הַיְלָדִים אֲשֶׁר אִתָּהּ. וְאָמַר לָהֶם: אֲנִי אֶהְיֶה לְשׁוֹחֵקְכֶם הַיּוֹם. וְהַנְּנִי הוֹלֵךְ אַחֲרֶיהָ פִּתְאוּם. וְרַדְפֹתִי אַחֲרֶיהָ עַד אֲשֶׁר נִגְעָה לְשׁוֹק מְלֵא אֲנָשִׁים וְנָשִׁים. וְנִעְרָם לְאִין קִץ וְיִשִּׁישִׁים.

Looking at Al-Hariri's expression “إلى سبرها لتبلو مواقع برها”, Al-Harizi, as he often does, extends the translated phrase and adds more meaning to make it rhyme. He says: “لِدَعَت مَكُون سَبَتَا. وَسُودُ الْيَلْدِيمِ أَسْوَءُ أَمَّا”. This approach is repeated in the subsequent sentences. Al-Harizi tends to deconstruct the text, enabling him to overcome the limitations of his limited vocabulary and achieve his desired outcome effortlessly.

*“Then she plunged into the throng, and slipped away from the simple children. And she turned aside, with unconcern of mind, to a ruined mosque, and threw away her cloak, and drew off her veil. But I spied at her through a chink of the door, and watched what strange thing she would bring to pass.”*

فَانْعَمَسَتْ فِي الْعُمَارِ. وَامْلَسَتْ مِنَ الصَّيْبَةِ الْأَعْمَارِ. ثُمَّ عَاجَتْ بَحُلُوَ بَالٍ إِلَى مَسْجِدٍ خَالٍ. فَأَمَاطَتْ الْجِلْبَابَ. وَنَضَّتِ النَّقَابَ. وَأَنَا أَلْمَحُّهَا مِنْ خِصَاصِ الْبَابِ. وَأَرْقُبُ مَا سَتُّدِي مِنَ الْعُجَابِ.

וּבָאָה תוֹדֵה הַהֶמּוֹן הַרֵב עִם נְעָרֶיהָ. וְתַמְלִט שׁוֹלְיָהּ מִיַּד הַתַּעֲלִילִים הַהוֹלְכִים אַחֲרֶיהָ. עַד בְּקִשׁוֹהָ. וְלֹא מִצְאוּהָ. וְלֹא עָנְתָה בְּעֵת קְרֹאוֹהָ. אֲכַל נִחְפְּזֹתַי בְּתֵאוֹת רַעֲיוֹנֵי. לְכָל תַּסְתֵּר מִנְּגֵד עֵינַי. וְתַחֲזוֹר לְאִשָּׁה עַל הַמְּסֻלָּה. עַד הַגִּיעָה אֶל בֵּית הַתַּפְּלָה. וְנִכְנְסָה בְּתוֹכוֹ בְּמַעֲלִיָּה. וְתַסֵּר צַעֲפָהּ מֵעֲלִיָּה. וְאֲנִי מִבֵּית מֵאַחֲרֵי הַדֶּלֶת אֶלֶיָּהּ. לְדַעַת מִפְּעֻלָּיָהּ.

The necessity for Al-Harizi to convey the meaning is clearly evident in extending his phrases, and yet ensuring the rhyming of the verses. In this paragraph, Al-Hariri used around twenty-eight words, while Al-Harizi used approximately fifty words. Furthermore, Al-Harizi's translation of Al-Hariri's text is distinguished by the omission of words that can be understood from the context. Overall, Al-Harizi's translation is characterized by elongation and the deletion or substitution of certain terms in specific sections.

*“And when the gear of modesty fell off, I saw the face of Abû Zayd dawn out. And I thought within myself that I would rush upon him and rebuke him for the course he was running. But he threw himself back with the gesture of the contumacious, and raised the shrill note of singers, and broke forth.”*

فَلَمَّا انْسَرَّتْ أَهْبَةُ الْحَقْرِ. رَأَيْتُ مُحَيَّا أَبِي زَيْدٍ قَدْ سَفَرَ. فَهَمَمْتُ أَنْ أَهْجُمَ عَلَيْهِ. لِأَعْتَقَهُ عَلَى مَا أُجْرَى إِلَيْهِ. فَاسْتَلْنَقَى اسْلِفَاءَ الْمُتَمَرِّدِينَ. ثُمَّ رَفَعَ عَقِيرَةَ الْمَغْرَدِينَ.

וּכְאֲשֶׁר גָּלְתָה הַמְּסוּהָ מֵעֲלִיָּהּ. לִנְגֵד עֵינַי. רָאִיתִי וְהִנֵּהוּ חָבֵר הַקִּינִי. וְאַרְצָה לְבֹא אֵלָיו. וְהִלְכִיחוּ עַל רַע פְּעֻלָּיו. וְעַמְדָתִי וְלֹא נִחְפְּזֹתַי עַד אֲשֶׁר שָׁקַט וַיִּשָּׁב.

In this paragraph, one observes how Al-Harizi effortlessly interprets the meanings of Al-Hariri without being long-winded. Despite Al-Hariri's use of unfamiliar words, he sticks to their direct meanings without any metaphors or hints. This made the task easier for Al-Harizi, along with the smooth rhyme that he effortlessly achieved this time.

As the authors delve into the verses of poetry attributed to Al-Hariri but actually composed by the impostor, they once again analyze the linguistic, semantic, and rhetorical aspects, just as they did with the previous verses. The goal is to debunk this comparison while giving equal attention to each paragraph.

*inditing thus:*

*Oh! would I knew whether the time had gotten a knowledge of my power:*

واندفع يَنشِدُ

يا لَيْتَ شعري أَذْهري أَحاطَ عِلْماً بَعْدَري؟

יִיעֵן וַיֵּאמֶר

רָעִי, הַנִּפְיֵר זְמַנִּי סוּדִי וְעַבְדִּי דְבָרִי

In his rendition, Al-Harizi replaces the phrase “and he created” that appeared at the beginning of the previous verses with “and he rushed”. While Al-Harizi preserved the term he used in his verses, which is “יִיעֵן”. Al-Hariri starts the first line by saying, “לֵיט שְׁעִרִי”, which is a phrase commonly used by poets to express their longing for understanding and knowledge. Al-Harizi, drawing from his Jewish religious background, translates this longing by addressing his teacher Moses, who liberated the people of Israel from the oppression of Pharaoh, saying, “רָעִי”. Al-Harizi meticulously continues his translation of Al-Hariri's verse, ensuring a harmonious match between the wording and the meaning.

*Whether it had learnt or learnt not the real truth how deep I go in deceiving:*

وَهَلْ دَرَى كُنْهَ غُورِي فِي الخُدْعِ أَمْ لَيْسَ يَدْرِي؟

אוּ בֶן צְפוֹנוֹת וְסוּדוֹת בְּצַעֲי וְרִשְׁעֵי וְסִתְרֵי?

Both poets here use embedding to complete the meaning. It is also noteworthy that when Al-Harizi finds a synonym for a word he translates, he takes advantage of these synonyms to diversify his vocabulary. To illustrate, the word “secret” in Hebrew is one of the countable words that have many synonyms, such as: צֶפּוֹן, סוּד, סִתָּר, חֲשָׁאִי, תַעְלוּמָה, רוֹז, כְּבִשׁוֹן, כְּמוֹס, עֵלוֹם, גְּנוּז, טְמִיר, תֵּיעֵלִי. When examining the first and second verses, Al-Harizi finds that he has used three of them: סוּד, צְפוֹנוֹת, סִתָּר. Al-Harizi also employed the interrogative style in the two verses (1 and 2), in addition to the same rhyme, which is a clear indication of the accuracy of the translation, and of Al-Harizi's skill in simulating the original text when his language allows him to do so. Thus, Al-Harizi becomes a captive of Al-Hariri's vocabulary, in terms of ease of access to it in the dictionary. When he encounters unfamiliar words from Al-Hariri, he either elongates or shortens the sentence, which makes Al-Harizi's translation fluctuates like a wave, up and down, based on this objective reality.

*How many of its sons I have won of by my wile and my fraud: How oft I have sallied forth upon them in my known form and in disguise,*

اِكْمُ قَدْ قَمَرْتُ بِنَيْهِ بَحِيلَتِي وَبِمُخْرِي  
 !فَمَا فَعَمِيمٌ يَلْدِي نَفَثِي بَهْنِ مَأْمَرِي

In this verse, Al-Harizi skillfully emulates Al-Hariri's use of the exclamation style that captures the intended meaning rather than the literal one. He translates Al-Hariri's verse as follows: "فَمَا فَعَمِيمٌ يَلْدِي نَفَثِي بَهْنِ مَأْمَرِي" The Arabic translation of Al-Hariri is: "How often have people in the past been captivated by the power of my words!"

*To catch one set by preaching, and others by poetry;*

!وَكَمْ بَرَزْتُ بَعْرِفٍ عَلَيْهِمْ وَبِنُكْرٍ  
 وَأَتَقَلِّبُ مَفْعَلَاتِي, أَمِيرٌ بَقَلْوَنُ يَكْرِي

Al-Harizi continues his translation of this verse, drawing inspiration from the Torah text. He aims to convey the intended meaning of Al-Hariri's verse, rather than adhering strictly to a literal translation. The phrase "أَمِيرٌ بَقَلْوَنُ يَكْرِي", taken from the book of Hosea 4:7, carries the meaning of Al-Hariri's verse: "I will alter my deeds, I will exchange insults with my loved ones."

*To excite one mind by vinegar, and another by wine;*

أَصْطَادُ قَوْمًا يَوْعُظُ وَأَخْرِيَنَ بِشِعْرِ  
 .لَبَوْتُ أَعْيَبَ مَمْتَكِي وَكَلَبُ أَهْرِيَمَ مَمُورِي  
 وَأَسْتَفِرُّ بَحْلٌ عَقْلًا وَعَقْلًا بَحْمُرٍ  
 .يَهْتَفُو هِنْفِشَاتِ أَوْرِي وَيُورِي وَمُورِي

In translating this verse, Al-Harizi pays great attention to accuracy and outshines Al-Hariri by adding a touch of figurative language. He refers to "hearts" as a symbol of the people who were enchanted by the beauty of his words, whether it be his poems or his sermons.

*Being at one time Sakhr, at another time the sister of Sakhr.*

وَتَارَةً أَنَا صَخْرٌ وَتَارَةً أُخْتُ صَخْرٍ

In this verse, Al-Hariri uses a literary technique called "tawriya" to cleverly convey his deceptive methods by assuming different personas. One of the characters mentioned is Sakhr, bin Amr bin al-Sharid al-Sulamiyah, and his sister is the renowned poet Al-Khansa. What's interesting is that Al-Harizi deliberately chose not to translate this particular verse, even though he could have easily explained its meaning. It seems that he made this decision because omitting it doesn't affect the overall message.

*Now if I had followed the frequented path all the length of my life,*

*My fire and my portion would have failed, my need and my loss would have lasted.*

وَلَوْ سَلَكْتُ سَبِيلًا مَأْلُوفَةً طَوَّلَ عُمْرِي  
 لَأَخَابَ قَيْحِي وَقَدْحِي وَدَامَ عُسْرِي وَخُسْرِي  
 .أَلُو أَهْلِي بَدْرِي أَهْتِ يَهِي رَبُّ مَزُورِي  
 .يَبُوشُ مَقُورِي وَأُورِي غَمُّ يَوْسُفَ شَجْرِي وَيَورِي

In these two verses, there is an organic connection that makes them blend together as if they were one, whether it's Al-Hariri or Al-Harizi. Al-Hariri here justifies the trickster's actions by claiming that following a common path in life

leads to poverty and disappointments. By using metaphors and allegories in harmony, they shine in their finest form, which inspired Al-Harizi to imitate Al-Hariri as much as he could. However, Al-Harizi's use of metaphors and allegories falls short of Al-Hariri's eloquence, as the latter employs unfamiliar vocabulary. Despite achieving a semblance of imitation, Al-Harizi's vocabulary fails to evoke the same artistic impact that Al-Hariri's does. To make this clear and leave the judgment to the reader, the research presents Al-Hariri's translation of two verses: "If you take a single path, wonders will abound, my sources will dry up, my radiance will increase, and my ruins will multiply".

*So, say to him who blames, "This is my excuse—take it."*

فَقُلْ لِمَنْ لَامَ: هَذَا عُذْرِي فَدُونَكَ عُذْرِي

זֶה סוּד זְפוּנֵי וְסִתְרֵי לְשׂוֹאֲלִים בְּעִבְרִי

Al-Harizi once again chooses to use different words for the term "secret" in his translation of the final verse. It is interesting to see that he completely diverged from Al-Hariri's choice of words, while still capturing the essence of the verse. Al-Harizi translates it as follows: "This is my hidden treasure, concealed within me for those who inquire about me".

"Said Al Hârith, son of Hammâm: Now when the clearness of his case appeared to me, and the marvel of his wickedness, and the excuse which he had tinselled in his verses, I knew that his devil was a rebellious one, who would not listen to rebuke, and would do naught but what he willed. So, I turned my reins to my companions, and published to them what my eye-witnessing had established. Then they were sullen at the loss of their presents, and vowed one to another to deny old women."

قال الحارثُ بنُ همامٍ: فلما ظهرتُ على جليّةِ أمرِهِ. وبديعةِ أمرِهِ. وما زخرَفَ في شعرِهِ من عُذْرِهِ. علمتُ أن شيطانَهُ المرِيدَ. لا يسمعُ التّفنيدَ. ولا يفعلُ إلا ما يُريدُ. فتننيتُ إلى أصحابي عِنايَ. وأبشنتُهُم ما أثبتَهُ عِنايَ. فوجّموا لصنيعةِ الجوائزِ. وتعاهدوا على محرمةِ العجائزِ.

וכאשר הבינותי דבריו. ועצמת דבריו. ודעתי כי יצרו כשטן עומד על מינו לשטנו. והנחש ישיאהו בדונו. ולא ישמע לקול מלחשים ומזהירים. ולא יאזין לקול מורים. ואשוב לחברי בתמהון רעיוני. ואגיד להם את אשר ראתה עיני. וכאשר שמעו דברי כעסו על אבדת הארחות והמנות. ונשבעו לבל יגמלו חסד לזקנות.

Al-Harizi omitted the phrase "אמר המגיד" which is equivalent to the phrase "قال" in Al-Hariri's writings. However, he proceeded with the translation while keeping Al-Hariri's sentences intact, adding some words that are necessary due to the differences between the two poets' languages. These words were previously discussed in this research, specifically when Al-Harizi encountered difficulties finding suitable synonyms for them.

## 9. Conclusion

After presenting this technical and rhetorical comparison between Al-Hariri's "Al-Maqamat Al-Baghdadiyah" and Al-Harizi's translation entitled "The Woman and Her Children", several conclusions can be drawn:

- 1) Al-Harizi's motivation to translate Al-Hariri's Maqamat stemmed from his

love for this art form, which was popular in Andalusia at the time. Additionally, prominent leaders of the Jewish community requested Al-Harizi to undertake this task to revive the Hebrew language and make it accessible beyond religious texts, reaching literature that the public could read, memorize, and enjoy.

2) Al-Harizi successfully accomplished this task, surpassing other Jewish translators thanks to his linguistic and literary skills in both Arabic and Hebrew cultures.

3) In terms of structure, Al-Harizi maintained the format of Al-Hariri's *Maqamah*, including the beginning, narrator, protagonist, plot, events, and ending. However, he replaced Arabic names with names from the Jewish culture, as well as adapting the time and place to his Hebrew environment. This substitution was justified, as Al-Harizi aimed to introduce the Arabic *Maqamah* to Jewish readers, making it more relatable and enticing for them to read.

4) Linguistically and rhetorically, Al-Harizi closely imitated the original text, utilizing various rhetorical devices such as rhyme, parallelism, antithesis, harmony, eloquence, logical reasoning, metaphor, allegory, and figurative language. He also attempted to match the length, brevity, conciseness, and elaboration of Al-Hariri's sentences as much as possible. While he succeeded in some instances, there were limitations due to the modesty of the Hebrew lexicon compared to Arabic, and the cultural differences between the two peoples.

5) Regardless of the specific points highlighted in this research, it can be objectively said that Al-Harizi was a brilliant and ahead-of-his-time translator. Despite the limited resources available for translation at the time, he produced a distinguished and high-level translation. Through his work, Al-Harizi proved that Hebrew is a living language capable of keeping up with various other languages.

## Conflicts of Interest

The author declares no conflicts of interest regarding the publication of this paper.

## References

- Al-Hariri, M. (1978). *Maqamat Alhariri*. Ddar baBiroT-Lltbaa-walnashr.yrut liltibaeat walnashri.
- Al-Harizi, T. (2003). *Ahkemoni, The Book of Tahkemoni*. The Littman Library of Jewish Civilization.
- Al-Harizi, Y. (n.d.). *Sayfer Mahberout Itayel*. William Waringate.
- Al-Musil, I. (2005). *Galaed Alguman*. Dar Al-kKutoub Al-Ialmiyah.
- Amer, R. (n.d.). *Al-Maqamat Alhaririah Watarjamatuha Aleibriah Ladaa Yahuda Alharizi*. Ramat Hasharon.
- Chenery, T. (trans.) (1867). *Assembles of Al-Hariri* (pp. 176-180). Thomas Chenery, Williams and Norgate.
- Merei, A. (2012). Yahuda Al-Harizi Katib Washaeir Thunayiyu Allughah fi Aleusur. Al-wustaa, Al-Muagqamah. *Journal of Al-Majma*, 6, 1-15.