Swahili; there is for instance hardly any nature-lyricism. The probable reason for the excellence of elegiac poetry in Swahili is the popular predilection for nostalgia common not only among the Swahili but also among other Bantu-speaking peoples, notably the Zulu. The mood of feeling that in the past everything was better, when good men and great leaders were still alive, is a natural one for people who are so deeply attached to their parents, their grandparents, their aunts and uncles, that they will always go to their elders for advice and guidance. The demise of such senior friends creates a mood of loneliness and aimlessness which explains the refrains of several of the elegies, e.g. Amri Abedi's on Shaaban Robert (tr. in the original metre): "Our language is still tender/who will be its foster father? Now that Shaaban has departed,/he that nursed it like an infant!"

In the purely Islamic elegies, these feelings of nostalgia and solitude are projected on the demise of the Prophet Muḥammad, as in the elegiac hymn probably composed by Sharifu Badruddini in Lamu, which begins: "Longing fills the hearts of people..." The people need guidance in all matters of daily life and so, in Swahili literature, the time when the Holy Prophet walked on earth is described as one of happiness, since all men knew then what to do.

Bibliography: On songs of lament in a Bantu language, see especially A. de Rop, *Gesproken Woordkunst der Nkundo*, Tervuren 1956, 62-85. On the *Inkishafi*, see Knappert, *Four centuries of Swahili verse*, London 1979, 127-37; on Muyaka bin Hajji, see *op. cit.*, 146, where the full text and translation of this elegy are given; for text and full translation of Amri Abedi's elegy on Shaaban Robert, see *op. cit.*, 285-7. The same work gives a bibliography of Swahili poetry, including the works of J. W. T. Allen, on 314-16. For Ahmad Basheikh Husayn's elegy on Sir Mbarak Ali Hinawy, written in 1959 a few years before his own death, see Knappert, *op. cit.*, 258-60. (J. KNAPPERT)

MARTOLOS, a salaried member of the Ottoman internal security forces, recruited predominantly in the Balkans from among chosen land-owning Orthodox Christians who, retaining their religion, became members of the Ottoman *ʿaskerī* caste [*q.v.*]. The word almost certainly originated from the Greek, either *amartolos* (ἁμαρτωλός), "corrupt", "gone astray", or *armatolos* (ἁρματολός), "armed", "weapon-carrying". It was shortened to *martolos* (sometimes *martuloz*, with the occasional plural *martulosān*, مارتلوسان) in Ottoman Turkish, whence it entered Bulgarian and then Serbian. By the end of the 9th/15th century it had entered Hungarian and was often used by Europeans to describe Christian sailors on the Danube River who served the Ottomans as rowers on light wooden barques called *nassad*. Its use by the Ottomans, however, was much broader.

In the mid-9th/mid-15th century, the conquering Turks assigned *martolos* in the Balkans as armed police, mounted and foot, who occasionally participated in war, but usually acted in their locales as peacetime border patrols, castle guards, security forces for important mines, guards for strategic passes (*derbend*) and, occasionally, tax collectors. Because of their military positions, *martolos* were able to keep their lands within the *tīmār* system [*q.v.*], *Martolos* were not limited to the Balkans, however, as some were used as spies and messengers as early as the 8th/14th century conquest of western Anatolia (see Anhegger, in *İA*, vii, 342). *Martolos* in the Balkans were almost always led by Muslims (*martolos baṣhī*, *martolos aghasî*, *martolos baṣhbughu*). They remained loyal to the Sultan for more than two centuries because the Ottomans rewarded them with daily-wage *ʿaskerī* status, though they remained Christian; their positions were heritable; and they were exempt from the *djizya* [*q.v.*] and various local taxes.

When in the 11th/17th century local Balkan antagonisms against Ottoman rule increased, Christian *martolos* serving against rebellious haiduks caused hostility, some *martolos* joining with the anti-Ottoman revolutionaries. By 1104/1692 Istanbul no longer allowed Christians to serve as *martolos* in the Balkans, and by 1135/1722 the Rumeli governor, ʿOthmān Paṣha, merged the institution of *martolos* with the Muslim *pandor* (local security police) (Orhonlu, 89). By the 13th/19th century, a few *martolos* persisted in northern Macedonia, but these were effectively replaced by new institutions brought about by the *Tanẓīmāt* reforms.

Bibliography: The term is briefly explained in Pakalın, s.v. *Martulos*, ii, 409-10, and Midhat Sertoğlu, *Resimli Osmanlı tarihi ansiklopedisi*, Istanbul 1958, 197. It exists in numerous western language studies, e.g. S. Kakuk, *Recherches sur l'histoire osmanlie des XVI^e et XVII^e siècles, les éléments osmanlis de la langue hongroise*, Budapest 1973, 268. References to the institution in standard sources for Ottoman history may be found in E. Rossi's *EI*[1] article and in his addition in *EI*[1] *Suppl.* The most extensive bibliography on the formation of the institution is in R. Anhegger, *Martolos*, in *İA*, vii, 341-4, and in C. Orhonlu, *Osmanlı imparatorluğunda derbend teşkilâtı*, Istanbul 1967, 79-90. For the Balkans, see M. Vasić, *Die Martolosen im Osmanischen Reich*, in *Zeitschr. für Balkanologie*, Jahrgang ii (1964), 172-89, or the Turkish translation, M. Vasiç, *Osmanlı imparatorluğunda martoloslar*, in *TD* xxxi (1977), 47-64; and M. Vasich, *The Martoloses in Macedonia*, in *Macedonian Review*, vii/1 (1977), 30-41.

(E. ROSSI - [W. J. GRISWOLD])

MARTYR, MARTYRDOM [see SHAHĪD; SHAHĀDA].

MAʿRŪF AL-KARKHĪ, ABŪ MAḤFŪẒ B. FĪRŪZ or FĪRŪZĀN, d. 200/815-16, one of the most celebrated of the early ascetics and mystics of the Baghdād school.

While it is possible that the *nisba* al-Karkhī may be connected with the eastern ʿIrāḳī town of Karkh Bādjaddā, it is more likely that it derives from his association with the Karkh area of Baghdād. It is generally thought that his parents were Christians, although Ibn Taghrībirdī (ed. Juynboll and Matthes, i, 575) maintains that they were Ṣābians of the district of Wāsiṭ. Among his teachers in the tenets of Ṣūfism were Bakr b. Khunays al-Kūfī and Farḳad al-Sabakhī (al-Makkī, *Ḳūt al-ḳulūb*, Cairo 1310, i, 9). He himself was an important influence on another famous Ṣūfī of the earlier period, Sarī al-Saḳaṭī [*q.v.*], who was in turn the teacher and master of one of the most famous exponents of Ṣūfism, al-Djunayd [*q.v.*]. The story of his conversion to Islam at the hands of the Shīʿī *Imām* ʿAlī b. Musā al-Riḍā and his attempt to persuade his parents to the same course is now generally regarded as untrue. Among the sayings attributed to him are: "Love cannot be learned from men; it is in God's gift and derives from His Grace"; "Saints may be known by three signs; their concern for God, their preoccupation with God and their taking refuge in God"; and "Ṣūfism means recognising the divine realities and ignoring that which bears the mark of created beings". Maʿrūf has always been venerated as a saint, and his tomb at Baghdād, on the west bank of the

Tigris, is still an object of pious resort and pilgrimage. Al-Ḳushayrī relates that prayer at his tomb was generally regarded as propitious in obtaining rain. Maʿrūf's name appears in many of the *silsila*s of the Ṣūfī orders.

Bibliography: Ḳushayrī, *Risāla*, Cairo 1319, 11; Hudjwīrī, *Kashf al-maḥdjūb*, ed. Zhukovski, Leningrad 1926, 141, tr. Nicholson, 113; Sulamī, *Ṭabaḳāt al-Ṣūfiyya*, Cairo 1953, 83-90; Abū Nuʿaym, *Ḥilyāt al-awliyāʾ*, Cairo 1932-8, viii, 360-8; Khaṭīb, *Taʾrīkh Baghdād* 1931, xiii, 199-209; ʿAṭṭār, *Tadhkirat al-awliyāʾ*, ed. Nicholson, i, 269 ff., tr. Arberry, *Muslim saints and mystics*, London 1966, 161-5; Ibn Khallikān, *Wafayāt*, Cairo 1948, iv, no. 700, tr. de Slane, ii, 88; Yāfiʿī, *Mirʾāt al-djanān*, Hyderabad 1337-9, i, 460-3; Djāmī, *Nafaḥāt al-uns*, ed. Nassau Lees, Calcutta 1859, 42; Ibn al-ʿImād, *Shadharāt al-dhahab*, Cairo 1350-1, i, 360; R. A. Nicholson, *The origin and development of Sufism*, in *JRAS* (1906), 306, and *A saying of Maʿrūf al-Karkhi*, in *JRAS* (1906), 999; L. Massignon, *Essai sur les origines du lexique technique de la mystique musulmane*, 207.

(R. A. NICHOLSON - [R. W. J. AUSTIN])

MAʿRŪF AL-RUṢĀFĪ (1875-1945), leading poet of modern ʿIrāḳ and one extremely audacious and outspoken in expressing his political views. He was born in Baghdād in 1875 to his father ʿAbd al-Ghanī Maḥmūd, of Kurdish descent and from the Djabbāriyya tribe (between Kirkūk and Sulaymāniyya in N. ʿIrāḳ), who was a pious man and worked as a gendarme outside Baghdad; for this reason, Maʿrūf was brought up and educated by his devoted mother Fāṭima bint Djāsim at her father's house (she was of the Ḳaraghūl Arabic tribe, a branch of Shammar, who inhabited the Ḳaraghūl quarter in Baghdād).

Maʿrūf was sent to a *kuttāb* in Baghdād where he learnt reading and reciting the Ḳurʾān by heart. After three years of primary school, he joined al-Rushdiyya al-ʿAskariyya school. In his fourth year there, he failed his examinations and was unable to continue his secular studies which would have paved him the way for high military or government service. Hence he switched to religious studies under the supervision of the celebrated scholar Mahmūd Shukrī al-Ālūsī (1857-1924 [*q.v.*]), and others such as Shaykh ʿAbbās al-Ḳaṣṣāb and Ḳāsim al-Ḳaysī, for twelve years. He was a distinguished student and became a devoted Ṣūfī. In appreciation of this, his master al-Ālūsī gave him the name of Maʿrūf al-Ruṣāfī, in contrast to the name of the celebrated Ṣūfī scholar Maʿrūf al-Karkhī (which derived from the name of the western bank of the river Tigris), and thus Maʿrūf's family name became attributed to the eastern bank of the river.

There is no indication in the various biographical sources as to how he sustained himself during these years of his religious and literary studies and how he became a completely secular poet. What is known is that he was compelled to work as a teacher in two primary schools in Baghdād until he left for a third school in Mandalī in Diyālā because of a higher wages.

Later, he attempted to return to Baghdād and passed there an examination in Arabic language and literature with distinction, so that he was appointed a teacher at a secondary school until 1908. During these years, he published poems in well-known Egyptian periodicals such as *al-Muʾayyad* and *al-Muḳtaṭaf*, as did other famous poets of ʿIrāḳ, e.g. al-Zahāwī [*q.v.*], there being no periodical of distinction in ʿIrāḳ at that time. He became well-known in other Arab countries as well as among the Arab emigrants in America.

However, by this stage of his life, his poetry was already devoid of religious tendencies and completely secular, favouring freedom of thought, against tyranny, urging his people into scientific and cultural revival following the European model, describing and praising modern inventions, defending the victims of social injustice and lamenting the deteriorating conditions to which the Ottoman Empire, and especially ʿIrāḳ, was reduced. He also supported the slogan of the French Revolution, adopted by the Committee of Union and Progress (C.U.P.) as *Ḥurriyya. ʿAdāla, Musāwāt* ("Liberty, Justice and Equality"), as it appears in his poems published in *Dīwān al-Ruṣāfī*, Beirut 1910.

After the Young Turk Revolution of 10 July 1908, he translated into Arabic the rallying-song of their poet Tewfīḳ Fikret, which became a school song in many Arab countries. It seems that his sympathy with the ideology of the C.U.P. induced the Baghdād branch of C.U.P. headed by Murād Bey Sulaymān (the brother of Maḥmūd Shewḳat [*q.v.*]), to invite him to edit the Arabic part of the bilingual political and cultural journal (*Baghdād* (6 August 1908) which was the party's bulletin.

Al-Ruṣāfī celebrated the declaration of the *Dustūr* (or Constitution of 10 July 1908) with both poetry and action. According to Ḳāsim al-Khaṭṭāt (*Maʿrūf al-Ruṣāfī, shāʿir al-ʿArab al-kabīr*, Cairo 1971, 52-5), al-Ruṣāfī with a group of his Jewish and Christian friends entered the al-Wazīr mosque on a Friday and removed forcibly the Muslim preacher from his pulpit and delivered a speech in favour of the C.U.P. ideology. Al-Ruṣāfī's behaviour roused tremendous anger among the religious and conservative circles of Baghdād, who demanded that he be hanged and who demonstrated in front of the *Wālī* or governor Nāẓim Pasha, so that the latter, out of fear for al-Ruṣāfī's life, put him in preventive custody.

However, at the beginning of 1909, at the request of Aḥmed Djewdet, the editor of the newspaper *Iḳdām*, al-Ruṣāfī arrived in Istanbul via Beirut in order to produce an Arabic version of his periodical, which it was hoped would create a new understanding between the two main groups of the Ottoman Empire, the Turks and the Arabs, and would serve as the voice of the C.U.P. Al-Ruṣāfī was disappointed to learn that the editor had not been able to get the financial support needed to publish the Arabic part. So he left for Salonika, and there Maḥmūd Shewḳat, the commander of the 3rd Army Corps of Macedonia, marched with his army on Istanbul, deposed the Sultan ʿAbd al-Ḥamīd II [*q.v.*] on 13 April 1909, and removed his supporters, the reactionaries headed by Darwīsh Waḥdatī, who had been raised to power on 31 March 1909. In his poem *Ruḳyat al-ṣarīʿ* ("An incantation for the fallen victim") (*Dīwān*, 6th ed., Beirut (?) 1958, 162-4), al-Ruṣāfī rebuked the Ottoman government for its tyranny, as being against Islamic tradition, and he called for a republican government (*djumhūriyya*), in order to achieve progress and freedom as in Europe. In his poem *Fī Silānīk* (*ibid.*, 382-8), he described the revolution and his journey with the army to Istanbul againt the Sultan. In his poem *Tammūz al-ḥurriyya* ("July, the month of freedom") (*ibid.*, 388-9) he greeted the Young Turk Revolution, and expressed his joy at the deposition of ʿAbd al-Ḥamīd.

On his return to ʿIrāḳ via Beirut, where he was received with courtesy by men of letters headed by Amīn al-Rīḥānī, he became short of money, but fortunately the owner of al-Maktaba al-Ahliyya helped him by buying his *Dīwān*. The poems were edited and rearranged by Muḥyī al-Dīn Khayyāṭ and