Editor: David Semah

Associate Editors:

George Kanazi

Shimon Ballas

Volume III (1982) of *AL-KARMIL, Studies in Arabic Language and Literature* contains the following articles:

In his article "al-Shihāb and the Futuristic Vision", Fahid Abu Khadra (pp.3-15) analyzes Edmond Shehāde's poem "al-Shihāb" and shows the interrelationship it conceals between vision, structure and style. "Al-Shihāb" is a ten-line poem which may be divided into three parts. The first part, mentioning the Knights of the Desert, speaks of the respectful past; the second speaks of the rejected present, asking whether Mother — the Land of the Heroic Deeds — will remain Virgin, or will cut her sides with a sword for an unnatural childbirth; the third part speaks of the longed-for future. the poet's vision expressing his longing for the coming of the savior. The poem's central idea is birth through death: through the mother's death birth may be given to a jenii, who — as the Knights of the Desert — will mount his horses, i.e., the desired future depends on change which is to occur in the present.

I

Abu Khadra shows that the poem's three parts, relating each to a different sequence of time, grow into a cohesive organic unity in that they form a circle which is closed by the end of the third part of the poem with the recurrence of the image of the Knights of the Desert. The futuristic vision expressed in the poem forms a general ultra - structure for the majority of the poems of *Aṣwāt Mutadākhila*. In various forms most of its accompanying elements recur in the *dīwān*. Taking the poet's entire output in consideration, it would seem that this vision began taking shape after the year 1973 and may have been influenced by the political atmosphere of that time.

Oedipus the King by Tawfiq al-Ḥakīm and the *Comedy of Oedipus* by ᶜAli Sālim are the subject of Shimon Ballas's article (pp.17-43). The author analyzes both plays in the light of the classical tragedy of Sophocles and points to modern works which have exerted a formative influence on the works of the two writers. In his view, al-Ḥakīm derives his inspiration from André Gide, whereas ᶜAli Sālim models his play upon Cocteau's *La Machine Infernale*. Al-Ḥakīm, on the one hand, attempts to characterize Oedipus as a man searching for the truth, and as a faithful husband devoted to his family. He also tries to superimpose on the story of the paly some values akin to the Muslim faith. In doing so, he arrives at serious contradictions within the play, which severely harms his work. ᶜAli Sālim, on the other hand, strives to create a new character showing little connection with that of the classical Oedipus. By shifting the scene of the play to Pharaonic Egypt he made Oedipus a king determined to modernize his country, but surrounded by a ruling class bent on oppressing the masses and blocking their way to progress. The interpretation offered by ᶜAli Sālim, pointing as it does to Egypt under ᶜAbd al-Nāṣir, gave rise to many internal contradictions and contributed little or nothing towards evolving a fresh treatment of the old legend. Ballas concludes that the two plays, as well as other Arabic works dealing with the same legend, though of interest because of their conceptual content, remain but uncrystallized experiments.

Around the middle of the 19th century, European works of prose - fiction began to be translated into Arabic in Egypt and Lebanon. These early translations, coming as they do after centuries of cultural isolation, contributed greatly towards familiarizing the reading elite in the Arab world with new literary genres. They were also instrumental in shaping a new type of Arabic prose-fiction which was to emerge in the course of the present century.

II

The early translators were faced with the necessity of adapting the Arabic language to the demand of the new genre. Sasson Somekh's article (pp. 45-49) examines two of the earliest translations. The first is an Arabic rendering of Fénelon's *Les aventures de Télémaque (1696)* which was translated around 1850 from French by R.R. Ṭahṭāwī, an Egyptian-Muslim scholar. The second is the translation of Defoe's *Robinson Crusoe*, which was done around 1860 by B. Bustānī, a Lebanese Christian writer.

The first translator aimed at a full translation rather than a paraphase. However, he employed a number of stylistic and generic devices characteristic of medieval Arabic prose, e.g. rhyming prose throughout, synonymic couples for embellishment, constant parallelism of phrases and clauses. He also made no effort to render life-like dialogues, often merging dialogue with narrative segments.

The second translator, who also translated the text in full, clearly deviated from medieval Arabic norms. His prose is unrhymed; he has no great resort to parallelism or synonymic couples, and when such a couple is resorted to, it serves precision rather than embellishment. Finally, the Lebanese translator clearly separates dialogue from narrative, at times using dialect or "low" style for dialogue.

Somekh argues that in the course of the development of modern Arabic fiction, the norms which characterize Bustānī's *Télémaque*, were eventually triumphant over those governing Ṭahṭāwī's *Robinson Crusoe*.

David Semah (pp.61-82) deals with one of the earliest treatises on love written in Arabic in the form of an *'urjūza muzdawija* by Ḥamdān al-Lāḥiqī (d. ca. 850). Of this important work only one fragment has come down to us, thanks to al-Ṣūlī, who cited verses from the original poem. Semah's article provides a detailed thematic analysis of the text, which deals mainly with the effect of love and with the various types of lovers. In the opening lines, Ḥamdān credits himself with the merit of being the first to write in Arabic on the subject of love. Though it is impossible to determine with any certainty the exact dates of its composition, there seems to be good reason to believe that the *'urjūza* does antecede the two epistles of Jāḥiẓ, usually claimed to be the earliest Arabic works on love. On the basis of a comparison with later normative works on the subject, Semah tries to show that Ḥamdān's *'urjūza* touches upon most of the themes and motives which were later to form the core of Arabic love literature. Hence he concludes that among extant works known to us it is the *'urjūza* — and not the epistles of Jāḥiẓ — which comes closer to being the prototype of this expository

literary genre. Ḥamdān's treatment of love, in as far as one can infer from the surviving fragment, derives from a purely Arabic source, i.e., the love poetry of the early Islamic period; traces of foreign influence, e.g. of Greek philosophy, are hardly noticeable. The implication is that shortly before the great movement of translation from Greek science and philosophy began to flourish in the midst of the ninth century, the impulse for theorizing on the topic of love had already been at work.

Maḥmūd Ghanāyim's article (pp. 83-96) is concerned with some features of style and structure in the poetry of Badr Shākir al-Sayyāb. The author examines poems belonging to different phases of Sayyāb's short career. His aim was to find out whether or not the poet was able to free his poetry from three of the stylistic and structural features which, in the poet's view, had pervaded most of the poetic works of the neo-classical poets. These features are:
1. The direct, factual and declamatory style.
2. The practice of opening the main body of the poem with introductory lines, and closing it with concluding lines.
3. The end-stopped line, which constituted an independent and complete unit.

Ghanāyim observes that the direct style and declamatory tone are present in early and later poems alike, particularly those devoid of a sincere experience. Sayyāb never observed the classical rule of the end-stopped line, and instances of enjambment (taḍmīn) are abundant in poems of all phases. Yet, the enjambment is very strong when there is a sequence of disconnected images and phrases. Finally, introductory and concluding sections are present in Sayyāb's early poems, but are absent in the later ones.

Sadok Masliyah (pp. 97-114) compares and contrasts the linguistic activities of the Arabic Language Academies in the Arab world and those of the Hebrew Language Academy in Israel concerning incorporation of scientific and technological terms. He concludes that the methods used to create new terminology are similar in Arabic and Hebrew. These methods include the following:
1. Translation from foreign languages: Both the Arabic and the Hebrew academies tried to convey the essence of the source language without translating literally.
2. Borrowing: English and French were primarily the source languages. While the Arabic academies did not borrow from other Semitic languages, the Hebrew academy did so.

IV

3. Importing new meaning to old words: In this process many ancient religious words acquire secular meanings, more in Hebrew than in Arabic.
4. Coining new words by derivation: both the Arabic and the Hebrew academies derived new terms from existing roots but the Hebrew academy created artificial roots too.
5. Creating new terms by joining elements of two words: While the Hebrew academy employed this method to create such terms in all fields of knowledge, the Arabic academies used this method for scientific and technological terms only.

The author is also concerned with the problem of standardizing scientific terminology in Arabic. He believes that this problem is essentially a political rather than a linguistic one.

In this section devoted to book reviews, George Kanazi writes (pp.115-124) on Aḥlām al-Zaᶜīm's *Abū-Nuwās Bayn al-ᶜabath wa 'l-Tamarrud* (Beirut 1981); David Semah (pp.125-128) on Asᶜad Khairallah's *Love, Madness and Poetry – An Interpretation of the Maǧnūn Légend* (Beirut 1980); Rafi Talmon (pp. 129-134) on *Studia Orientalia, Memoriae D.H.Baneth* (Jerusalem 1979); and Hannā Abū-Ḥannā writes (pp. 135-138) on George Kanazi's *Dīwān al-ᶜAskarī* (Damascus 1979).