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Volume 16 of *al-Karmil* opens with Reuven Snir's article "A Study of 'Broken Pitchers' by 'Abd al-Wahhab al-Bayyati'" is a detailed analysis of one of the famous poems of *shi'r hurr* (free verse) in the 1950s by one of the most outstanding leaders of modern Arabic poetry. Snir offers a detailed study of the poem presenting its intertextual, as well as its intratextual allusions to al-Bayyati's own poetry. Examining the influence of F. Nietzsche and T. S. Eliot upon the poet, Snir regards the poem as an important landmark for al-Bayyati's subsequent poetry, especially his committed poetry in the 1960s and 1970s. The reader's response to the text and the gradual construction of the meaning of the poem in his mind is offered based upon V. Shklovskij's statement that "in art the process of perception is an aesthetic end in itself and must be prolonged." In addition, the reading process is examined from the vantage-point of "a reconstructed first reading" concentrating on the sequence of the words, especially the importance of the enjambement for the constructing of meaning.

The second article is D. Semah's on "The religious dialogue between 'Abdallah and 'Abd al-Masih" David Semah quotes, from the *Rawdat al-Qulub* of Shayzari (12th cen. A.D.), a unique love-story that belongs to the pure love (*'udhrī*), between a Muslim man and a Christian woman, and shows how it serves a dual purpose:

- a. the widely-known genre of pure love, and
- b. the superiority of Islam over Christianity.

D. Semah believes that this story was basically designed and written in the framework of the Islamic-Christian polemics. It

shows how a certain literary genre was used for a religious purpose.

Najwa Ghunaym writes a review article on the book of "Abd al-Rasūl al-Ghaffār Shā'ir al-Aqīda, al-Mufajja' al-Baṣrī (Dār al-Zahrā', Beirut 1985).

Basing herself on her own research on the shi'ite poet from Basra (d. 327 A. H.) N. Ghunaym surveys the contents of the book of al-Ghaffār, points to the weak points she finds in it and to the conclusions, and discusses some issues which she finds inaccurate.

She also adds some interesting information about the poet and his poetry, especially in the scope of the sources from which information about al-Mufajja' can be drawn. Her survey proves that there is still room for more research on this poet, as his complete collection of poetry is not yet available, and the poetry compiled in the surveyed book does not certainly include all of the poet's poetic utterances.

In his discussion of accent in Arabic meters, Mahmud Mustafa surveys a number of studies by orientalists and Arab authors which consider accentuation as an organizing principle in Arabic prosody. Mustafa introduces the subject by discussing segmentation in Arabic and linguistic accentuation. He finds that these studies do not establish their premises (hypotheses) on linguistic accentuation somewhere in the recurrent quantitative foot. These studies differ as to the definition of foot as well as the place of accentuation thereof. On the basis of these two criteria, Mustafa distinguishes among four major approaches to the subject. These are: foot accentuation, musical accentuation, syllabic

accentuation, and nuclear rhythmic accentuation. In the process of surveying these studies and approaches the author discusses them at some length and questions their conclusions.

In his study Masliyah shows that there are basically four strategies to form the diminutive in the spoken Iraqi Arabic: 1. suffixation, especially by using *tā' marbūṭah*, and less frequently -*un*, -*an*, -*aya/-ya*, and -*iyya*. 2. Reduplication which entails the repetition of root letters of the base word. It is a very marginally productive device. Less frequent than reduplication is 3. the employment of the diminutive pattern *fel* plus a suffix -*un* (*sgayyir-sgayrun*, 'little- very little') and -*an*. 4. The employment of the productive *fel* and *fauḷi*, and minor patterns. After demonstrating samples from children's songs and puzzles, names of games, common sayings and proverbs, etc. the author reaches the conclusion that the pattern *fel* is not only the productive pattern for diminutive in Iraqi Arabic, but also is commonly and spontaneously used by children. The other productive pattern *fauḷi* (does not exist in the Classical Arabic) is exclusively employed in people's names for endearment.