AL-KARMIL

STUDIES IN ARABIC LANGUAGE AND LITERATURE

Volume 15 (1994) of *Al-Karmel* opens with Muhammad Amara's article "The Arabic Varieties in an Arab Village in Israel: A Sociolinguistic Perspective". Following Ferguson (1959), many researchers drew attention to the basic patterns of two varieties in Arabic: Classical Arabic and the local varieties. A third, educated, variety has been ignored, either because researchers could not distinguish it as an independent variety or because it was considered a subvariety. Mitchell (1986) was the first to characterize it systematically and provided adequate evidence of its independence. This study takes a different perspective: it shows how speakers of Arabic view their sociolinguistic pattern, and asks whether educated Arabic plays a part as an independent variety in their linguistic repertoire. As well as giving some evidence of quantity and functional distribution of the three varieties of Arabic spoken in an Arab village in Israel, it serves to establish that trained but comparatively unsophisticated speakers can learn to recognize the varieties. The existence of the varieties is shown not only by language diary, but also by the ease with which high-school students learned to recognize the three varieties, which is supporting evidence of their psychological and social existence.

The second article "The Creativity Process between the Tyranny of Reason and the Duality of the Arab Intellectual" by Hātef al-Janābī, discusses intellectual attitudes in the Arab World concerning secular

trends, both in classical and Modern Arabic Literature.

Reuven Snir's article "Literature, History, and the History of Literature" deals with the methods and theoretical frameworks employed in the study of modern Arabic literature, through an examination of two books published recently. The first, *Modern Arabic Literature* edited by M. M. Badawi (Cambridge: Cambridge University Press, 1992), the fourth in the Cambridge History of Arabic Literature, contains contributions by scholars to various aspects of modern Arabic literature from the mid-nineteenth century to the present day. The second book, *A Short History of Modern Arabic Literature* by M. M. Badawi (Oxford: Clarendon Press, 1993), is an attempt to provide a brief survey of the development of the whole of modern Arabic literature. Snir indicates that neither book provides a proper framework for the systematic study of Arabic text production and literary phenomena, both synchronically and diachronically. The books are based on the traditional concept which considers literature as subject to historical events, without referring to the major general theoretical achievements of historical poetics, especially those of Formalism. In addition, both of them deal almost exclusively with the highbrow literary works accepted as legitimate by dominant circles, while generally neglecting non-canonized texts, that is, popular literary works which are rejected by the dominant circles as illegitimate, and so do not win the attention of the literary establishment and scholars.

In his article "Rabbi Saʿīd ibn Yūsuf al-Fayyūmī: Arab Language and Islamic Culture in his Works", Eliezer Schlusberg exposes and analyses Islamic influences in religious texts by Saʿadia Gaon.

David Semah's article deals with *'Arūḍ al-Waraqa* by al-Jawharī (d. 1003). This composition was thought to be lost but a manuscript containing it was discovered recently and published in Morocco (1984). The author shows that unlike the traditional metrics of Arabic poetry, al - Jawharī' s prosodic system is purely based on the *watid majmū'* (‿ _), whereas the *watid mafrūq* (_ ‿) is rejected as a nucleus of rhythm in the original metres. Al-Jawharī's system recognizes only 12 original metres and not 16. Semah's analyses reveals that al-Jawharī differs from al-Khalīl in the treatment of metrical feet. His account excludes those with a *watid mafrūq* from the list of primary feet. He rejects al-Khalīl's *maf'ūlātu*, the only foot which unambiguously contains a *mafrūq* peg, and considers the combination _ _ _ ‿ as yet another secondary form of *mustaf'ilun*, which has undergone a *ziḥāf* (i.e., a change in the syllabic length and order of the foot). This *ziḥāf*, which is al-Jawharī's own invention, is called *al-farq*, to signify its rhythmic function, namely, to alter an original *majmū' watid* and turn it into a *mafrūq* one. At the same time, al-Jawharī treats the ambiguous *mustaf'ilun* in only one way, so as to contain a *watid majmū'* (*mustaf'ILUN* and *fā'ILĀtun*), and he overlooks al-Khalīl's additional forms *musTAF'Ilun* and *FĀ'Ilun* which have a *watid mafrūq*. Semah considers al-Jawharī's *'Arūḍ* as the most daring, systematic departure from traditional Arabic metrics.

A study of the History of Grammatical Schools is the subject of Rafi Talmon's article. It is well known that the mediaeval Arab grammarians did not conceive of a category of adverbials. Their treatment of the class of *manṣūbāt* involved typically reconstruction of an overt or elided verb. Therefore it is interesting to realize that several Arab grammarians developed intricate modes of syntactic analyses in order

to provide an accurate description of such a *manṣūb* nominal of such words as *a-ǧidd-A*+pronoun (e.g., *a-ǧidd-A-kumā...*). In his article titled after a famous Ǧāhilī verse "*... a-ǧiddakumā lā taqḍiyāni Kirākumā --* A Study of the History of Grammatical Schools", Rafi Talmon surveys the various attempts to establish syntactic categories for this and similar expressions. The study follows such attempts among the Arab grammarians, major orientalistics and recent general linguistic literature.

Farūq Mawāsī discusses in his article the blending of classical Arabic literature and English literature in the language of al-Māzinī's (1889-1949) poetry. This blending is manifested by the many echoes and translations of western poets which were included in the collections of his poetry. The question of plagiarism was treated in the study as projects and impacts. Al-Māzinī was a member of "Al Diwān School", which was established in Egypt in the 1920s. He was accused by his friend in the same school Shukrī (1886-1958) of taking from others, actually inserted lines of English poems in his own poetry, and they became indistinguishable from his own. They are seen as integral to his style and forms. Mawāsī depicts the important change, the mixing and blending of two spheres of poetry: Western poetry and Classical Arabic poetry.