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In the first article of *Al-Karmil* Volume 11, Shimon Ballas reviews the three novels of Farah Anṭūn: *al-Dīn wal- 'Ilm wal-Māl*, *al-Waḥsh al-Waḥsh al-Waḥsh* and *Urushalīm al-Jadīda*, in which the author deals with the idea of conciliation between Science and Religion. While in the first novel the conflict between scientists and the religious, on the one hand, and workers and employers, on the other, leads to a catastrophe, in the third novel this idea is presented as a perpetual struggle of mankind to establish a New Jerusalem, the Utopian world of justice and fraternity. Tracing the activities of Anṭūn as a socialist influenced by Jules Simon and Ernest Renan, and as the editor of *al-Jāmi'a*, Ballas offers a literary analysis of his work, emphasizing its unique place in Modern Arabic Litterature.

The second article deals with the problems relating to the literary discourse of *Kitāb al-Bukhalā'* of al Jāḥiz. Through a comparison of one particular anecdote from this volume with a *khavar* (tale, tradition) from *Kitāb al-Burṣān* of the same author Ibrāhīm Geris illuminates and clarifies the relationship between the anecdote and the *khavar*, showing how the anecdote was developed from an already existing primitive story form into the form in which it finally became known.

Comparing the primitive text with the anecdote's final form Geris shows how al-Jāḥiz transformed the original sources into 'his' own anecdote by adding the stylistic, structural and humoristic elements which were particularly his. These elements, Geris claims, were added by al-Jāḥiz in order to give the story a more obviously moral theme and to create for the reader a more entertaining literary experience. Furthermore, the way al-Jāḥiz developed this anecdote, Geris writes, can be seen as a model for his recreations of other anecdotes in *K. al-Bukhalā'*.

Geris' primary concern in this article is with the problematics of the different literary conventions imposed upon anecdote and *khavar* genres and the creative and moralistic intentions of the author.

In his article 'The Prosody of Non-Classical Poetry,' David Semah provides a

detailed study of the metrics in semi-dialectical Arabic poetry, extensively illustrated by selected examples. The corpus is derived from all varieties of the so-called popular poetry, dating from the early days of the Andalusian *zajal* until our own days. In all Arabic spoken dialects, which are devoid of final vowels, there is a distinctively frequent appearance of words with *cvc* as their final syllable, that is words ending with a closed syllable in which the final consonant is preceded by a long vowel, such as *turāb*, *kabīr*, etc. This form of syllable in classical Arabic occurs only before a pause, or when a word ending with *cṽ*, that is an open syllable with a long vowel, is directly followed by a word that begins with a *sākin*, (a 'quiescent' consonant), such as in *sharibā-l-khamra*, *lā-ftikhārūn*, *fī-zdiyādī* and the like. By contrast, *cvc* appear in Arabic dialects without limitation, in all positions within the sentence. The frequent omission of non-final vowels results in a great many cases in which *cvc* appears also in any position within individual words, hence *qasāwtak*, *bārdah*, etc. The long vowels in these words are, more often than not, actualized as short ones. Accordingly, when *cvc* occurs within the lines in dialectical poetry, it is always considered as metrically equal to *cvc*. Yet, Semah shows that in many cases and when the meter so requires, a short vowel is inserted after the last consonant of *cvc*, so that a final *cvc* may become *cṽ-cv*.

Furthermore, the use in Arabic dialects of words without final vowels is also bound to give rise to a large number of words that end with *cvcc*, such as *badr*, *qurb*, etc. Semah discusses the ways in which non-classical poets treat such words in colloquial poetry in order that they should comply with the requirements of classical Arabic metrics.

Muqaddima fī n-naḥw ('Grammatical Isagogé') attributed to the late 8th century scholar Khalaf al-Aḥmar (d. 796) is the subject of Rafi Talmon's study. In addition to a full *lexique*-index of this small book and a detailed description of its structure two questions regarding authenticity are studied: Does our present knowledge of the early history of Arabic grammar support its attribution to an early author, and to what extent can we count on later information which describes Khalaf al-Aḥmar as a grammarian. While the answer to the first question is positive, in the sense that it supports attribution of the *Muqaddima* to an early authority, it is suggested that information about Khalaf is based solely on later speculations dependent on readings in the *Muqaddima*.

In his paper on the Abbasid poet 'Abu Bakr ibn al-'Allaf and his Elegy of a Cat,' G. Kanazi examines (a) the various texts of the poem from which one text is reconstructed; and (b) the occasion on which this poem was written.

From the four different suggestions which were mentioned in the sources, Kanazi tends to accept the idea that in elegizing a cat the poet was actually shifting from the traditional themes into the new ones introduced by 'modern'

Abbasid poets. This, consequently, makes it unlikely that the poem has a hidden intention, i.e., to elegize the Abbasid poet 'Abdallah ibn al-Mu'tazz who was killed by the Caliph al-Muqtadir, or the son of the Abbasid visir, al-Muḥassin ibn al-Furāt, or a slave of the poet himself, who was killed by a certain visir, following a love affair with one of that visir's harems. Any of these three suggestions cannot be proved convincingly from the sources.

This volume also includes brief summaries of selected papers submitted to the Second Israeli Symposium on the Arab Grammatical Tradition, which was held at the University of Haifa in November 1990.

In our book review section David Semah writes on Ahmad Sulaymān Yāqūt's *°Arūd al-Khalil*.