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Volumes 23-24 of *al-Karmil* opens with Aḥmad Ighbāriyya's study "The Question of the Logical Definition in Arab Logic" that aims to clarify Ibn Taymiyyah's attitude towards Greek logic in general, and the logical definition (*al-Hadd*) in particular. Ighbāriyya presents the issue of reality and the various ways in which Muslim thinkers dealt with it. On the one hand, the philosophers regarded the logical definition as the most perfect type of definition; it ensures access to the essence of the definiendum or its quiddity. It is followed by the descriptive definition (*al-Rasm*) and the nominal one (*al-Ism*) - both of them refer to the definiendum's quiddity through its accidental attributes rather than its essential ones. On the other hand, Ibn Taymiyyah banned the use of logic, but Ighbāriyya argues that he was actually in agreement with them to a great extent - although he rejected the logical definition, he was willing to endorse the nominal and descriptive definition, pointing out their use as distinguishing tools.

Sulaymān Jubrān's article, "Wadī' al-Bustānī: A Palestinian Poet from Lebanon," deals with the poetry of al-Bustānī (1888-1954), a Maronite Lebanese who lived in Palestine for 36 years (1917-1953) and dedicated most of his *Dīwān* "*al-Filasṭīniyyāt*" to the Palestinian cause. As a civil assistant of Colonel Parker, he was intensively involved in Palestinian politics and public life and recorded in his *Dīwān* the major events that Palestine witnessed in that turbulent period. He also wrote many poems that could appeal to Arab nationalists and the Muslim-Christian brotherhood. His style, especially in his political poems, is unmistakably neo-classical as it relies on the classical language and techniques. Al-Bustānī could be regarded as a connecting link between the conventional school before World War I and the innovating generation that succeeded him. Because of his themes and style, Jubrān

concludes that al-Bustānī should be regarded as the pioneer of modern Palestinian Poetry.

In "The Multiple Points of View in *al-Safīna* by Jabrā Ibrāhīm Jabrā," Samīr Ḥājj argues that in *al-Safīna* (The Ship) there are three narrators and perhaps in the papers of Faliḥ is to be found a fourth narrator. As multi-vocal the novel uses the technique of points of view, which relates to the stance of the narrator in the novel and the angle from which the narrator tells the story, as well as the way through which the story is conveyed to the reader and the rhetoric of the narration itself. The technique of external vision is used when the narration is from the point of view of an objective third person narrator, whose description does not refer to other scenes or events, or when the characters view acts of other characters and comment on their dialogues. The technique of internal vision is used when the "I" of the narrative reveals his innermost feelings, which makes action more dramatic. Internal vision is manifested in the chapters where Wadī 'Assāf is the narrator.

In his article "The Term *Gharaḍ Shi'ri* and its Implications," 'Alī Aḥmad Ḥussein analyses the implications of the term *gharaḍ* and other terms used in this field. Light is shed especially on the new term *ṭarīq* used by Ḥāzīm al-Qartajannī (d. 684 AH/1285 A.D.) for which the Arabic term *gharaḍ al-gharaḍ* (or the aim of the *gharaḍ*) can be substituted. The author concludes firstly that the term *gharaḍ* and other terms used in this theory cannot be translated as some modern scholars might have thought, as "subject," "topic," "theme," or even "genre." His second conclusion is that, when dividing any poem into *aghrāḍ* one cannot deal with one *gharaḍ* in a large number of verses. On the contrary, one should follow the *gharaḍ / aghrāḍ* found in each

verse, or in each extremely short group of verses. His third and last conclusion casts doubts on the credibility of the theory of *agharād al-shi'r*.

Khālid Sindāwī's article "The Two *Ghariyy* Towers in Kūfa and 'Alī's Tomb in Shi'ite Literature" begins with a description of the towers which in the city of Kūfa are known as al-Ghariyyān. He describes their origins, the identity of their builders, the reason for their construction and the numerous traditions surrounding them as well as their relation to the tomb of 'Alī ibn Abī Ṭālib, which is called *al-Ghariyy* in Shi'ite traditions. Sindāwī investigates attempts by Shi'ites to find a connection between the site of 'Alī's tomb and that of some of the prophets, especially that of the site of Noah who according to Shi'ite tradition constructed 'Alī's tomb with his own hands. He discusses the Shi'ite view on the virtues of the pilgrimage to 'Alī's tomb and describes the history of such pilgrimages, which began as a clandestine activity and only later became public. The article concludes with a description of how *al-Ghariyy* is seen in Shi'ite poetry.

In a recent study, G. Troupeau (1997) rejects Rafi Talmon's analysis (1991) of the relationship between the two early eight parts-of-speech lists by Ibn Muqaffa' and Ibn Bihriz. Troupeau's main argument is that the two lists are too different from each other. In his article "Was Ibn Bihriz influenced by Ibn Muqaffa's List of Parts of Speech?" Talmon puts forward a thesis that these differences result partly from the special character of Ibn Bihriz's epitome of Aristotelian Logic and to some extent from mistaken interpretation of Ibn Muqaffa's teaching. Few other cases of dissimilarity result from the former's wish to exhibit some extent of independence in his formulations. The most important argument made here concerns what seems to be an unprecedented

role of the last two parts of speech, *lawāṣiq* and *ghāyāt*, by Ibn Muqaffa' in his teaching of Logic. Accordingly, Ibn Bihriz's repetitious inclusion of these two in his own list turns out to be the adopting of Ibn Muqaffa's list, with only minor modifications.

In "The Very Short Story in Modern Arabic Literature: A Historical Approach," Ibrāhīm Ṭāhā is definitely convinced that Arabic very short story, as one of the most remarkable innovations in modern Arabic literature, needs to be intensely discussed. Modern Arabic very short story has presumably emerged in early 1920s. In the recent three decades, it has been witnessing an increasing development. The article is explicitly meant to deal with the origins of modern Arabic very short story. True, one may notice some comments on other interrelated subjects. For instance, Ṭāhā shows some interest in the naming issue of this genre (or sub-genre). After a brief survey of various interested names of the very short story, he points out four sources of this phenomenon: (1) Arabic traditional forms of prose and narrative fiction; (2) contemporary historical and cultural circumstances; (3) contemporary Western forms of minimalist fiction; (4) contemporary Arabic forms of minimalist fiction. All these sources equally affect the rise of the Arabic very short story. Some of them particularly affect the early evolution of this phenomenon, and others have a notable influence on its latter development. Referring to the interrelations between modern and classical Arabic narrative fiction, Ṭāhā strongly emphasizes the urgent need to deal with the generic identity of the very short story and the history of Arabic narrative fiction as two inseparable processes.

As literary theories change with changing social values and as a result of the far-reaching changes Arab society has undergone since the 1960s, critics have raised a number of questions concerning literature, language, their mutual relations and the relations of each to life and society. Maḥmūd Ghanāyim, in his "Trans-Generic Writing in Modern Arabic Literature: Canceling Infallibility and Sanctity in the Fictional Genre," addresses the question of intertextuality, that is, the transformation of a text or literary work into an open horizon which acts like a caldron in which a number of different texts, of different genres and written by different authors from different times, are cooking. From a linguistic and stylistic point of view, he examines works by Ṣun' Allāh Ibrāhīm, Edward al-Kharrāṭ, Ibrāhīm Aṣlān, Fawziyya Rashīd and Emile Ḥabībī. The trans-generic writing discussed refers to works with interlocking intertextualities running from stories to fables, anecdotes, tales, plays, novels, poems, rhythmic prose, as well as with a combination of artistic and non-artistic media, such as the cinema and the press, so that it can no longer be ascribed to any particular literary genre.

In his article "The Development of Arabic Children Literature in Israel and its Directions" Rāfi' Yaḥyā deals with the general background of Arabic literature for children in the Arab world prior to 1948 and the ongoing development of Arabic children's literature in Israel from 1948. There are two significant points in the development and therefore foregrounding of children literature; these are the Arab-Israel 1967 war and the establishment of the Center for Children's Literature in the Arab College in Haifa. The writer finds that there are three main streams governing Arabic literature written for children in Israel: the pedagogical approach, popular story telling, and modern trends. There is an apparent absence of a theoretical critical

framework for children's literature, lack of interest in science fiction or sexual education and the issue of death is insufficiently covered. The emphasis is on the writing of fiction rather than plays, novels or other available literary forms; the article also examines children's journalism and dramatic literature.