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# **AI-KARMIL**

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Volume 25-26 of *al-Karmil* opens with Rāwiya Burbāra's article "A Different Reading of the *Dīwān* of the Fatimied Poet Tamīm ibn al-Mu'izz li-Dīn Allāh," which sheds light on the life and literary activities of this poet against the political, social and cultural background of his time. Throughout a textual comparison of his writings with poems of other poets, Burbāra mentions the literary sources of influence on Tamīm ibn al-Mu'izz li-Dīn Allāh as well as the poets he inspired. Among the conclusions reached is that there is no basis for the rumors cited by some sources that he did not write some of the poems attributed to him. In reviewing the three printed editions of his *Dīwān*, the study shows that these editions do not include all the poet's poems; some unknown poems and scattered verses are to be found in various other printed books and manuscripts.

In "The Journal *Hadīqat al-Akhhbār* and the Pioneerism of Arabic Narrative Fiction," Bāsilius Hannā Bawārdī deals with the literary activities of *Hadīqat al-Akhhbār* (1858-1911) in its first ten years. An examination of the texts published in the journal reveals that its owner Khalīl al-Khūrī (1836-1907), a central figure of the *Nahḍa*, believed that the adoption of Western literary genres without ignoring the Arabic heritage would provide Arab culture with suitable tools for reviving the traditional styles of literary expression. The article points out that *Hadīqat al-Akhhbār* was the first Arabic newspaper to publish translations from Western narrative fiction, especially from French Romance stories, moreover by publishing his narrative fiction, *Wayy Idhan Lastu bi-'Ifranjjiiyy*, (Sham, I am not a Foreigner) (1859-1861), Khalīl al-Khūrī created a model for Arabic narrative fiction.

R. A. Stewart Macalister (1914) was one of the sources for the language of the Gypsies in the Holy Land, especially in Jerusalem. Since his days, there has been very little research done. Aharon Geva-Kleinberger's study, "The Language of the Gypsies in Eastern Jerusalem: Between Arabic and Nawarī," attempts to cast light on the contemporary linguistic situation within the Gypsy community of the city, based on recorded fieldwork and some unpublished material written in the course of years by the Head of the Gypsies in Jerusalem. It seems that in the nearest future, nothing will remain from the Gypsy dialect, which belongs to the Indo-European language group, since the local Arabic dialect of Jerusalem is dominant and the Gypsy youngsters no longer know the Nawarī dialect as their mother tongue.

Several pre-Islamic and early Islamic poets have the honey-scene in their poetry, using it differently from poem to poem and with various functions. In their literary texts, they do not compose long honey-scenes and avoid attaching much significance to them. In "The Honey-Scene and its Function in Ancient Arabic Love Poetry," 'Alī Aḥmad Ḥusayn discusses the preliminary functions of the honey-scene in this poetry. He suggests that the first poet, according to the existent pre-Islamic poems in our hands, who created a full developed honey-scene was the *mukhadram* poet Sā'ida ibn Ju'ayya, al-Hudhalī who lived near Mecca in West Arabia. From that time onwards the role of honey-scene in Arabic poetry became much more significant serving as a means to express the lover's longing and sometimes desire for his beloved. The motifs and the functions of the honey-scene in the love poetry of Sā'ida are analyzed in the present study in detail.

Arab culture is founded on sedentary and nomadic worlds: the concepts, images, and linguistic elements. Although one should not exaggerate in emphasizing the components originating in desert life and archaic Arab images, the "nomad vs. sedentary" pivot can (at least partly) explain some of the narrative plots, inner contrasts and rich cultural atmosphere in literary structures. From a certain period on the inner sedentary theme, "sedentary vs. sedentary" (i.e., rural vs. urban, poor vs. rich, autochthon Arabs vs. Ottoman Turks, even Kurds vs. Arabs and whatever one might imagine), joins the "nomad vs. sedentary" theme but never replaces it completely. In "Bedouin versus Sedentary, Rural versus Urban, Arab versus Kurd (Ethnical and Social Differences as Humoristic Theme in Arabic Literature)," Joseph Sadan examines literary compositions such as certain medieval Maqāmāt, both in Arabic and Hebrew, *Adab* jokes and semi-dialectal creation in which the "X vs. Y" distinction may help in understanding the plot, especially in cases in which food and gastronomy are involved.

In "Mayy Ziyādah and her Unknown Works," Ḥasīb Shihāda presents a survey of the pioneer activities of Mayy Ziyādah (1886-1954), with a special discussion of 118 articles, lectures, poems and notions that were published in eight Egyptian periodicals from 1911-1941. A sampling of Mayy's views as concerns society, morals, woman's position and rights, traditions, freedom to all, constructive writing, education, East and West, are sketched in the article, and Mayy's Arabic styles is analyzed. Her knowledge of Arabic, as Mayy herself confesses (first she wrote in French), was acquired by personal study and out of love for the language. The analysis includes foreign and colloquial elements; spelling and morphology; syntax, grammatical gender and number, state of construct; stylistics, semantics; sayings, proverbs and

similes; blemishes and slips. In Mayy's short article "The most important event that affected the course of my life," she mentions three factors that had significant impact on her writings: looking at the beauty of nature, the eloquence of the Qur'ān; and the nationalistic movement in Egypt.

"The *Najafī* Poem or *al-Najafiyya* in Praise of the Commander of the Faithful" by Khālid Sindāwī is a study and editing of a poem praising the "Commander of the Faithful" (ʿAlī ibn Abī Ṭālib). The poem was written by a poet of whom nothing is known but that his name was ʿAlī, and that he wrote the poem after a pilgrimage to the tomb of the Commander of the Faithful in Najaf. The poem has 44 verses written in the *basīṭ* meter, praising the virtues of the city of Najaf and of ʿAlī ibn Abī Ṭālib. The poem's importance derives mainly from the prominent position given in it to such important Shiʿite ideas as the virtues of the pilgrimage to ʿAlī's tomb, the prayers said during this pilgrimage, the virtues of the month of Rajab among Shiʿite, the virtues of ʿAlī and his legendary heroism.

In "If Only the Boy Were a Stone: ʿAbd al-Raḥīm Maḥmūd as a Revolutionary," Maḥmūd Ghanāyim deals with the figure of the Palestinian poet ʿAbd al-Raḥīm Maḥmūd (1913-1948) and his poetic expression which strives for a commitment to a distinct identity. He focuses on the way Maḥmūd reconciled his romanticism with his revolutionary tendencies and the struggle in the poet's mind between neo-classicism and romanticism. The time in which this poet lived was a period of contradictions in the Arab world, characterized politically by a storm of patriotism and nationalism. It was a time of social change and change in values under the influence of Western and European values. It was also a time of conflict in literary

concepts with the voice of the neo-classical school fading away and new trends appearing. All of these factors taken together (the political, social and literary) are apparent in the forms the poet used to shape the content and in the content itself.

In "‘Quenching his Shadow like a Cloud’: A Slow Reading of *Zill al-Ghayma* by Ḥannā Abū Ḥannā," Fādī Ma‘lūf deals with the artistic and aesthetic elements in Ḥannā Abū Ḥannā’s book *Zill al-Ghayma* (The Shadow of a Cloud), discussing the history of the genre of autobiography in Arabic literature, the relationship between the “real” author and what is related in the text, and also the genre of the text under discussion and whether or not it is an autobiography. Since Abū Ḥannā is a poet, Ma‘lūf uses the opportunity to closely study the poetical language of the text, its relevance to reality and how such language is enabled to refer to events in the real world.

In "‘Will Homer Be Born After Us?': Intertextuality and Myth in Maḥmūd Darwīsh's Poetry in the 1980s", Reuven Snir deals with the interplay between reality, poetry and myth as well as between poetry, meta-poetry and meta-myth in the works of Maḥmūd Darwīsh in the 1980s, mainly in his poetry collection *Ward Aqall* (Fewer Roses) (1986), and more specifically in one poem, "Sa-Ya'tī Barābiratun Akharūn" (Other Barbarians Will Come). This interplay is analyzed, from the poetic point of view, against the background of the changes in the status of poetry in the 20<sup>th</sup> century, and, from the non-literary point of view, against the backdrop of the Israeli invasion of Lebanon in 1982 and prior to the outbreak of the first *intifaḍa* in the West Bank and Gaza Strip in December 1987.