

Al-Karmil
Studies in Arabic Language and Literature
Volume IV (1983)

Editor: David Semah

Associate Editors:

George Kanazi

Shimon Ballas

Consulting Editors :

Butrus Abū-Manneh

Andras Hamori

Jacob M. Landau

Shemuel Moreh

Charles Pellat

Maxime Rodinson

Sasson Somekh

Contributions to be sent to:

Professor D. Semah, Department of Arabic

University of Haifa

Haifa 31 999, Israel

Volume IV (1983) of *AL-KARMIL*, Studies in Arabic Language and Literature contains the following articles: Charles Pellat, "On the Concept of *Muruwwa* Among the Ancient Arabs".

Fahid Abū-Khadra, "Symbolism in the Poetry of Jamāl Qaṣāwī".

Joseph Dana, "The Art of Hebrew Poetry Under the Shadow of Arabic Poetry in the Middle Ages".

Sasson Somekh, "The 'Modernist Formula' in the Poetry of Michel Haddād".

David Semah, "The *Muwashshahāt* in 'Uqūd al-La'āl by al-Nuwājī".

Rafi Talmon, "Arab Historiographers on the Emergence of Arabic Grammar".

Monsieur le Professeur Charles Pellat writes on the concept of *murūwwa*, or *murū'a* (pp. 1-17). In his endeavor to elucidate what is meant by this word in various periods and circles, the author meticulously examines a wealth of sources and materials, literary and otherwise. The word '*dignité*', he asserts, is far from conveying the complex meaning of *murūwwa*. As it appears from a scrutiny of maxims reflecting Jahili conditions, the concept had two,

inter-related facets: one is material, the other ethical. The first concerns man's care for his well-being and for the sustenance of his relatives and dependants. The second may be epitomized by the word 'afāf', which signifies chastity and abstinence. One can infer that *murawwa* is both a trait of character, inborn or acquired, and a mixture of manners and actions. Among other things, it comprises generosity, clemency, self-restraint, protection of neighbors and refugees, courage and blood revenge. Nevertheless it had not yet become absolute virtue.

Under the influence of Islam, the concept of *murawwa* was broadened to cover such qualities as modesty, piety, honesty and probity. The moral aspects predominate over the material, and religion becomes the main criterion by which Islamic *murawwa* is distinguished from that of the Jahiliyya. The author concludes that any attempt to translate the whole concept by one word is a vain undertaking, and that the term *murawwa* itself should be introduced into the dictionaries of Western languages.

Fahid Abu-Khadra (pp. 19-28) attempts to follow the development of the trend towards Symbolism in the six *diwāns* of Jamāl Qaṣwār. Whereas no trace of Symbolism is found in the first *diwān*, there is only one poem in the

second, in which Symbolism can be discerned. Subsequently, the trend gains momentum in the third *diwān*, where Symbolism is at work as a mode of expression and imagery. In the fourth, it becomes a characteristic feature in most of the poems, in which there is a comprehensive Symbolic structure, with the exception of some elements of deliberate declamation.

Qaṣwār's fifth *diwān* marks a major turning-point, as it shows a shift towards Classicism. Yet Symbolism has not disappeared completely. In the sixth, and last, *diwān* Symbolism is hardly noticeable. Abu-Khaḍra concludes that Symbolism represents an important stage in Qaṣwār's poetry. From an artistic point of view, this Symbolism is the poet's highest and finest achievement, which brings him closer to "pure poetry".

Joseph Dana (pp.29-45) examines Arabic influence on medieval Hebrew literary theory as expressed in Moshe Ibn Ezra's *Kitāb al-Muḥāḍara wa'l-Mudhākara*. The following is an account of the major points in which this influence is attested:

(a) Ibn Ezra quotes 73 lines of Arabic poetry from several central works of literary theory and criticism in Arabic.

He also quotes Qur'ānic verses, as well as Arabic proverbs and sayings. He uses the terminology of Arab critics, and judges Hebrew poets according to their knowledge of Arabic literature.

(b) He imitates Arab poeticians in many respects, such as the structure of his book and the classification of rhetoric figures.

(c) He adopts the methods and theories of Arab poeticians, and recognizes the supremacy of "al-'Arabiyya".

(d) Ibn Ezra turns to Halakhistic savants who drew on non-Jewish sources, in order to justify the Arabic influence on him.

(e) The primacy of Arabic poetry is acknowledged and emphasized.

(f) The centres of Hebrew poetry in Spain mentioned by Ibn Ezra were in his time also centres of Arabic poetry.

In the first part of his article (pp.47-66), Sasson Somekh dwells upon the concept of modernism, and describes the emergence of a "modernist" trend in Arabic poetry in the late 1950s. Among the markers of this modernism, the author mentions the obliteration of borders between "individual" vs. "public" poetry; the abandonment of the "romantic" language; a greater attention on the poet's

part to the very code of his message; a frequent recourse to ironic inter-textuality. In the second part, Somekh discusses the poetry of Michel Haddād (born 1919, Nazareth), whom he regards as the precursor of modernism in the Arabic poetry written in Israel. Haddād printed his first volume of poetry as late as 1968; but in the 1970s and the early 1980s he published five more volumes. Three of Haddād's poems are analyzed to demonstrate some major characteristics of his poetic style.

David Semah deals with the Arabic *muwashshah* in the East (pp. 67-92). His article is based on the Escorial Manuscript of *‘Uqūd al-La‘āl*, an Oriental anthology compiled by al-Nuwājī (died in 785/1383). The first part of the anthology preserves the largest collection of Oriental *muwashshahāt*: it contains a total of 90 poems, of which 75 are composed by 21 Oriental poets, 9 are written by 5 Andalusian poets, and the remaining 6 are anonymous. Semah, who provides a list of the poems together with references to other sources in which they are found, maintains that a considerable number of these poems, like the eight composed by Ibn Ḥabīb, are not available in any of the familiar sources utilized by modern scholars. The

author dwells upon a group of poems based on the *tubayt* metre, and upon 24 poems ending with *kharjāt* in a non-classical idiom. Finally, he sets out to demonstrate that, as far as metre, rhyme and strophic structure are concerned, nearly thirty Oriental poems are avowed, or unavowed, imitations of earlier Andalusian *Muwashshahāt*. In this last feature Semah finds further evidence undermining the theory that the Hispano - Arabic *muwashshah* was not based on quantitative Arabic prosody, but on medieval Roman stress-syllabic poetry.

Rafi Talmon's article (pp.93-116) presents a critical survey of the description given by various Arab historiographers concerning the important question of how Arabic grammar was created. The assertion that Abū'l-Aswad is unanimously considered to be its creator is refuted. Then, the traditional presentation of the social motives which lay behind the creation of grammar is considered and challenged by some factual as well as hypothetical data which emphasize the role played by non-Arab savants. Finally, the focus is turned to the alleged earliest theme of Arabic grammar. It is asserted, in accordance with Revell's thesis, that the introduction of diacritics into Arabic alphabet reflects

the adoption of an advanced theory of phonetical description by their introducers.

Finally, in the section devoted to book reviews, Hannā Abū-Hannā (pp. 117-123) writes on Joseph Sadan's *al-ʿAlab al-ḥāzil wa-Nawādir al-Thuqalā'* (Acre, 1983); Shimon Ballas (pp. 125-127) on Waṣif Abū'l-Shabāb's *Ṣūrat al-Filastīnī fi'l Qiṣṣa al-Filastīniyya al-Mu'āṣira* (Beirut, 1977); Rafi Talmon (pp. 129-132) on Joshua Blau's *The Renaissance of Modern Hebrew and Modern Standard Arabic*, University of California (London, 1981); and Joseph Sadan (pp. 133-140) writes on Leah Kinberg's *Kitāb al-Mawt wa-Kitāb al-Qubūr li-Ibn Abi'l-ʿunyā*, al-Karmil Publications Series (Acre, 1983).