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Al-Karmil Volume 6 (1985) contains seven articles. In the first Shimon Ballas describes and analyzes the method of translation of 'Uthmān Jalāl (1829–1898) through a meticulous examination of his *al-Shaykh Matlūf*, an 'Egyptian version' of Molière's *Le Tartuffe*. As is well known, one of the striking features in the literary career of Jalāl, and of his contribution to Arabic drama and theater, is his use of a non-classical idiom in the translations he made not only of Molière's comedies but also of the tragedies of Racine and Corneille. Jalāl maintained that as a vehicle for practically all theatrical presentations the colloquial is by far more suitable than the literary idiom. Ballas draws a detailed comparison between an exact prose translation — by himself — and Jalāl's verse translation in the form of *zajal* using the Egyptian spoken language and the *rajaz* meter. Both the literary merits and the flaws of Jalāl's version are pointed out and discussed in the light of the moral approach he took in his translations.

Moshe Piamenta's contribution deals with the frequent use in everyday Arabic speech of the name of God. Whenever carried away by enthusiasm, satisfaction, amicable emotion, dismay, a sense of security or fear, etc., the Arab utters an appropriate formula in which the name of God occurs in one form or another. Piamenta here summarizes the conclusions he has reached in two of his works: *Islam in Everyday Arabic Speech* (Brill, Leiden 1979) and *The Muslim Conception of God and Human Welfare as Reflected in Everyday Arabic Speech* (Brill, Leiden 1983).

Ibrāhīm Geris in his article 'The *Adab* and the Literary Genres' maintains that some of the ancient Arab writers and critics were aware of the fundamental distinctions between different types of literary works. In the writings of al-Jāhīz, for example, there is a marked tendency to classify different literary works and to make distinctions between various literary kinds and genres. Though he devoted no systematic study to any genre in particular, al-Jāhīz gave examples of literary

compositions and the way some principle of structure, form organization or purpose sets them apart. Gerjes relates this tendency to al-Jāhiz's philosophy and *kalām* doctrine. Subsequently, he traces the awareness of genres amongst writers of later periods.

Primarily concerned with the life and personality of the Abassid princess 'Ulayya bint al-Mahdī, the first part of Rosa Sim'ān's article appeared in our previous issue, Volume 5 (1984). The second part is published here and deals with 'Ulayya's poetry. Rosa Sim'ān first gives a survey and analysis of the four main themes in her works: love, wine, praise and lampoon. Then follows 'Ulayya's *Dīwān*, collected from a large number of sources. The poems, which on the whole consist of short pieces, are arranged according to the alphabetical order of the rhymes. Textual variants are incorporated in the footnotes. The *Dīwān* is followed by an index.

Reuven Snir's article is concerned with a relatively recent trend in Arabic poetry, viz., the use of *ṣūfī* concepts, terms and images in the expression of diverse modern perceptions, individual and universal alike. The author analyzes Ṣalāḥ 'Abd al-Ṣabūr's poem 'The Little God' (published in *al-Nās fī Bilādī*, Beirut 1951), which has as its main theme the mystical union with God. In order to demonstrate the affinity that exists between the poetic and the mystical experiences as these are perceived by a prominent representative of this trend, Snir gives a line-by-line interpretation of the poem. The mystical experience underlying the poem does not find expression through specifically Islamic terms and images but is reflected as a general, almost universal, human tendency. The second stanza describes the three stages of the *ṣūfī* path: *via purgativa*, *via illuminativa* and *via unitiva*. The fifth and final stanza laments the eventual separation between the poet and God.

The poetics of the Andalusian *muwashshah* forms the subject of David Semah's article. The description given by the Egyptian Ibn Sanā' al-Mulk (d. 1212) of the structure of the strophe in the *muwashshah* has been criticized by various modern scholars as inadequate and, thus, misleading. According to Ibn Sanā', the first section of the strophe, the *ghuṣn* (the *bayt* in the terminology of Ibn Sanā') may contain both simple (*mufrad*) or composite (*murakkab*) lines. In contrast, the second section, i.e., the *simṭ* (according to Ibn Sanā': the *qufl*), may only contain simple lines. For instance, even when the rhyme scheme of the *simṭ* shows that the lines are divided into equal hemistiches by means of internal rhymes, each hemistich, however small, is considered as an independent unit (*juz*).

Through a detailed analysis of the 34 Hispano-Arabic *muwashshahs* contained in *Dar al-Ṭirāz*, Semah attempts to uncover the reasons for the 'anomalous' account given by Ibn Sanā'. Owing to the rather peculiar structure of the *simṭ* and the

asymmetrical strophic arrangement of its lines, Ibn Sanā' found it impossible to subject both sections of the strophe (*ghuṣn* and *simṭ*) to one and the same process of analysis.

Maḥmūd Ghanāyīm contributes a critical and fully annotated edition of chapter twelve of *Nathr al-Durr* by Maṣū' b. al-Ḥusayn al-Ābī (d. 1029). The chapter consists of nearly 350 proverbs, some 300 of which appear under the heading 'the proverbs of the common people' (*amthāl al-'āmma*), whereas the remainder is said to be used both by the 'āmma and the *khāṣṣa* (the elite). In his introduction Ghanāyīm lists the Arabic collections of proverbs chronologically and distinguishes between various categories of proverbs when classified according to synchronic and diachronic principles. He also tries to provide an account of how these proverbs had come into being.

This volume's book review section contains a critical review of M.H. Bakalla's *Arabic Linguistics: An Introduction and Bibliography* (London 1983), contributed by Yishai Peled.