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Volume 29 (2008) of *al-Karmil* opens with Khālid Sindāwi's article "A Fāflimid Poetess Taqiyya bint Ghayth al-Armanāziyya, her life and poetry." In its first part it deals with Taqiyya bint Ghayth al-Armanāziyya who lived in the sixth century AH under the Fāflimids. The first part of the study surveys the historical facts of her lifetime, dwells on her personal life and elaborates on her education, the circumstances of her death, the topics of her poetry, her literary and juridical salon, the transmitters of her poetry, and how critics evaluated it. The second part contains the edition of what remained from her poems, arranged alphabetically according to the rhyming letters, with explanations and comments that are necessary to put every piece of poetry in its real context.

In the next article, "Science Fiction between Canonical and Non-Canonical Literature", 'Iṣām 'Asāqli examines the significance of Arabic science fiction and the position it occupies in the Arabic literary system. Science fiction deals with occurrences outside the familiar reality of our world, as it relies on descriptions of scientific and technological discoveries or imagining the occurrence of these discoveries, especially in relation to outer space, time-travel, living on other planets, and encountering aliens. It involves a way of contemplating what is possible to happen dealing with such themes as time travel, approaching a third world war disaster, a nearby invasion by alien creatures, clashes with strange creatures or poisonous germs, threats of medical engineering, control of humans by machines, other histories and additional themes. Most of the critics have treated Arabic science fiction as non-canonical genre and therefore not worthy of serious scholarly attention. Moreover, it was seen as a tool of a western cultural

aggression against Arabs and Muslims. Nevertheless, Arabic science fiction has been gaining in recent years more critical attention and recognition as worthy of scholarly concern.

In the third article, "The City of 'Asqalān in the 'Merits Literature' of Palestine: An Examination of Mamluk and Ottoman Sources," Ghāleb 'Anābseh deals with the issue of the sanctity of the city of 'Asqalān through manuscript sources from Mamluk and Ottoman times, mainly from a religious and political perspective, in light of the struggle between Muslims and Crusaders. Relevant traditions, often of local nature, express concepts completely at odds with normative Islamic practice and belief. Use has been made of the relevant Arabic traditions in the genre known as "Merits of the Holy Land" from Mamluk and Ottoman times. Some of the traditions which reflect the sanctity of 'Asqalān for Muslim writers have ancient Islamic roots.

In "The Arabic Women Fiction in Israel," Jamīl Kittāny deals with the feminist Arabic short story in Israel, shedding light on the complexity of the literature written by female writers in general, and by local female Arab writers in particular. The article examines two main questions: The first pertains to the exposure of the female body to express the oppression women suffer by men. The second deals with the poetic language employed by local female Arab writers to show their mastery over language, as in the case of Rajā' Bakriyya.

In "Poetry and Poetic Salons during the 17th and 18th Centuries according to *'Ajā'ib al-Āthār fī al-Tarājim wa-l-Ākhbār*," Fuad Kin'āny deals with the

poetic movement during the 17th and 18th centuries, with reference to samples that al-Jabartī quoted in his work *ʿAjāʾib al-ʾĀthār* from various types of poetry. The quoted verses reflect the adherence of poets to the traditional meters. It appears that the “long meters” were mostly used, while “easy meters” had been generally ignored. These verses emphasize the desire of poets of that period to keep up with the literary level that prevailed in the Abbasid period. In addition to their interest in poetry composition in linguistically simple diction, they refused the strange outlandish words that make poetry far from the language of the educated people of their period. The poetry quoted by al-Jabartī is characterized by using the rhythmic considerations and soft lenient tones that suit the poetic themes.

In the English article which is published in this issues, titled “Serial Memory in the Works of Memmi and Benabou,” Robert Elbaz argues that French Maghrebian literature, as opposed to French literature which constitutes its very model, purports to deal with a different reality – the reality of a past which is said to be no more, but which discourse, fictional discourse, in its ongoing game with its own productivity, resorts to in the absence of any consummation of its insatiable narrative desire. In the works of Albert Memmi and Marcel Benabou, it seems as though the more the narrator fails to tell his story, the more obsessed he becomes to tell this very story, and in the end, the story is the story of this very inability to tell the story.