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Shimon Ballas' article, 'A Readily-Adaptable Personality,' deals with the controversial personality of Maṣṣūr Fahmī, whose doctoral thesis on the condition of women in Islam — submitted to the Sorbonne in 1913 — provoked a sharp reaction from conservative circles and led the directors of Cairo University to bar him from teaching and ban his dissertation. Ballas reviews this work, paying special attention to the chapters which caused Fahmī to be charged with heresy. These chapters were never translated into Arabic. Ballas' article also deals with other writings of Fahmī's, as well as the views of his colleagues and students regarding Fahmī's personality and his methods as researcher and teacher. Prominent among these is the opinion of Najīb Maḥfūz, who was one of Fahmī's students during the 1930s and who drew his portrait in his book *Mirrors*. Fahmī, who failed to defend his thesis, gradually adopted the positions of his detractors, yet repeatedly complained about his inability to express his own views freely, and called on his students not to recoil from expressing their views, regardless of consequences — which he himself, evidently, did not have the will to do.

In 'The Portrayal of Imām Abū Ḥanīfa in the Heresiographic Literature of the Tenth-Twelfth Centuries and Concomitant Issues' Joseph Givoni tries to show that contrary to earlier scholarly opinion heresiographers in the tenth to twelfth centuries did not totally conceal heretical views and associations attributed to Abū Ḥanīfa. Givoni argues that since the Imām was portrayed by the sources as not a wholly consensual figure, it would be erroneous to interpret their historic representation of him as indicating an advanced stage of Sunnī dogmatic integration or indeed a crystallized form of Sunnī self-awareness.

Sasson Somekh's article consists of three sections. In the first Somekh discusses the significant implications of al-Sayyāb's introduction to his poetic collection *Asāṭīr*, which was first published in 1950. As this introduction did not appear in subsequent editions, the text is here reproduced in full. The second section analyzes instances of enjambment in al-Sayyāb's poetry of an expression which appears to be derived directly from a poem by the classical poet al-Sharīf al-Raḍīyy.

In 'The Djinn, Our Unseen Neighbors' Khalil 'Athāmina gives a graphic picture of the djinn as found in the heritage of pre-Islamic Arabia, in the Qur'ān, and in the Islamic traditions. Relying on these sources he describes their shapes, dwelling places, the food of which they partake, the sexual relations that can develop between djinn and human beings, and the crimes they committed against particular individuals. 'Athāmina then discusses their attitude toward Islam in its early period and concludes by surveying the role attributed to the djinn in the creation of poetry.

In 'Abdul-Raḥīm Maḥmūd: A Poet in Search of Identity,' Maḥmūd Ghanāyim deals with the poetry of the Palestinian poet 'Abdul-Raḥīm Maḥmūd, 1913-1948. The author delineates three trends: national, social and personal, and in a detailed analysis points out their formal and thematical characteristics. He tries to show that conflicts which at the time prevailed in society found their reflection in 'Abdul-Raḥīm's poetry in a number of ways: both form and content were influenced by vaguely formulated political and social attitudes, as well as by the clash between conflicting literary schools.

'Abdul-Raḥīm Maḥmūd arrived at a sophisticated balance in the forms he used; employing classical, romantic as well as modern stylistic devices he succeeds in expressing motifs created under the constraints of new social and political circumstances. The new national themes in his poetry interfere with classical ones like praise or lampoon, expressions of rebellion against social oppression collide with those of personal despair. Some of his poems — such as those with personal, social or nationalistic content — show clearly classical forms. Others are manifestly romantic. At times the poet freely resorts to a number of novel literary techniques and devices.

Aḥmad ibn Yousuf, widely known as as-Samīn al-Ḥalabī, died in Cairo in the year 1355 A.D. He was a linguist, who concentrated on studying the impact of the syntactical analysis of the Qur'ān on its exegesis. His voluminous book on this

subject, *ad-Durr al-Maṣūn*, which has remained unpublished, is the topic of Jamal Qa'wār's research. Qa'wār gives a brief biographical sketch of the author which is followed by a survey of the contents of the book. He then discusses what characterizes Ibn Yousuf in matters of style, his attitude toward his predecessors, his religious feelings (which show up Shi'ī sympathies) and the like. In the final part of his study Qa'wār tries to reach an evaluation of the *ad-Durr al Maṣūn* and its contribution to the study of the syntactical analysis of the Qur'ān.

In this volume's book review section Rubin Snir evaluates Jihān Ṣafwat Ra'ūf's study on Shelley in contemporary Arabic literature in Egypt, which was published in Cairo in 1982.

The volume concludes with a few comments which were submitted by Sasson Somekh.