## Al-KARMIL

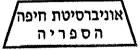
## STUDIES IN ARABIC LANGUAGE AND LITERATURE

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The Arabic part of this volume contains five articles and two reviews. The first of these articles is Jalāl "Abd al-Ghanī's "Ibn "Abd Rabbihi and the Tradition of ghazal raqīq Poetry". Here, the author studies the term ghazal raqīq in the light of Ibn "Abd Rabbihi's (d. 328/940) lāmiyya poem. This poem, as stated by the poet, was composed as a mu "āraḍa" (imitation) of the ghazal theme found in another poem composed by the "Abbāsid poet Ṣarī" al-Ghawānī. In this article, "Abd al-Ghanī shows that Ibn "Abd Rabbihi's poem is not a mere imitation of the poem by Ṣarī" al-Ghawānī; it is considered a new and original work that relates to primary poems in order to determine its own status as an acceptable work within the tradition. This interpretation sheds light on Ibn "Abd Rabbihi's affinity with the artistic principles of ghazal raqīq.

Khālid Sindāwī's article "cAmr b. al-cĀṣ and his al-qaṣīda l-juljuliyya" provides an analysis of and commentary on the poem al-qaṣīda l-juljuliyya, ascribed to cAmr b. al-cĀṣ, a poem which attained special renown in Shīcite literature. The first part of the study deals with the circumstances under which the poem was composed: the title of the poem, its narrators, and its importance among the adherents of Twelver Shīcism. The second part consists of an annotated edition of the poem, an explanation of its verses, a discussion of the sources of the poem, a discussion of disparities where they occur and, in order to make the text more comprehensible, an explanation of the poem's linguistic oddities which could perhaps baffle the reader.

In "The Identity of al-dhabīh According to Muslim Tradition: A Re-Consideration of  $Qur^{\circ}\bar{a}nic$  Interpretation", Khalīl chahāmina deals with Muslim notions concerning the identity of the sacrificed son of Abraham. The prevalent belief among Muslims nowadays concerning this identity was absolutely determined on  $Ism\bar{a}^{\circ}\bar{\imath}l$ , his son from his Egyptian female-slave Hājar. This stand actually, contradicts early  $Qur^{\circ}\bar{a}nic$  interpretation from the second till the end of the seventh century of Islam, which had emphasized, in a way or another that Ishāq and not Ismācīl was the sacrificed son, stating that he who deserves the epithet al- $dhab\bar{\imath}h$ .

Adopting this stand, Muslim scholars and early interpreters of the *Qur³ān* were not influenced by the Biblical narrative nor by the Jewish-Christian literature known as the *Isrā³īliyyāt*. Their stand was rather stemmed from the old tribal heritage which continued to exist from *Jāhiliyya* period up to the end of the third century of Islam. According to this tradition a son born by a female-slave could never be considered as a legitimate son of his biological father, who was in this case the master of his maid who gave birth to the child. The newly born child was considered in similar cases as slave as his mother.

The drastic change of the Islamic concept towards the identity of the sacrificed son occurred on the eve of the seventh century, since then Ismā<sup>c</sup>īl took the place of Isḥāq. Moreover, wrangles and social and cultural disputes between Arabs and the *shu<sup>c</sup>ūbiyya* had contributed to accelerate the spread of Ismā<sup>c</sup>īl trend as the sacrificed son of Abraham.

°Arīn Salāmi-Qudsī's article "The Achievement of  $intih\bar{a}$ " and  $muntah\bar{i}$  in the Teachings of °Umar al-Suhrawardī" discusses the problematic content at the very end of the Sufi path, which is called  $intih\bar{a}$ " by al-Suhrawardī, a medieval Sufi author. Sufism stresses the passivity in man's spiritual relationship with the divine; while Suhrawardī's doctrine on  $intih\bar{a}$ " implies the active role of human agents. The earthly soul plays a crucial role in obtaining divine revelation and attraction. Suhrawardī combines the high state of  $intih\bar{a}$ " with the master status (mashyakha), and justifies the status of the mere  $majdh\bar{u}b$  who is attracted by God without being a  $s\bar{a}lik$  (wayfarer).

In his "Development of the Concept of Plot in Modern Narrative Theories", Fu°ād °Azzām discusses the development of the concept *plot* starting from Aristotle and ending with E. M. Forster's definition of 'story' and 'plot'. The study suggests a new definition of the term, which is applicable to all narrative texts. According to this definition, the *plot* is the narrative text with its five structural interconnected elements: time, place, character, events, and narrator.

The Arabic part also includes two reviews written by Ghaleb Anabseh. The first is on Muḥammad Amāra and 'Abd al-Raḥmān Mar'ī's book Language in Conflict: An Analytical Reading in Linguistic Concepts Concerning the Arab-Israeli Conflict. A study of linguistic terms emerged from the Arab-Israeli conflict. The second review is on Nādir Maṣārwah's book, Poetry by Blind Poets: Reality, Fiction, Motifs and Poetic Figures until the Twelfth Century A.D. Both books are in Arabic.

The English part of this volume contains an article by Ofer Livne-Kafri, entitled "Some Notes on the Vocabulary in a Coptic-Arabic Translation of the Pentateuch". The Arabic version of the Pentateuch in MS Paris BN copte 1 (14th century) is written in columns parallel to a Coptic version from which it was basically translated. This article is a part of some preliminary studies by Livne-Kafri on the language of this text, of which the most important part is the influence of the Coptic on the language of the Arabic version. This article refers to some guidelines 'on the vocabulary' such as the impact of Coptic and Hebrew on the language of the Arabic text, examples related to the colloquial language and daily life in Egypt, and problems of observations.