Al-KARMIL

STUDIES IN ARABIC LANGUAGE AND LITERATURE

אוניברסיטת חיפה
הספריה

The Arabic part of this volume contains five articles and two reviews. The first of these articles is Jalāl ᶜAbd al-Ghanī's "Ibn ᶜAbd Rabbihi and the Tradition of *ghazal raqīq* Poetry". Here, the author studies the term *ghazal raqīq* in the light of Ibn ᶜAbd Rabbihi's (d. 328/940) *lāmiyya* poem. This poem, as stated by the poet, was composed as a *muᶜāraḍa* (imitation) of the *ghazal* theme found in another poem composed by the ᶜAbbāsid poet Ṣarīᶜ al-Ghawānī. In this article, ᶜAbd al-Ghanī shows that Ibn ᶜAbd Rabbihi's poem is not a mere imitation of the poem by Ṣarīᶜ 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 ᶜAbd 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-dhabīḥ* According to Muslim Tradition: A Re-Consideration of *Qurʾānic* Interpretation", Khalīl ʿAthāmina 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 *Ismāʿīl*, his son from his Egyptian female-slave Hājar. This stand actually, contradicts early *Qurʾānic* interpretation from the second till the end of the seventh century of Islam, which had emphasized, in a way or another that Isḥāq and not Ismāʿīl was the sacrificed son, stating that he who deserves the epithet *al-dhabīḥ*.

Adopting this stand, Muslim scholars and early interpreters of the *Qurʾān* were not influenced by the Biblical narrative nor by the Jewish-Christian literature known as the *Isrāʾīliyyāt*. 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 Ismāʿīl took the place of Isḥāq. Moreover, wrangles and social and cultural disputes between Arabs and the *shuʿūbiyya* had contributed to accelerate the spread of Ismāʿīl trend as the sacrificed son of Abraham.

ᶜArīn Salāmi-Qudsī's article "The Achievement of *intihāʾ* and *muntahī* in the Teachings of ᶜUmar al-Suhrawardī" discusses the problematic content at the very end of the Sufi path, which is called *intihāʾ* by al-Suhrawardī, a medieval Sufi author. Sufism stresses the passivity in man's spiritual relationship with the divine; while Suhrawardī's doctrine on *intihāʾ* 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 *intihāʾ* with the master status (*mashyakha*), and justifies the status of the mere *majdhūb* who is attracted by God without being a *sālik* (wayfarer).

In his "Development of the Concept of Plot in Modern Narrative Theories", Fuʾād ᶜAzzām 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 ᶜAbd al-Raḥmān Marᶜī'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.