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## Abstracts

The Arabic section of these two volumes opens with Ibrahim Geries' article "Literary Document of the Seventh/Thirteenth Century Concerning the *Qalandariyya* Path". The article includes a fully annotated edition of a literary document of the seventh/thirteenth century, and is followed by a comprehensive study. It is a *maqāma* written by Ibn al-Ḥaddād, before the year 664 AH / 1266 AD. The importance of the text lies in the fact that it is one of thirty *maqāmas* dealing with literary, social and historical issues, and written according to the structure of the classical *maqāma* established by al-Hamadhāni and al-Ḥarīrī, with al-Miqdām b. Ghannām as a narrator, and Abū al-Ḥasan aṣ-Ṣanʿānī as a hero. The 24<sup>th</sup> *maqāma* (*ad-durriyya fī nuʿūt al-Qalandariyya* or "The brilliant [*maqāma*] in describing Qalandariyya") is a historical document that sheds light on literary, social and religious aspects of its epoch. It deals with the Qalandariyya path (group) at that time, and provides the researchers with very important data about it. It bears witness to the development of Arabic literature in the years when the Abbasid caliphate was subject to external dangers, and ended by being eliminated, and by the Mongol's control of the eastern parts of the Islamic world, including Iraq and northern Syria. It tells of the adventures of a Shāfiʿī Muslim — the narrator, al-Miqdām— with a group of Qalandariyya led by the hero aṣ-Ṣanʿānī. Thinking that they were true ascetics, the narrator joins them but when he discovers what they really are, and that he has been duped by their appearance he flees from them. The text highlights their environment, their outward appearance, and their bizarre way of life including their consumption of cannabis (hashish) and some of their antinomian thoughts and beliefs. The image created by the *maqāma* is no different from that which appeared later in Islamic texts after the eighteenth / fourteenth century, or in descriptions of European visitors to Istanbul and other Ottoman places after the nineteenth / fifteenth century to the groups which came under the roof of the Qalandariyya, or in the recent Eastern and Western studies dealing with them. In the Introduction, Geries re-examines what the famous Suhrawardī wrote about the Qalandariyya in his *ʿAwārif al-maʿārif*, and the interpretations of his text.

The second article is by Khālīd Sindāwī and entitled "A Lost Shīʿite Sect: The Faṭḥiyya: Name, Origins, and Doctrine". This study describes a Shīʿite group, now

extinct, called the Faṭḥiyya. This group emerged after the year 148/765. Its adherents called for giving the position of imam to ‘Abdallāh al-Aṭṭaḥ after the death of his father – the sixth imam Ja‘far aṣ-Ṣādiq – because he was the imam's eldest son and had participated in the affairs of the imamate. The study addresses the source of the name of the sect, the factors that led to its emergence, the political circumstances that had helped it evolve, its most prominent personalities, its most important doctrinal principles and ideas, the places to which it spread and where it possessed influence. It also discusses the dispute among Shi‘ite scholars whether or not one should accept traditions in its chain of transmission members of the Faṭḥiyya sect appeared. It turns out in fact that according to some Shi‘ite scholars there are some transmitters among the Faṭḥiyya who were trustworthy in their transmissions despite the unacceptability of their doctrinal positions. The study also discusses the "second Faṭḥiyya" which, according to al-Majlisī, is a continuation of the first and appeared after the death of the tenth imam ‘Alī al-Hādī in the year 260/874. That movement called for ‘Alī al-Hādī's position to be assigned to his son Ja‘far rather than to al-Ḥasan al-‘Askarī.

Another article in this issue is "The Abbasid Poetical Theory on Plagiarism and Its Influence on Hebrew Critics" by ‘Abd ar-Raḥmān Marī. The article focuses first on the classical Abbasid theory on plagiarism, discussing the terms and different opinions which appear in this theory. Second, the study deals with the influence of Arabic literature on Hebrew literature and discusses issues related to plagiarism between the two literatures.

Fu‘ād ‘Azzām's article "The Structure of Time in the Novel *Ṣamt al-farāshāt* ["Silence of Butterflies"]" aims at analyzing the structure of time in this novel. In discussing the element of time, the author depends mainly on Genette's study of narrative time in its three aspects: order, duration and speed, and frequency. Under "order", he deals with the time sequence of the narrative text, which is based on comparing the events in the text and in the story. Under "duration", ‘Azzām deals with the relation between the time of the story and the length of the text. There are four forms of the narrative movement: omission, summary, scene and pause. "Frequency" deals with the relation of alternate repetition between the text and the story. Dealing with the three types of narrative time: order, speed and frequency, ‘Azzām notices that the time element in the novel *Ṣamt al-farāshāt* ["Silence of Butterflies"] breaks up and fractures which correlates with the aim of breaking the

real time of man who dominates and controls women's life. The narrative lines intermix alternatively and densely in addition to the density of commentary stops that have ideological functions. The scenes increase, and the narrator's analytical stops increase, as do the dense interior monologues, dreams, and nightmares that interrupt the narration and hinder it. Regarding "frequency", the author points out that one narration dominates *Ṣamṭ al-farāshāt*; and also that the time-structure serves the thematic indications of the novel. In *Ṣamṭ al-farāshāt*, time indicates stability and conditions of exploitation and suppression of women in Arab countries.

The last article in the Arabic part is by Murād Mūsā "The Government of *lā an-nāfiya li-l-jins* on the Noun that Follows It and the Explanation of Its *binā'* and *i'rāb* According to the Classical Theory of 'amal". *Lā an-nāfiya li-l-jins* is attached only to indefinite nouns, and used to negate the category (*jins*) of the noun that follows it. This particle comes at the beginning of nominal sentences and neutralizes the grammatical effect of *ibtidā'*, thus governing and assigning the accusative case to the noun immediately following it. This is analogous to *inna*. On the one hand, the analogy to *inna* is semantic: *lā* is considered as the opposite of *inna* in its meaning and there are those who claim that two opposites have the same grammatical effect. On the other hand, *lā* is analogous to *inna* grammatically in that it occurs at the beginning of the sentence and requires two (nominal) constituents, subject and predicate.

The English section includes the article "When Fantasy Becomes Reality in *Chaos of the Senses* by Aḥlām Mustaghānamī". The paper is written by Clara Srouji-Shajrawi and it aims to clarify and illustrate the nature of "metafiction" as one of the postmodern techniques, and to examine its effect on the reception of Mustaghānamī's novels, especially her *Chaos of the Senses* (1998), in the Arab world. Metafiction is intentionally used to show the particularity and harmony of the relationship between form and content in *Chaos of the Senses*, as represented specifically in the love story between the narrator and one of the imagined characters. The imagined story becomes vividly real as though much of the narration had been touched by a magic wand. The blend or fusion of reality and fantasy makes metafiction similar, in this respect, to 'magical realism' and creates in the reader a feeling of astonishment and wonder. The magical side of this creative writing lies in the conversion of imagination into reality, or the mingling of life and literature. The

aim of using metafiction is related to Mustaghānamī's desire to present her views on the creative writing of novels, on gender differences and, also, to criticize the socio-political situation in Algiers. Thus metafiction is not only an aesthetic tool in a narcissistic narrative but reflects the writer's ideology in the process of narration.