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سكرتير التحرير: علي حسين
هيئة التحرير: إبراهيم طه، أهارون جيبك كلاينبرجر

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أو عبر البريد الإلكتروني: ahusseini@univ.haifa.ac.il

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Manuscripts and all editorial correspondence should be addressed to the following address:

Al-Karmil, Department of Arabic Language and Literature, University of Haifa, 31905, Haifa, Israel.

Phone 972-4-8240061/ Fax. 972-4-8249710

Email: ahussein@univ.haifa.ac.il

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Abstracts

The two present issues of *al-Karmil* are dedicated to honouring our colleague, Professor Albert Arazi. He is one of the outstanding scholars in classical Arabic poetry. Professor Arazi worked until his retirement in the Department of Arabic Language and Literature at the Hebrew University in Jerusalem.

It is with great sorrow that we have to announce that Professor Raif Georges Khoury passed away during the preparation of these two issues of the journal. Professor Khoury left us his article, “De la notion d'*Adab* dans la culture arabo-islamique et ses rapports culturels et éducatifs avec le monde persan islamique”.

The first article in the English section is written by by Almog Kasher, “Why Do Particles (not) Operate? The Development of the Concept of *iḥtišāṣ* in Arabic Grammatical Tradition”. According to the theory of ‘*amal* (“syntactic effect”, “operation”) in Arabic grammatical tradition, a correspondence exists between operators’ – in particular, particles’ – exertion of ‘*amal* and their being exclusive to either nouns or verbs. This article discusses the development that this principle of *iḥtišāṣ* (lit. “specialization”) underwent, from its (probably) initial stage in Sibawayhi’s *al-Kitāb* and al-Mubarrad’s *al-Muqtaḍab*, to the final shape it took under Ibn al-Sarrāj and later grammarians. It also studies two explanations of a higher order provided by grammarians for this principle, in which they sought to answer the question of why such a correspondence should exist.

This article is followed by Arie Schippers’ “Strophic Poetry in Andalusī Vernacular (Eleventh/Twelfth CE)”. In this paper, Schippers turns his attention to the strophic Arabic poetry genre of the *zajal*, which is written in a stylized western Arabic dialect called Andalusī. The *zajal* uses the different Classical Arabic metres and rhymes: in this kind of vernacular Arabic poetry the metres must be determined first, before the nature of the syllables of the dialect can be established. In general, the *zajal* is different from the strophic Arabic poetry genre of the *muwashshah* (“girdle poem”) in that it deals with a greater variety of motifs than the *muwashshah*, whereas the form of the *zajal* also differs in some details. His point of departure is a *zajal* by the Andalusī poet, Ibn Quzmān, the famous *zajal* no. 90 which was translated earlier by Monroe into

English and then by Corriente into Spanish. This *zajal*, whose structure consists of sequences of different poetic themes, is an example of a polythematic poem. The verse feet have been taken into consideration and analysed. Ibn Quzmān's *Dīwān* of vernacular poetry is to be found in a famous Petersburg manuscript which was published in facsimile in 1896. This is a unique manuscript. It has been published and translated recently by García Gómez (1972) and Corriente Córdoba (on different occasions; for instance in Rabat 2013). Some fragments of the poem can be found in medieval Arabic anthologies such as the one compiled by a member of the Banū Sa'īd family, who was acquainted with the poet.

The third article is written by Federico Corriente and entitled "Satire (*hiǧā*), Foul Language (*muǧūn*), Jesting (*hazl*) and Dialectal Poetry (*zaǧal*) in al-Andalus". Treatments of taboo subjects, such as sex and eschatological matters, have traditionally been even scarcer than their appearance in true literary works, which is fully understandable on aesthetic grounds, and which many of us would like to see remaining unaltered in the future. This said, however, it cannot be denied that the occasional occurrence of scurrilous material and foul language in ancient, medieval and modern literature affords us information and casts much needed light on some by no means meaningless areas of language, behaviour and social structures which cannot be found elsewhere. In the case of Arabic literature, the awareness of the presence of such materials can be traced back to the Western European pioneers in the study of this field, so that the main novelty in the present contribution is probably the reference to Andalusī sources, in particular those strongly tainted with low registers and folklore, for instance, stanzaic poetry, both classical and dialectal.

Geert Jan van Gelder's "Why Does a Poet Return to the Abandoned Campsite? Additional Answers in Reply to Iyās Nāṣir's Article "*li-mādhā ya'ūdu l-shā'ir ilā l-aṭlāl*?" is a response to an article published in the Arabic section of these two issues of *al-Karmil*. In his article, Nāṣir returns to the ancient and popular topic in Arabic poetry of the poet who, at the beginning of a *qaṣīda*, returns to an abandoned campsite and queries the unresponding remains. The author asks why the poet does this, and provides an analysis of the narrative implied by this motif. In his reply to this article, Van Gelder, points out that additional answers could be given by stepping outside the poem itself and asking why poets so often returned to this theme. The roles of convention and *ṭarab* ("emotion") are stressed.

In his article, Yosef Tobi discusses the elegies composed by medieval Hebrew poets on the deaths of children. His article is entitled "Elegiac Poetry over the Death of Children - The Impact of Arabic Lamentation over Hebrew Lamentation". The beginning of the sub-genre of elegiac poetry concerning the children of poets is rooted in poetry dating back to the *jāhiliyya*, laments that were written about sons who had fallen as heroes in battle. Under the influence of Arabic poetry, this sub-genre found its way also into Hebrew poetry after several hundred years, although not in the context of heroism. The emotional background for the composition of these poems is identical in the two poetic schools in question, but the Hebrew poets developed for themselves several unique characteristics which distinguish them from the corresponding laments found in Arabic poetry.

The Arabic section opens with Albert Arazi's "The Pilgrimage Trip of al-Balawī and Its Contribution to What was Termed by Medieval Scholars as *Adab*". In this article, Arazi studies the content and narrative characteristics of the literary work that describes the pilgrimage trip to Mecca undertaken by the Andalusian writer, Khālid b. ʿĪsā al-Balawī (8th century A.H. / 14th A.D.). Arazi discusses the Sufi aspects of this trip. He sheds light on the connection between this work and the Sufi *adab* and also the traditional *adab*.

Ibrahim Taha asserts in his article, " 'Ask the City': *Al-ḥashd* a Biosemiotic Concept Proposed to Replace the Classical terms *ḥadhf* and *ittisā'*", that the formal and syntactic concept *ḥadhf* ("Elision/Omission") is unable to explain the overall meanings and significances which might be attached to an expression as frequently insisted by Sibawayhi and his followers. *Al-ḥashd* ("Assemblage") is an alternative concept proposed here to replace the former one by biosemiotic terminology. The central example in the article examines the proposed concept in the Quranic phrase, *wa-s'al al-qarya* [12:82]. The article shows that no *ḥadhf* took place in this Quranic phrase because *ḥadhf*, as asserted by Sibawayhi, not only cannot "enlarge" the meanings of the phrase but, on the contrary, it greatly reduces them. Involving terminology from a biosemiotic field, *al-ḥashd* exploits three elementary terms (the "general context and the story behind the phrase", the "addresser/addressee interrelations" and the "syntactic structure of the phrase") to show that biosemiotic analysis is the only way to attain some sort of *ittisā'* of meanings in this Quranic phrase.

The topic of Amir Lerner's article is "*The Arabian Nights* versus Classical and Popular Literature: An Examination of Possible Changes in Literary Status". Medieval Arabic literary criticism did not hold *The Arabian Nights* in very high esteem. Classical authors only rarely mention the collection and then when a reference is made, it is done so in a negative tone. Many of the literary ingredients of this corpus were not considered to be of a refined taste. Unusual in this respect is the full quotation from one of *The Nights*' most famous tales about "The Lame Young Man and the Barber" made by the seventeenth century Egyptian author, Yūsuf b. Muḥammad al-Shirbīnī, in his *adab* piece *Hazz al-quḥūf bi-sharḥ qaṣīd Abī Shādūf*. The aim of the article is to examine al-Shirbīnī's reference to *The Arabian Nights*, and to look into what seems to be an exceptional view in light of classical Arabic literary refinement and other popular literary materials mentioned by him in *Hazz al-quḥūf*.

This article is followed by Iyās Nāṣir's "Why Does the Poet Return to the Abandoned Campsite?" The article examines the poet's return to the abandoned campsite of the beloved, one of the most common motifs in the "*nasīb*" of the pre- and early Islamic *qaṣīda*. Nāṣir investigates the poet's experience from a narrative perspective. He argues that the visual perception of the radical changes that have taken place at the campsite enables the poet to confront his past, thus releasing himself from the relationship with his beloved. Examples from world literature, offering similar experiences undergone by the characters, illustrate that the return to a place in order to be released from the past, is a well-known literary motif.

The Arabic section ends with the article "Alī Ibn Abī Ṭālib: The Function of His Birth in the Shi'ite Tradition" by Ṣāliḥ 'Abbūd. The article introduces a reading on the event of 'Alī Ibn Abī Ṭālib's birth (40 A.H./ 660 A.D.) and its details as mentioned in the Islamic historical sources on the one hand, and the old Shi'ite sources, on the other. The article highlights the differences between the Shi'ite and Sunni interpretations of this event, as the Shi'ite doctrine seeks to develop and design 'Alī's character in a way that makes it superior to the character highlighted by the historical and Sunni sources. The Shi'ite attribute a special holy rank to 'Alī, which raises him higher than the rank determined by the Sunni in their sources, and they surround him with auras of glory aiming to justify their belief in his holiness and rationalize his right for *Imāma* and rule, which is indicated by the old Shi'ite scripts dealing with his character.