Al-Karmil

Studies in Arabic Language and Literature

Volume 36 (2015)

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This volume was sponsored by the Faculty of Humanities, and the Jewish-Arab Center, at the University of Haifa.

Al-Karmil features studies in Arabic Language and Literature from the Medieval till modern times. It is published once a year by the Department of Arabic Language and Literature at the University of Haifa.

Manuscripts and all editorial correspondence should be addressed to the following address:
Al-Karmil, Department of Arabic Language and Literature, University of Haifa, 3498838, Haifa, Israel.
Phone 972-4-8240061/ Fax. 972-4-8249710
Email: ahussein@univ.haifa.ac.il

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ISSN 0334-8547
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Abstracts

This volume starts with an article by Ahmad Ighbariah , entitled “The Manifestation of Dream in the Age of Magic: A Study of *ʿAnāt* by Aḥmad Ḥusayn”. *ʿAnāt* or *The Exit from the Age of Hijra* is the work of the Palestinian writer and thinker, Aḥmad Ḥusayn (b. 1939). The article refers to this work as one of the founding texts of what is called the “Palestinian Canaanit School”. It analyzes this text through the dichotomy of "entering" and “exiting" from which many stylistic and thematic characteristics derived. The myth in *ʿAnāt* is one of the fundamental dimensions presented as an alternative to the tragic contemporary Arab reality; only through this myth can such reality be explained. In this sense, the myth is more than adding an artistic style to the text; rather, it is a call to return to ancient Canaanite roots and launching a painful criticism against contemporary reality. Out of the tension that exists between myth and reality a question arose as to the identity of the text which contains characteristics both of the epic and the novel. By incorporating theories of Hegel and Lukacs about the novel, the article attempts to examine to which literary genre the text belongs.

The second article is by Clara Srouji-Shajrawi, “The Aesthetic Function of Dreams in Three Works by Najīb Maḥfūẓ: “*Zaʿbalāwī*”, “*al-Liṣṣ wa-l-kilāb*” and “*al-Shaḥḥādh*”. These three works have been chosen as a paradigm for the use of dreams in literature. Her preference of the Jungian approach, over the Freudian one, to interpret dreams in this article, is explained by its suitability for the literary works and by its comprehensive attitude. The author claims that Maḥfūẓ’s successful use of dreams is meant to create a harmony between form and content, or between the literary device/s and the theme. The use of dreams functions also as a “mask” whenever the dream hints at some kind of cooperation between the political authority and a religious figure utilizing the media, as in “*al-Liṣṣ wa-l-kilāb*”. Maḥfūẓ’s use of the dream technique is intentional for he wants to show the deepest side of the unconscious that cannot be expressed by the monologue, as the latter is a part of consciousness. A Sufi dimension is shared by these three works in different degrees and versions. The dream enters the literary work when the main protagonist fails to approach and grasp the transcendental, and when reality clashes with his or her personal ambitions. Dreams are “visions” that have a “special language” which may also explain their association

with the Sufi experience that strives to “see” God. Expressing the Sufi experience requires – as in dreams - a special symbolic language, a language that yearns to speak about the “ineffable”.

In the third article, “*al-Qaṣīda al-Khazrajiyya* by Ḍiyāʾ al-Dīn al-Anṣārī”, Nader Masarwah edits and discusses one of the Arabic manuscripts on Arabic prosody, namely, the Khazrajite poem or *al-Qaṣīda al-Khazrajiyya* composed by Ḍiyāʾ al-Dīn ʿAbdallāh b. Muḥammad al-Anṣārī al-Khazrajī who probably died in 626/1228. Besides editing the manuscript, the author reviews various researchers' views around the classical Arabic prosody throughout the years, as some of them tried to add new rhythms to cope with the tremendous development in singing and music: when they felt that al-Khalīl b. Aḥmad's traditional metres became unable to fulfill the singers' needs, they felt justified in modifying the original metres.

At the end of this volume, George Kanazi reviews Fāṭima bt. Muḥammad al-Suwaydī’s edition of the manuscript of *Ṣabābat al-muʿānī wa-ṣabbābat al-maʿānī*; or *The Affection of the Suffering* [*Lover*] *and* [*Love*] *that Flows with* [*New*] *Thoughts*.