Schippers, A.

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marginal notes, vignettes, state of conservation, and origin

the first and last words of the work (VI); an external descrip­

507 BOEKBESPREKINGEN — ARABFEV — """" 508

Aljamiaoo, Arabic or Romance (X); a bibliography (XI); and

the relation of the codex to other manuscripts and texts, in

type, number of leaflets, size, number of lines per leaflet,

written (IV); the date of the work and of the manuscript (V);

interesting is that among the authors and sources quoted are

the punishment of the son of EdMn, of which Galmes gives

God, consisting of folia 64-238 —/ also contains a poem on

scripts ara mentioned.

(VIII); « brief biography of the author and the sources (IX);

is not referred to by Galmes, although it contains special

chapters dealing with secular literature, poetry, history and

legends.

At the end of the book, Galmes provides many useful

indices, such as an index of authors and quoted personal

names, and indices of place names, titles of works referred

to, modern authors, and a glossary of Arabic words and

phrases. There are also 16 plates with reproductions from vari­

ous manuscripts from this collection. All in all, the catalogue

is a useful tool for those researchers who want to pay a visit

to the Pascual de Gayangos collection, or to keep themselves

informed about it.

Amsterdam, December 2000

Arie SCHIPPERS

PAGNINI, Anna — Matal e verso a confronto. Una ques­
tione di poetica araba classica alla luce di un’analisi
paremiologica. (Quaderni di Semitistica 20). Diparti­
mento di Linguistica, Universita di Firenze, Firenze

This book deals with the comparison of early Arabic

matal (Arabic for 'proverb' and 'proverbial expressions')

and early Arabic verse. The first part is devoted to defini­
tions. The Arabic matal may differ from our proverb. The

characteristics of proverbs are investigated, as is why they

are so representative to be included in verses. Opinions on

proverbs by Ancient Arab critics are quoted in order to indi­

viduate the principal elements of the definition of matal

(Part I, 2.1). For instance, there is a classical definition by al­

Nazzam (d. 845) who defines the matal as containing

brevity of formulation, concision, to-the-pointness and well­

chosen comparison; other theoreticians claim that there are

also incorrect amthal, i.e. when a verb is omitted or a word

changed or expression modified. The wordings of the matal

may very well have aesthetic values, because of the relation

between the idea and the efficiency of its expression. She

quotes many other medieval definitions, such as those men­
tioned by Ibn Rashiq (d. 1063), for example, "They said:

it was called matal because it is always a sign (māthīl)

for the mind of somebody who is consoled by it and counselled,

admonished and commanded, and the sign is in front of

somebody because they say: 'Ruins that stand before him

(talal māthīl), i.e. towering up before him.'"

Then, proverb-like verses are mentioned from classical

sources, especially in view of the closure of the verse line.
The closure of the verse is seen as one of the characteristics

of Arabic poetry. There has also been a debate among orient­

alists on the possible coherence of a whole qasida and the

molecular structure of the lines. The problem of the closure

of the verse should perhaps be placed in the context of oral

production as exemplified in The Oral Tradition of Classical
Arabic Poetry by Zwettler (1978). Closure is also dealt with by the Ancient Arab literary critics, who sometimes consider *enjambement* as a stylistic effect. According to Blachère, Zwettler and Benchekih, *enjambement* developed more in later poetry than in pre-Islamic.

Subsequently, Part I Chapter 3 presents some medieval testimonies [that critics considered *mathal* and verse in the same perspective. The verse is quoted for one of the following reasons: obscure and rare words (*gharb*); the same concept; the same image; the verse contains the *mathal* itself. One of the examples of classical authors who combine proverbs and verses is al-Jahiz (d. 868) in his *Kitab al-Hayawan* and al-Askari in his *Diwan al-Mu‘ani* (translated into Arabic in the 8th century) to Arabic origin borrowed from poetry. The *mathal* when quoted confers elegance to prose and gives solidity to poetry, according to Zamakhsharî (d. 1144). After confronting *mathal* and verse one can conclude that the well-known description of the Arabic verse as single unity and the autonomy of the verse has been reconfirmed. This study also discloses that the closure and verse *mathal* in *Kalila wa-Dimna* (translated into Arabic in the 8th century) to Arabic origin borrowed from poetry.

The second introductory part is devoted to the direct analysis of the material. Pagnini goes into the question which corpus she is going to use for her research. Her choice falls on Arabic poetry, which you have to know in order to grasp its particular aesthetics. *Mathal* found in poetry are, for instance, famous lines by Imru‘ul-Qays (d. 540): "God made successful the one who asked him, and doing good is the best luggage for a man") and by al-Navighah (d. 604): "There is no way for a man besides God"). Famous is the anonymous proverbial verse-ending that goes *Ayyu l-rijäl al-mudhahhab*? (see p. 44, note 116, 117: "Which man is pure, i.e. without sin?") which can be inserted after several verse beginnings. Critics such as Tha‘lab (d. 904) are interested in the famous *mathal* (*Kalam wa-Dinna*). Pagnini then comes up with her own Arabic examples of basic structures of proverbs and expressions: e.g. "War is deceit" (*X=Y*); "Advice makes him fall into suspicion" (*X makes Y*); "Do what is just from this moment on" (*do X*); "A lousy thirst" (*X*); "The vanity of a singer and the resourcefulness of an heretic" (*X and Y*); "Few water from a rich source" (*X preposition Y*); "A wolf, when alone, is a lion" (*X=Y*, when *Z*). The last mentioned example belongs to a series of cases, in which a condition (*Z*) is added. She gives an ample list of additional conditions *A-I* (such as condition, negation, time, ‘who’, ‘like’, doubling, etc.). In Chapter 4, she gives an ample set of examples, with an analysis of proverbs in the light of the interaction of the different structures. On pages 115-116, there are schemes showing the possibilities of *XYZ* in conjunction with *A-I* and the frequency of them. She also gives examples of binary structures in certain *mathal*, such as "The good is habit and the bad is obstinacy". "Many times the wise is rejected and the stupid listened to" (p. 127).

A special chapter is devoted to the interaction of the single structures, such as *Al-nafs* *azuzun alyifun* ("The soul is disinclined and passionate"), where there is an alliteration of the letter *f* enriched by the presence of the two fricative sibyllants *s* and *z*; or the sentence *Bâla fâdirun fa-bâla jafuru-hu* ("The wild goat pisses and his young pisses"), where there are several phonetic echoes, the repetition of the verb, and the opposition superior/lesser.

After the analysis of the *mathal* comes the analysis of the verses (Chapter 5), and *mathal* and verses are contrasted with each other. The corpus of verses is formed by 270 verses from the *Diwan al-Hamâsa*, a collection of early and pre-Islamic poetry by the poet Abu Tammam (d. 843). From this work, 234 verses are quoted from a single chapter, namely *Bab al-adah* ("Chapter of Good Manners"), while the other 37 belong to the first chapter on *Hamâsa* ("Bravery"). Both collections, the *Amthal* and the *Hamâsa*, refer to pre-Islamic and early Islamic periods and were very popular but were compiled afterwards. Pagnini’s way of analysing the verses is similar to her earlier analysis of the *mathal*. E.g. as an example of binary verse structure and repetition, she gives the following verse (my translation): "When they eat my flesh, I spare their flesh, and when they try to destroy my glory, I will build for them a glory." (X preposition Y); "Do what is just from this moment on" (do X); "Advice makes him fall into suspicion" (X=Y); "The good is habit and the bad is obstinacy". Sometimes the two segments of the
binary phrase have a relation based on a particular remark being subsequently linked to a general remark, which is almost a proverb, e.g. "Recognize to your client his right: it is the noble man who recognizes the right of others". Some verses can be described in the same manner as the *amthal* ("Do not do X, doubled") such as "Do not mix yourself in the affairs from which you are exempted/ and do not give advice except only to someone who will accept that advice".

As earlier, the types of verses are listed in a scheme (p. 154). The main text is followed by the corpus of *amthal* and their translation (Appendix I); the corpus of verses and their translation (Appendix II); a survey of *amthal* and verses in which the same proverbial expressions occur (Appendix III); and frequent word couples, sometimes two opposites, which are word groups that also crop up elsewhere (Appendix IV). The book ends with a bibliography and a summary in English.

On the whole, the book is an interesting contribution to the study of early Arabic literature and language: no-one has ever made such a detailed analysis of Ancient Arabic *amthal* as proverbs. The formal characteristics which can be distinguished in the *mathal* indicate a general principle, namely that of repetition, especially in its binary function. This has a mechanism comparable with Greima’s *question-réponse*, and Scheindlin’s *anticipation-resolution* whose main tension is to give a completeness to the sentence and a sense of definite closure. We live in a time in which there is more and more interest in throwing light on the nature of the very formalistic characteristics of Semitic languages, such as Biblical Hebrew and Classical Arabic, which were more artificial constructions than living languages. Studying early Arabic verse and early Arabic *amthal* may give us more insight into the archaic linguistic construction that literary Arabic was.

Therefore, this study by Anna Pagnini should be welcomed amidst the other recent books on proverbs by Kassis and Sagiv/Landau and the book on Classical Arabic verse and metre by Frolov.

Amsterdam, December 2000

Arie Schippers

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This is the first ever comprehensive dictionary of Andalusian Arabic. It is rather surprising that until recently very little was known about Andalusian Arabic. The dictionary and grammatical sketch of the Andalusian Arabic language and other literary documents of this vernacular, published earlier by Corriente, already showed us the richness of Andalusian Arabic, about which we have more data than any other medieval Arabic vernacular (cf. e.g. F. Corriente, El lexico arabe andalusui segun P. de Alcala, ordenado por raices, corregido, anotado y fonematicamente interpretado, Madrid, Universidad Complutense de Madrid, Facultad de Filosofía y Letra (Departamento de Estudios Arabe e Islamicos, Universidad Complutense de Madrid) 1988. — X, 259 pp; F. Corriente, El lexico arabe estandar y andalusui del glosario de Leiden”, Madrid, Departamento de Estudios Arabe e Islamicos, 3, Universidad Complutense, 1991. — 184 pp.; F. Corriente, Lexico estandar y andalusui del Diwan de Ibn Quzman, Zaragoza, Universidad de Zaragoza (Area de estudios arabes e islamicos; 1), 1993. — 164 pp.)

The sources of the present dictionary are manifold: testimonies of the vernacular in Arabic script as well as Latin script, from dialectal poetry as well as from scientific treatises. Books about the ‘errors of the people’ (the so-called *lahn al-*‘amma literature) and Andalus Arabic sources in Hebrew script have not generally been included, except occasionally from the Granadine Jewish author Saadah ibn Danan (15th Century). And rightly so, I think, because many Judeo-Arabic texts from Andalusia are not in vernacular but in Classical Arabic since the Arabic writings by important Jewish authors such as Moses ibn Ezra (1055-1138) and Yehudah ha-Levi (1065-1140) do not contain Andalusian Arabic at all. But as far as Judeo-Arabic is concerned, Corriente leaves the final decision to Blau in view of the comprehensive Judeo-Arabic dictionary the latter is undertaking.

In his dictionary, Corriente is right to use a single, standardized Latin transcription system, except for Arabic materials that were already in Latin script, as in the case of Alcalá’s text. It is of course impossible to get an impression of the Andalusian Arabic vernacular by reading a dictionary. If we want to get to know the grammar of the vernacular and its affiliations with other Arabic dialects and tribal vernaculars, we need to look at Corriente’s earlier publication A grammatical sketch of the Spanish Arabic dialect bundle (Madrid, Instituto Hispano-Arabe de Cultura, 1977).

Nevertheless, it is interesting to have an overview of the lexical possibilities of the dialect. The dictionary is arranged by Arabic roots represented by Latin symbols. In case of verbs, some data of the verbal scheme are given. Many loci refer to Ibn Quzman’s Diwan (referred to by IQ). I hope this compilation of words and expressions of the Andalusian Arabic dialect will attract the attention it deserves. It will be of great use to all those who specialize in Andalusian Arabic, or even Spanish Hebrew or medieval Castilian literature.

Amsterdam, December 2000

Arie Schippers

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Antoine Galland (1646-1715) is best known as a pioneering translator/elaborator, and perhaps partly author, of the Arabian Nights Stories, but he did more than that: he made a translation of the Koran and wrote learned essays on,