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# Al-Arabiyya

Journal of the American Association of Teachers of Arabic

## العربية

مجلة الرابطة الأمريكية لأساتذة العربية

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## مجلة الرابطة الأمريكية لأساتذة العربية

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## REVIEWS

*Love, Death and Exile*. By Abdul Wahab Al-Bayati. Translated by Bassam K. Frangieh. Washington, DC: Georgetown University Press, 1990. Pp. xi + 314.

Bassam Frangieh has produced an anthology of fifty-four poems—though he himself counts only fifty-one in his introduction [2]—from eight al-Bayātī (b. 1926) collections that appeared between 1969 and 1989. The Arabic texts are reproduced on the right-hand pages and Frangieh's translations on the left-hand ones. In his preface, Frangieh signals that al-Bayātī has been instrumental in bringing this translation to light: he "not only helped . . . to clarify the meaning of the poems included in this book, but also corrected misprints and inaccuracies in the published Arabic" (ix). With a few exceptions, the poems are—as Hisham Sharabi, Donald Herdeck, Irfan Shahid, Sonallah Ibrahim, and Solomon Sara proclaim with much gusto on the back cover—excellently translated. I strongly recommend the book to those with a special interest in modern Arabic poetry and in the translation of that poetry. Indeed, there are so few real problems with the translations that I shall be mentioning below all those areas I found troubling. I must stress, however, that the translations are on the whole very good.

Ḥsān ʿAbbās is one of numerous critics to have observed that from *The Book of Poverty and Revolution* (1965) on, al-Bayātī's tone becomes less aggressive than in his earlier collections.<sup>1</sup> These collections are not drawn

1. ʿAbbās, "as-Sūrah al-okhrā fi shiʿr al-Bayātī," in *Adāb* 14.3 (March 1966): 28. The earlier works are: *Angels and Devils* (1950), *Broken Pitchers* (1954), *Glory Be to Children and Olives* (1956), *Letter to Nazim Hikmet and Other Poems* (1956), *Poems in Exile* (1957), *Twenty Poems from Berlin* (1959), *Words which Do Not Die* (1960), *Fire and Words* (1964), *Poems* (1965). And *The Book of Poverty and Revolution* (1965), *What Will Come and Will Not Come* (1966), and *Death in Life* (1968) are the three other collections that precede Frangieh's first source.

from in the Frangieh volume, no doubt because of the critical and translatorly attention they have already received. The tone is certainly more introspective in the later collections. For Badawi, "the facile optimism and the strident tone" have given "place to a quieter and more mature voice, enriched and deepened by disillusionment and the tragic complexities of experience."<sup>2</sup> Indeed, Frangieh is drawn by this poetry "steeped in mysticism and allusion" [1]. But I share Badawi's view that "the mystical and surrealistic elements become dominant features of his style, in many places to the point of unintelligibility."<sup>3</sup> Badawi attributes this change to the influence of Adonis and suggests that the latter's "influence helped to strengthen and confirm whatever effect on his poetry was exercised by Bayyātī's earlier fascination with the work of Marxists like Mayakovsky, Aragon, Eluard, and Neruda which, besides being Marxist, was also either futuristic or surrealistic or opaquely symbolist" (Badawi 1975:215-16).

Frangieh's introduction touches on these and other issues, provides a chronology of al-Bayyātī's life, and includes an analysis of two poems, "The Magus" and "Eye of the Sun." But it also has sentiments like "moreover, the Arabic language is so rich and subtle that it mocks even the most scrupulous attempts to render it effectively in translation" [1], and "a close reading of al-Bayyātī's poetry strongly suggests that for this poet, perhaps more so than for many others, art and the artist's life are inextricably linked" [2], which make me uneasy. An introduction leaning more toward critical appraisal and less toward praise would have been more useful; and a bibliography of al-Bayyātī writings would have been beneficial.

Frangieh, guided by his own "personal taste" [2], has chosen for this collection poems that "explore the themes of love, death, and exile" [ibid.], drawing from *The Eyes of the Dead Dogs* (1969), *Writing on Clay* (1970), *Love Poems at the Seven Gates of the World* (1971), *The Book of the Sea* (1973), *Autobiography of the Thief of Fire* (1974), *Shiraz's Moon* (1975), *The Kingdom of Grain* (1979), and *Aisha's Orchard* (1989). Love, death, and exile, otherwise disparate, are woven together by al-Bayyātī in a fabric of interlacing motifs: rain, raindrops, cities, books, the desert, magic, priest-

2. M. M. Badawi, 1975, *A Critical Introduction to Modern Arabic Poetry* (Cambridge: Cambridge University Press), 213; reiterated, almost verbatim, in J. M. Asfour, Jr. and ed., 1988, *When the Words Burn: An Anthology of Modern Arabic Poetry 1945-1987* (Dunvegan, Ontario: Cormorant Books), 84.

3. Badawi 1975:215. For other opinions conveniently collected in one place, see R. M. A. Allen, ed., 1987, *Modern Arabic Literature* (New York: Ungar), 78-84.

esses, wandering, lovmaking, and, especially, masks. The following lines from the third of "Three Watercolors" are illustrative:

I die like a drop of sad rain,  
Disguised in a mask of childhood holidays and stubbornness  
Feeling my head  
While you leave with the caravans,  
Practicing magic in the oasis like a priestess,  
Waving the air with palm branches  
For the wanderers and the sleepwalkers,  
Making love to the dead. [49]

Badawi has tried to explain al-Bayyātī's use of masks: "He therefore searched for suitable artistic masks in the worlds of history, symbols and myths, through which crisis could be expressed on social as well as cosmic levels. The mask, he says, is 'the name through which the poet speaks divested, as it were, of his own subjectivity'."<sup>4</sup> Among those with whom and through whom he masks himself are the "dead, exiled Spanish poets" [161], of whom he sings and to whom he writes (e.g., "For Rafael Alberti"), and whom he rewrites (he has translated Aragon). Other masks include Sinbad ("Three Watercolors"), classical Arab poets, and his friend Nazim Hikmet.

The collection opens with a short poem entitled "The Saint" (I refer to all titles in Frangieh's English translation), dedicated to the poet and critic Lewis 'Awad, who died shortly before the book appeared; the Arabic is in al-Bayyātī's own handwriting. It is followed by "The City" from *The Eyes of the Dead Dogs* (1969). Though al-Bayyātī is not like Cavafy or Adonis a poet of the city, the city is without doubt an important presence in his poetry, the locus of alienation, and sometimes the root of evil:

When the city undressed herself  
I saw in her sad eyes:  
The shabbiness of the leaders, thieves, and pawns.  
I saw in her eyes:  
The gallows, the prisons, and the incinerators  
...

4. Badawi 1975:214, quoting 'A. Bayyātī, 1971, *Diwān* (Beirut: Dār al-ʿAwdāb), II, 407.

I saw:  
The blood and the crime  
...  
I saw in her eyes:  
The orphan childhood  
Wandering, searching in the garbage dumps

As Frangieh mentions in the Introduction [4], it is this disillusion with the Arab city that led al-Bayātī to search elsewhere—in Arab history and its heroes, in medieval cities and their museums, in the monuments of antiquity, in revolutions and revolutionaries—for answers to the failure and oppression around him. Again and again, the poet returns to al-Andalus, the Alhambra, Ibn al-ʿArabī, Paris, the Louvre, al-Ḥallāj, Christ, to Assyria and Delphi. . . . This search for "lessons of the past to guide him and his generation away from the misery of oppression" [5] has not, however, been without criticism. Salma Jayyusi, for instance, believes that in spite of "what seems to be a very diligent search for historical material, [al-Bayātī] sometimes toys with his findings too drastically for success."<sup>5</sup>

It is in the collection's second poem, "Lament for the June Sun," that we encounter the first formal departure in translation from the original Arabic: in this case, a decision to break the lines differently. As with all translatorly decisions, this is an interpretive gesture, but what interpretive preference that choice reflects is not clear. There are signs, too, in this poem of some hasty rendering: "We were ground in the coffehouses of the East by/War of words" [21] is clumsy English. Mustafa Badawi has a better: "In the cafés of the East we have been ground/By the war of words" (Badawi 1975: 212). And "Why did you flee?" [23] is certainly not "limā lidhta bi-adhiyāl al-fārār," rather more at "why did you hide in the coattails of flight?" The "jil" in "jil aṣ-ṣadaqāt" is elided to give "the recipient of alms" [23], whereas "a generation of alms-takers" might have conveyed the Arabic more accurately.

Sometimes a word is missed or ignored. In "Something About Happiness," for example, "il-yaqūlū ʿanka: mā" becomes "in order to say/He died" [29], instead of "in order to say of you/He died." In "The Nightmare of Night and Day," "fawqa juḍrānī ʿl-buyūti ʿl-harimat" is translated "upon the walls of the houses" [39] instead of "on the walls of the dilapidated

5. In R. C. Ostle, ed., 1975, *Studies in Modern Arabic Literature* (Warminster: Aris and Phillips), 60.

houses." In "Eye of the Sun," "fa-salakhūhā qabla an luthbah aw tamūt" is rendered "and skinned her alive" [55], omitting entirely "before she was sacrificed, or died." And should not "manfāya" be "my exile," as opposed to "exile" [55]? In "Love Poems at the Seven Gates of the World," "al-ʿumlah al-jayyidah al-jadidah" is translated "the new money" [7], omitting "al-jayyidah." In "The Gypsy Symphony," "wa aṣbahā lisān laḥabīn" is translated "became a flame" [153] instead of "became a tongue of flame." "The time will come" [251] in "Variations on the Suffering of Farid Al-Din Al-Aṭar" should read "the time or age will come." "Ṭaʿwī ilayhi aṭ-ṭīr" in "From the Papers of Asia" is not "the birds seek refuge" [271] but "the birds seek refuge there," "there" being the temple referred to in the preceding line.

Now and again we also come across an unfortunate enjambment. In "The Nightmare of Night and Day," for example, we read

O you mythical river that sucks  
The breasts of the city [41]

which could have duplicated the Arabic and read:

O you mythical river that sucks the breasts of the city

and thereby have avoided the colloquialism in the first line. Enjambment is also the problem in "I Shall Reveal My Love for You to the Wind and the Trees":

Here you are tightening the strings and crying the fertility  
Rites' conclusion [259]

where "fertility" could have more sensibly been on the same line as "rites." In "Poems on Separation and Death," "all Saurday/An enchanted cloud hovered/Over the silence of the grave" [141] is a diluted version of "Wā ʿalla ʿl-qabru/kaḥūmu fawqa ṣamīthi ṣiḥābatun maṣhūratun ṭiwāla yawm as-sabt," which I read "The grave remained./All day Saturday, an enchanted cloud hovered over its silence." The evocation of *My Fair Lady* in "the plains of Spain" [39, 141] could have been avoided by using instead "the Spanish plains." "But for seven years/The lover waited every evening/At the seven gates" [143] is a weak version of "Lākin al-ʿāshiq/ʿalla ṭiwāl as-sanawāl as-

saba<sup>6</sup> yaḏhabhu kulla masā<sup>6</sup> in muntaziran<sup>6</sup> ʿinda<sup>6</sup> l-bawwābat as-saba<sup>6</sup>, which I read "But the lover continued to go every evening those seven long years to the seven gates, waiting." Still in the same poem, the envoi is preceded by two unexplained dotted lines which I fear represent an omission of some kind. The condensing of Arabic that occurs now and again in the translations is often without any sense from the remainder of the poem of the interpretive reasoning behind it.

Some translations are very weak. In "Eye of the Sun,"

Fa-kullu ism shāhid wa wārid adhkunhu: ʿanhā ukannī wa  
ismuthā<sup>6</sup> a<sup>6</sup> ni

Wa kullu dār fi ʿā-d-ḏūhā andubuhā: fa-dārūhā a<sup>6</sup> ni

is surely less:

Whatever name I mention, is her name I am calling

Every house I lament in the morning is her house. [53]

and more at:

Every name, whatever name, I mention, it is her I am naming,  
it is her name I intend

And every house I mourn in the forenoon, it is her house I  
intend.

Among lackluster translations must also number "How the night is desolate, and the light is avaricious/In these deaf streets and houses" [77] from "Love Poems at the Seven Gates of the World," which could so easily have read "How desolate the night, how miserly the light/in these deaf streets and houses." The strange "Crucified on the gates of the sleeping husband" [121] in "The Lady of the Seven Moons" should read "Crucified on the gate of the sleeping husband's house" (conforming moreover to the Arabic "... bawwābat bayt az-zawj. . ."). In "The Lover," "Following the death of butterflies of a dead spring/Upon the café tables" [125] could benefit from some inversion, thus: "Following the death of the butterflies of a spring dead/Upon the café table." And in the same poem, Frangieh's choice of "balconies" [127] for "sharafāt" in the phrase "sharafāt al-bahr al-abyaḏ" is strained; "parapets" would have been better, or perhaps Laābi's "promontories" ("les

promontoires/de la Mer Blanche" [54]). In "The Earthquake," a poem for "Abd al-Laṭīf al-La<sup>6</sup>abi and his colleagues," the lines

God's sun shines in your eyes when setting on the  
Fishing boats at the Moroccan shores. [145]

are an artless version of an Arabic that I read:

The sun of the Almighty rises in your eyes  
when it sets on the fishing boats upon the Moroccan shores.

From "About Waddah of Yemen—Love and Death" to "I Shall Reveal My Love for You to the Wind and the Trees," twenty of the twenty-three poems selected by Frangieh are also in *Autobiographie du voleur de feu*, an anthology of French translations by ʿAbd al-Laṭīf al-La<sup>6</sup>abi, the Moroccan poet and former political prisoner.<sup>6</sup> Whether Frangieh has been inspired by Laābi's critical sense is difficult to judge as both translators include other poems from the collections they consulted. On the whole, Frangieh is less literal (and lyrical?) than Laābi. Compare, for instance:

Within her I sowed  
A child from the people  
And from the dynasty of the phoenix

for an Arabic that reads:

badhartu fi aḥshā<sup>6</sup> ḥā ṭiflan min ash-sha<sup>6</sup>b  
wa min sulālat al-ʿanqā<sup>6</sup>

with:

J'ai déposé dans ses entrailles la semence  
d'un enfant du peuple  
et de la race de l'oiseau-lyre.

6. Abdelwahab Al-Bayati. 1987. *Autobiographie du voleur de feu. poèmes traduits de l'Arabe par Abdelatif Laābi* (Paris: UNESCO). I use hereafter the transliteration Laābi. (I am grateful to Mr. Nunkoo of the Port-Louis City Library for having made this volume available to me.)

And for "Astaḳī<sup>c</sup> alā saḍriki—fi aṣqā<sup>c</sup> aynayki—wa fi samā<sup>c</sup> ḥā uwāṣilu<sup>c</sup> r-raḥīl," where Frangieh has:

I lie on your breasts / in your eyes  
And in the blue of their sky  
I continue my voyage [113]

and Laābi:

-je m'allonge  
sur ta poitrine-dans tes contrées de tes yeux  
et dans l'azur de leur ciel  
je poursuis mon pèruple [37]

In some instances it appears that Frangieh has relied on Laābi. "Yā'zafū," for example, is translated "made to tremble" [239], rather than "play," perhaps following Laābi's "font frémit" [100]. "Bādarani bi<sup>c</sup> s-sukr wa qāḥ, anā al-khamir wa anta<sup>c</sup> s-sāqī" cannot be "he was first called to drunkenness. I am the wine, he says, and you are the wine bearer" [249], mirroring somewhat "Son invite fut d'abord à l'ivresse. Je suis le vin, dit-il, et tu es l'échanson" (Laābi 1987:103), and is more at: "I was incited to drunkenness. I am the wine," he said, "and you the cupbearer." In the same poem, "Variations on the Suffering of Farid Al-Din Al-Attar," we read "my nakedness cries out for yours" [24] which, though it echoes "ma/hudhūtī réclame la tienne (Laābi 1987:103), does not echo the Arabic or the earlier rendering of "u'arrīka"; here, "u'arrīka amāmi fi alḥān" is perhaps to be understood "I strip you before me, in my melodies."

Curiously, in "About Waddah of Yemen—Love and Death," Frangieh misreads the first part of "min qabl an yūlad fi<sup>c</sup> kutub/wa fi<sup>c</sup> r-rīwāyat wa fi<sup>c</sup> l-ash'ār/Aḥl kāna kā<sup>c</sup> man mawjūdun." Before it came to be in the books . . . [69], whereas it is surely "Before he came to be in the books," i.e., Othello, that is meant. The error is repeated in line 7. And, unless I am mistaken, "in the glacial darkness" [71] is actually meant to be "in the mantle of darkness"—I read the sequence b/r/dā "burdaī." In "A Profile of a City," "Āliḥah" should be "goddess" not "goddesses" [303]. In "Reading from the Book of Al-Tawasin by Al-Hallaj," Frangieh translates "yā abati" as "my Lord" [169, 171, 173, 175] and "O Lord" [169]. The allusiveness of the term—as an echo of Qur'an 12:4, and in "fa-limādhā, yā abati, lam tarfā<sup>c</sup> yadaka<sup>c</sup> s-

samīḥā," [170], resonating Matthew 27:46 (especially in the christological context of al-Hallaj, al-Bayātī's lover-mystic-hero)—is lost. In "The Greek Poem," "The neighing of the horse of the legendary sea" [189] is actually "The neighing of the legendary sea-horse." In "Light Comes from Granada," "yabki ḥubbān mā wa ḥabībān mā" is more at "weeping over some love and over some lover" than "weeping over love, and a lover" [237]. And in the same poem, "land of becoming" would better convey "ard as-ṣayrūrāt" than "land of change" [237]. "Turjumān" in "Turjumān al-ashwāq" [5, 311], translated "Translation" is likely "Translator." In "Labor Pains," "Baḥr ar-rūm" is the Mediterranean, not "the Roman Sea" [131, 137]; the word "notes" from the line "Nishapur died on the desolate notes" [133] suggests music, whereas it is "ledgers" or "notebooks" that "dafātir" evokes; "windows of dawn" [133], though strictly speaking correct, is less effective than "cracks of dawn" for "nawāfīdh al-fajr"; the word "patrol" ("asas") is missing from the line "You sent the thieves and the hunting dogs after me" [135]; and "They are in new shoes" [137] should probably read "They're just new shoes."

"Death and the Lamp" is, like "Labor Pains," a translation that may be singled out for its problems; the phrase "where there exist music, black magic, sex . . ." [177] would read better as "where there is music, black magic, sex . . ."; so too a similar construction at lines 12-13; there are numerous superfluous colons [177], the first one used in place of a more accurate "and were"; "earthy cities" [177] is likely "earthy cities"; "pagan countries" of line 13 would read better as "pagan regions" of line 3; "the wild flower singer died" [179] makes it sound like it is the singer who is wild—avoidable by hyphenating or compounding "wild" and "flower"; section IV [179] is inexplicably abbreviated; and in section V "ar-rūm" is translated "The Romans" when it is obvious from the context—Sayf Al-Dawlah's battles—that the Byzantines are meant (correctly identified in the Glossary [313]).

In "Portrait of the Lover of the Great Bear,"

II  
Bloody meteor  
Returning from his voyages  
Burning cold.

III  
When he returned, the enchanted:  
I did not know from whence he came  
Nor the route he was following

is a clumsy translation of an admittedly unwieldy Arabic. Abdullah al-Udhari (he calls it "Profile of the Lover of the Great Bear") manages a superior Part 2:

He was a comet bleeding  
Returned from his travels and burnt out<sup>7</sup>

and Laâbi a superior Part 3:

Lorsqu'il revenait, cet ensorcelé, j'ignorais sa provenance  
et la route qu'il avait emprunté (Laâbi 1987:82).

Certain critics have accused al-Bayâti of writing what amounts to gibberish, decrying the obscure imagery, rooted in an imagination gone awry. It is doubtless lines like "The light exploded over/The churning of the assassinated color on the walls/She departed; but spring remained on the pillow" from "Three Watercolors" [45] that inspires these verdicts. But Frangieh is deft with these imponderables. In the case of the lines just quoted, he rewords the English when they reprise, thus "And the churning of the murdered colors" [47]. This rewording is a common and often useful device. In "Labor Pains," "The soldiers and the tyrants stand/At the gates of the ice age world/Hiding the flame of the night, the wine, the guitar/With yellow newspapers" [131] later becomes "At the gates of the ice age world/The soldiers and tyrants hide/The flame of the night, the wine, and the guitar/With their yellow newspapers" [131]; in "Death and the Lamp," "before the polar star setting behind the towers" [179] becomes "before the setting of the polar star behind the towers" [183]; and the phrase "... in the mud of this road besieged by ghosts" [155] in "The Gypsy Symphony" a page later becomes "In the mud of this street haunted by ghosts" [157]. Sometimes the rewording fails: in "Love Poems at the Seven Gates of the World," "abwâq" [79] is first "trumpets" then, inexplicably, "loudspeakers."

Many of Frangieh's interpretive and interpolative gestures are apt. In the line "In it my father taught me to navigate and to read: / The rivers, the fires, the clouds, and the mirage" from "Elegy to the Unborn City" [43], it is the translator who adds the verb "to navigate." In this poem the poet is searching for "a hidden, enchanted city," "for the light and warmth of a future

<sup>7</sup> A. al-Udhari, ed. and tr., 1986. *Modern Poetry of the Arab World* (London: Penguin Books), 40.

spring/Which still lives at the bottom of the earth/And in the sea shells," for the reincarnation of that city on whose walls he "learned exile and wandering/Love and death and the isolation of poverty." It is a shame that the closing line is so clumsy: "Nor does its summer buzz with people and flies" for "Its summer free of the hum of people and flies" ("wa lâ yaîrnu sayfuhâ bi n-nâs wa dh-dhubâb").

The seven-page, thirteen-part "Aisha's Mad Lover" is an example of both al-Bayâti and Frangieh at their best. The Arabic seems effortlessly translated into a controlled, nuanced and fluent English: "Perhaps the polar star/Will become a bridge for me on the infernal river of love" [83], "I return, carrying my vows to Damascus/Pursued, starved for love" [83], "Rubbing my face with the perfume of flowers/Hiding my death behind Qasyuni/And the death of other cities stricken by plague/And the demented moon of childhood" [85], "We were in exile: two strangers in two exiles/Wearing shrouds/Searching for meaning in the meaning/And in the book of Exodus/We did not find the orchard's gate/Nor the incantations to invoke the rain of voyagers/We did not find Ishtar" [87], "In the times of anarchy and in the era of terror/I lit the fire of love" [89]. The only infelicities are "empire" [83] for "khiîfah" instead of "caliphate," and "upcoming tribe" [91] for "al-qabilah al-qâimih," instead of "coming tribe." And from "First Symphony of the Fifth Dimension," suffice to mention "return with the dawn like a blindly voracious love, incurable, insatiable, beyond the reach of death" [243].

*Technical and orthographical errors.* "We separating" [ix] should be "We separated." The spelling of "Rebak" [55], spelled "rebek" on p. 87, should be standardized ("rebec," "rebeck," or simply "rabab"). "I can not" [93] should be "I cannot." "The black stone" [85] should perhaps have been capitalized and glossed to mark the allusion. Dashes (—) are usually rendered as slashes (/) but Frangieh is not consistent, as for instance in "Metamorphoses of Netocres..." where the dashes are retained in the first two lines and then ignored thereafter; in "The Lady of the Seven Moons," and in "The Earthquake." On page 261, the reverse problem occurs: the use of slashes in the English where none exist in the Arabic; thus, "The poet dies by suicide / excited / madman / slave / servant in these..." for "Yamût ash-shâ'ir manfiyan aw muntahiran aw majnûnan aw 'abdan aw khaddâman fi hâdhî..."

On page 121, "Come, she said: I love you/She extended..." should be punctuated ".../Come/ She said, 'I love you.' / She extended..." "Abdelatif" [145, dedication] is spelled "Abdelatif" in the Glossary [312]. A question mark is missing at the end of line 20 on page 145. "The word: 'My lord,' is



dead." [149] should be punctuated "The phrase 'My lord' is dead." "Bedouin" is capitalized on page 175, but not on pages 137 and 169. It would have been useful if Frangieh had mentioned that "In the tunic there is man, nothing but man" [251] is a variation on al-Hallāj's "In the tunic there is God, nothing but God," and that "the barkeeper alone is the victor" [253] and "Only the tavern keeper is victorious" [255] are variations on the Alhambra's inscription "God alone is victor"; these variations are significant as they occur in the poem "Variations on the Suffering of Farid Al-Din Al-'Attar" (emphasis added).

Some corrections need to be made to the generally useful glossary. The transliteration of names is lax, thus, to name a few, "al-Ta'ī" should be written "Al-Ta'ī" to conform with the transliteration in the remainder of the volume, "Mansour" should be Mansur, "Al Husayn" should be hyphenated, "García" should be "García," "Nineveh" is more current than "Ninevah," *narbūlās* are sometimes transliterated "h," sometimes omitted. Abu Tammam died in 845 not 846; the date of al-ʿAḡḡār's death is not known; Sayf al-Dawlah died in 967 not 965; ʿUmar Khayyām died in 1132 not 1123 and is not usually referred to as Al-Khayyam; García Lorca was born in 1898, not 1899. Under "Cities of Salih," "who were mentioned" should read "who are mentioned."

In conclusion, although I find Donald Herdeek's assessment of this book adulatory ("a transmutation from gold to gold" [back cover]), I can confidently state that this is the finest single-translator collection of poems translated from Arabic into English that I have encountered. The quality of the translations, the selection of poems, and the overall production and presentation of the book are all excellent.

**Shawkat M. Toorawa**

RRALL

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*Perspectives on Arabic Linguistics, Vol. VI: Papers from the Sixth Annual Symposium on Arabic Linguistics*. Edited by Mushira Eid, Vicente Cantarino, and Keith Walters. Amsterdam: John Benjamins, 1994. Pp. viii, 238. \$67.00.

The series *Perspectives on Arabic Linguistics* is a series of volumes consisting of selected papers from the Annual Symposia on Arabic Linguistics, all published by John Benjamins in Series IV: Current Issues in Linguistic Theory. This volume, the sixth, is composed of eleven articles selected from the twenty-six papers presented at the Sixth Annual Symposium on Arabic Linguistics held at The Ohio State University in March of 1992. The time and location of the conference are significant in that the year is the quinquennial of Columbus' discovery of America, and the city of Columbus, Ohio, location of the host institution, celebrated the quinquennial. Scholars familiar with the history of Spain know that the date 1492 is significant in Spanish history for several other reasons, most notably the fall of Granada, signaling the end to the Moorish presence in Spain, and the expulsion of the Sephardies. Although, in the context of this conference, these latter events are hardly cause for a celebration, the theme of the conference celebrates the linguistic contribution to the Hispanic peninsula of the Arabic-speaking Muslim population who settled and lived there for centuries.

The first section of the *PAL VI* is devoted to the theme of Hispano-Arabic contact. It consists of five papers. The first of these is a paper by Federico Corriente which gives an overview of the current state of research on Andalusī Arabic. Corriente is well-known in this area for his 1977 study, *A Grammatical Sketch of the Spanish Arabic Dialect Bundle*, which became the pivotal work in establishing the linguistic basis for subsequent research in this area. This paper is valuable in providing readers unfamiliar with the topic of Andalusī Arabic linguistic study with a good sense of what has been accomplished and of its crucial importance to scholarship in areas such as text editing and interpretation and in the correct etymologization of Arabic loanwords and place names. Corriente makes the point in his paper that he prefers to use the term "Andalusī Arabic" to refer to the Arabic spoken on the Iberian Peninsula, rather than other terms in common use such as "Spanish Arabic" or "Hispano-Arabic." One reason for this is the lack of precision of these other terms, which ignore the area of Al-Andalus which now corresponds to Portugal. He states [15] that the more important reason for using this term is that