

While it was certainly unthinkable to cover really all Andalusī themes, yet there are several omissions, some of which seem to be of importance. For example, we do not find a presentation of the historical geography of Al-Andalus in Islamic times. Furthermore, there is no article on a noteworthy phenomenon which constituted the specific Muslim toponymy of the country. Aljamiado writing system and literature cannot be easily found in the book—they are neither mentioned in the contents nor in the index, but may be detected where they, in fact, should be dealt with, i.e. in the article on Moriscos (with two additional illustrations, exceptionally located where they belong, in the part on History, not in Language and Literature). The relevant bibliographical lists do not even contain the authoritative aljamiado anthology edited by Reinhold Kontzi from Tübingen.

We would like to have here an article (rather than a short note) devoted to the impact of the consecutive waves of Andalusī refugees arriving in the countries of North Africa (ethnic factor, cultural influences, names, linguistic peculiarities) and, in broader terms, a discussion on Al-Andalus as a part of Al-Maghrib—its position, role and importance within a wider entity. Then, the very particular position of the Andalusī tradition in Spanish and extra-Spanish culture, in literature (Irving, Chateaubriand), architecture (the mosque of Paris or the Kórnik palace near Poznań), fine arts (Roberts, Regnault), folklore etc., etc., also deserves a separate article. Noblesse oblige—the name of a handbook applied to this work causes the reader to expect from it more comprehensiveness and systematic approach, as well as greater consistency in transliteration (or more efficient proofreading). Despite these few critical remarks the reviewer considers the book a very useful and much expected overall monograph, a sort of a must for every reference library, not only in Oriental studies.

Bogusław R. Zagórski

W.F.G.J.Stoetzer, *Theory and Practice in Arabic Metrics*, Het Oosters Instituut, Leiden 1989, 201 pp.

This book which only now we have been able to get through the once iron curtain deserves special attention. Despite of the fact that it was published six years ago, it nevertheless has to be presented here in detail. *Theory and Practice in Arabic Metrics* is a special publication. I would like to call it an essay in philological investigation, the sort of investigation usually undertaken by police departments to discover the culprit. This is exactly what

W. Stöetzer does in his book: in a way typical for police thrillers he reveals to the reader how the system of Arabic metrics came into being some thirteen centuries ago.

The heuristic method of analysis once again is gaining importance in the humanities, and especially in Oriental studies where it never had the chance really to develop—beside—perhaps Biblical studies, if we agree to regard them as Oriental studies. Therefore there still is very much to be revised, especially as far as the origins of many ideas and systems of description are concerned. In Arabic and Islamic studies this is a particularly fertile ground, since the original Arabic tradition tended with time to recreate past theories in a new form and very little of their origins remained. Therefore acrybic reconstruction of the development of theories in many fields of Arabic and Islamic knowledge is very important.

Stöetzer's original aim was to understand the Ḥalīlan system of metrical circles. While comparing the data gained from the analysis of *Al-Mufaḍḍaliyyāt* Stöetzer has noticed that in three cases the metre-formulas do not strictly follow the rules of how poetical structures are usually analysed (p. 12). This is the first and most important clue in his inquiry.

The first case of incompatibility is trivial: in the *mutaqārib* the final foot is either WB (*watid*+*sabab* to use Stöetzer's terminology) or W (*watid*) which is to be explained as a normal case of variation (called variation-component by Stöetzer, p. 29).

The second and third case of incompatibility are more complicated. To explain them a thorough analysis of the Ḥalīlan system was needed. Stöetzer postulated that Al-Ḥalīl in order to create a valid system of description, abandoned the rule that the maximal possible length of foot (but no longer than seven) should be applied, and for the sake of beauty of the system accepted a division which could accommodate two metres: *tawīl* and *basīṭ*.

Yet another explication is offered to account for the irregularities that appear in the *munsariḥ* metre within al-Ḥalīl's circles. Instead of the expected *mus-taf-'i-lun fā-'i-lun mu-fā-'a-la-tun* there is *mus-taf-'i-lun maf-'ū-lā-tu mus-taf-'i-lun*. This again is a change introduced by Al-Ḥalīl to accommodate a greater number of metres within one circle, i.e. under one general schema and at the same time create a beautifully regular structure: BBW BBW\* BBW. This procedure necessitated also the creation of an artificial *watid mafrūq* (long syllable + short syllable, or: LS = W\* - to use again the author's abbreviations).

Over and over again Stöetzer insists that Al-Ḥalīl's aim was to create a maximally elegant and compact description and that practical were only of secondary value in his theory. I think, however, that this would be a gross underestimation of the Ḥalīlan system. Rather, I would see in it not only an adequate description but also a mechanism for practical analysis of poetry.

The circles could be regarded as something that in modern linguistics is called underlying structures. In order to obtain from these underlying structures really existing forms, generative rules must be applied bringing about the really existing forms. The rules account not only for the actual reconstruction of the feet, but also contain rules which explain irregularities. In the Arabic theory they are called *ziḥāf* and *‘illa*. *Ziḥāf* applies to variation within line of verse, while *‘illa* concerns whole poems.

The rules which allow to transform underlying structures to actual forms are, however, to a large extent mnemotechnical, and therefore their real nature has long been forgotten. Stoetzer's merit lies in reconstructing the mechanisms which govern the functioning of the Ḥalīlan circles.

A proof that these mechanisms were forgotten one can find, according to Stoetzer, in Weil's theory of accentual structure of Arabic verse.<sup>1</sup> This theory underwent a thorough critique. The reconstruction of the Ḥalīlian system makes the critique relatively easy. Stoetzer shows that Weil actually did not understand Al-Ḥalīl's position, and the introduction of accentual was wrong from the start.

But it would be wrong to suppose that the book serves the purpose of reconstructing a system, and criticizing its existing false interpretations. Stoetzer is consequent in his presentation and also gives his own interpretation of the Arabic metrical system. Essentially, it is a logical consequence of the Ḥalīlan system, or rather it presents conclusions drawn from it. And the conclusions are simple: they concern the nature of the short syllable: according to Stoetzer it is not counted in the Arabic prosody. And although to similar conclusion already came J.Kuryłowicz<sup>2</sup>, Stoetzer offers a complete explanation of the short syllable's functioning in the system of Arabic prosody. Suddenly, a number of inconsistencies appear to be solved, and among them those from which this investigation has begun.

Stoetzer's work is to be evaluated in the growing wave of reappraisal of traditional Arabic learning. For some time it appeared that the theories of Muslim scholars were "primitive" and in no way described the realities of Arabic language and literature. This was for instance Weil's who could not accept the utter silence of Muslim authors on Arabic stress. However, a number of studies on Arabic linguistic theory on Muslim theology and then the works of Stoetzer and

<sup>1</sup> As presented in his book *Grundriss und System der altarabischen Metren*, Wiesbaden 1958 and the article 'arūḍ in the *Encyclopaedia of Islam* (both editions).

<sup>2</sup> J.Kuryłowicz's *Studies in Semitic Grammar and Metrics* (Kraków 1972) are quoted explicitly on pp.136-138 of Stoetzer's book.

Frolov<sup>3</sup> on Arabic metrics show that the system of handling data and describing linguistic phenomena is compatible with the system itself, moreover, they reveal all the ingenuousness of the ancient Arabic scholars.

Janusz Danecki

*Gesellschaftlicher Umbruch und Historie im Zeitgenössischen Drama de Islamischen Welt.* Herausgegeben von Johann Christoph Bürgel und Stephan Guth, Beirut 1995, in Kommission bei Franz Steiner Verlag Stuttgart [Beiruter Texte und Studien. Herausgegeben vom Orient Institut der Deutschen Morgenländischen Gesellschaft, Band 60]

This volume contains materials of a conference held in Bern in 1989. The conference was organized under the auspices of the Institute of Islamic Studies (Institut für Islamwissenschaft) at the University there. It was the editor of this volume—Professor Bürgel, the untiring researcher and the driving force behind a number of initiatives which aim at bringing nearer the Islamic culture—modern and classical—to the European public. J.Ch. Bürgel not only has organized this conference and but also, together with Stefan Guth, prepared this volume for print.

The volume is a collection of utmost importance for all those interested in the relatively new subject of research—the theatre and the drama in the Islamic world. The book covers all the most important parts of the Muslim „dramatic” scene: the Arab World, Turkey, Persia, Pakistan. Perhaps only a study (or studies) on Indonesian drama are really lacking to make this work perfect.

Of course, special attention is devoted to the drama in the Arab world. There is a general introduction by Mustafa M. Badawi (*Arabic Drama and Politics since the Fifties*, pp.1-22). Of similarly general character is the study by Ewa Machut-Mendecka, who in her *The Concepts of history and Society in modern Arabic drama* (pp.179-189) gives a vast panorama of ideas prevalent in modern Arab theatre.

In the book, one can find also interesting reflections on the prehistory of the dramatic thinking in the Arabic literature. Marianne Chenu is hunting for

<sup>3</sup> Frolov's book: Д.В.Фролов, *Классический арабский стих. История и теория аруда* [D.V.Frolov, *The classical Arabic verse. History and theory of the 'arūd*], Moscow 1991, was published later than Stoetzer's study, but it contains similar reappraisal of Al-Ḥalīl's system although this work is based on different premises.