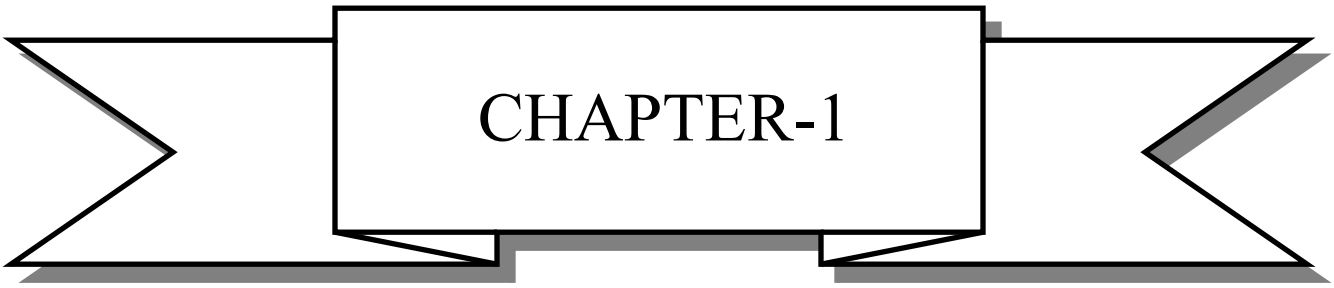

A Historical Survey of Women Poetesses in Arabic

Chapter-1

A Historical Survey of Women Poetesses in Arabic

This discourse offers a broad historical overview of a African men's and women's existence as religious, political, and military leaders and as slaves and poets in select Arab societies from medieval times to the era of abolition; it also considers the distinct experience of men as eunuchs and women as concubines and wives. It also surveys the development of African Diaspora in select Arab societies from ancient to modern times. While this community's emergence preceded the rise of Islam, its growth has been largely linked to the movement of Africans as merchants, warriors, religious leaders, and as enslaved peoples across the Sahara Desert, up the Nine valley, and across the Red Sea and Indian Ocean. Highlighting communities in Morocco, Egypt, and the Sudan in North Africa to Iraq, the Saudi Arabia Oman, and the United Arab Emirates in the Middle East, this course looks at the diverse experiences of peoples whose dark skin came to be equated with save status, yet who also become loyal followers of Islam in and Arab world.[1]

Historical survey

'Al-Udhari's effort to clarify this subject really does fill a gap and contributes to a more balanced discussion that the works about women in the modern Arab world allow. 'Folklore Bulletin, Ohio state University 'The very process of anthologizing the names of so money unfamiliar poets has provided a useful historical survey'. Roger Allen, MESA Bulletin 'An outspoken and

1 Internet Source by Alissa J, Rubin, Published, 27th June-2007.

controversial book that provides money movements for boots enjoyment and reflection.' Denys Johnaston-Davies, Al-Ahram 'One of the most exciting books to have come our way this year… Vividly conveys the richness and diversity of culture more closely related to our own then we realize. 'Prospect, a unique anthology… illuminates the unique works of Arab women poets.' Moris Farhi, Mother Tongues.

Al-Udhari's Classical Poems by Arab Women include both the original Arabic and this own English translations of poetry as bold, witty and sensual as the surviving fragments of Sappho. Many of these poets lived in Arab Andalucía one of the most sophisticated and tolerant cultures ever to have existed in Europe the flowing lines are taken from poems by Hafsa, who lived in C12 Granada. [1]

'Ask the lightning when it roarrips the nightcalm if it's seen my man as it makes me think of him.' [2]

If you were not a star I would be in the dark.

'I send my earth thrilling poems to visit you like a garden that can't go visiting but reaches out with its floating sent.'

Sadly, the poets in this volume are also like Sappho in another respect: very little of their work has survived.

Al-Udhari resists not only the tendency within much of contemporary Islam to deny the creativity of women, but also an equally entrenched tendency to deny the

1. Internet Source by Alissa J, Rubin, Published, 27th June-2007.
2. Internet Sources: Nazik al-Malaika, 83 by Alissa J, Rubin, Published, 27th June-2007.

worth pre-Islamic Arab culture. One of the most powerful poems in this volume was written in this 6th century of the Common Era, by Jalila bint Murra. Her husband, a tribal king has been murdered by her brother, and her husband's sister has accused her of complicity in the murder:

Noble lady, does not be so quick to throw your blame on me first unhusk the facts, then lash on.

My women folk, today time has catastrophe me and encircled me with fire, since crying for a day or to be not like crying for an untomorrowed day.

I am the killer and the killed my Allah save me from this cures.'

Jalila's courage and depth of perception is remarkable. It is probable that no feud or war—between families, nations, or cultures-is ever resolved until both parties can bring themselves to say these almost unswayable worlds. "I am the killer and the killed". [1]

Comments of some reviewers:

Brilliant compilation of early Arab women poets I not only enjoyed the poems, but the layout of the book was ingenious. Readers of ancient women writers must read this book. Professors of early feminist writings must teach these poems instead of starting with medieval European women. Hopefully, more work will be done in this field.

1. Internet Sources: Nazik al-Malaika, 83 by Alissa J, Rubin, Published, 27th June-2007.

While the work has some faults, these are rendered fairly negligible when considered with its successes. First, the span of time: it starts with a poem from 400 BC and continues up to 1492. [1]

Although only one poem is from bc, that's one more than most anthologies of Arab poetry then, the span of poets: One poets just from 300ce-622ce 11 more from 622-1258 and a whopping 22 from 711-1492. The Arabic text is printed with a lot of the classical diacritics, making reading it easier, with the translations facing. Most poets are represented by a single poem, and most poems are a couplet or quatrain, but there are some poets with multiple poems, just as there are some poems of some length. Included are brief biographical sketches introducing poet and/or poem. The main problem is , the sketches are printed above the translation, but the original always starts at the top of the page, so the original and the translation, while facing are not flush, which throws the reading off a little bit. Also, in many cases, especially with the longer poems, the translator puts the translation into fewer lines than the original. I do have fidelity of the translation, but it does make it harder for a reader to match the original to the translation when you translate that way. Also, a major fault in this book is that it contains no references: No footnotes, endnotes, sources-not even a bibliography. But it's not as if I can just say that the other bilingual anthology of classical poems by Arab women might better to get, because there is not one. As for this one I feel really good about having it.

1. Internet Achieve for Friday 22th June, 2007: Nazik al-Malaika.

SURVEY OF THE HISTORY OF LITERATURE

More or less like the development of Arabic language and literature the development of women's participation in terms of Arabic literature has a long history beginning form the pre-islamic period and still continuing to the present generation. In this concern the first lady to write in Arabic had been tamadir binte amr ibne al-shaired al-sulaima popularly known as Al-khansa, died in 645/24 A.H. In modern period the responsibility is carried out by the renowned Iraqi poetess Nazik al malaika,is chiefly noted for pioneering the trend of free verse poetry in arabic, was born in a gentle and literary family in Baghdad Nazik al-malaika put a vital contribution to Arabic poetry literature in major concern another prolific women writer in Arabic is Dr. Forhana Siddiqi professor in Jamia Millia Islamia University, Delhi. Prof. Siddiqi has written a number of books on deferent topics; on the life and work of Nazik al-Malaika.another women writer in Arabic is Dr. Ismat Mehdi from Hyderabad who has been writing on deferent subject matters of Arabic language and literature. [1]

A historical survey of women poetesses in Arabic

THE POETRY OF ARAB WOMAN: Arrives an astonishing, hung accomplishment! Thousand thanks to the brilliant, and essay present so much large, and nuanced, information, so coherently! Here we may meet and marvel at 83 Arab women poets-many translated, of necessity, from Arabic, French, Swedish, and Hebrew! from the viapparently, tireless, editor, Nathalie handle, whose massive, opening sionary, elder Lebanese poet, Etel Adman, to the

1. Al Malaika Nazik : Al - Tajziat fi – aI – Mujtama al – Arabi, second publication, Beirut, dar a; - Ilmli – al – Mataina 1980.

Lebanese American young poet, Dime Hilal, who writes with passionate lucidity and more and more and more, this is an incredible, international gathering of Arab women poets writing from the first quarter of the 20th century through out-right now! from grievous issue of national and/or religious and/or gender identity under relentless assault, to affirmation of family and/or ardent documentation of Arab beauty and desire, this anthology demolishes stereotypes, and allows the whole world to see and hear the powerful complexity, and longing, that these Arab women poets so memorably articuculate.

It's late in the world when I finish reading this amazing book of Arab women's poetry. I cannot put it down and wish it carry it with me everywhere, as a text for remembering how crucial poetry is for the survival of the soul. Each poem carries within it water, blood and the sound of a woman singing. There is sky and earth. I admire these Arab women poets who are makers of some of this world's finest poetry. What a gift to find them all here together.[1]

The scope

Ambition of this collection is both remarkable and necessary .under the rubric "Arab women poets" it reveals a multiplicity of imaginations, presences, roots migrations, artistic strategies. Contemporary Arab women are writing poetry in French, Swedish, English, and Spanish as well ad Arabic; thus the task of translation has been complex. These are poems both of revolution and evolution, emerging the domain of poetry itself.

1. Internet Source by Alissa J, Rubin, Published, 27th June-2007.

Adrienne rich

Ancient Arab women are sometimes anthologized, but contemporary poets don't get the attention that they deserve and that this ambitious volume begins to give them……out of a cacophony of voice, style, and visions, deeper understanding of what it means to be an Arab and a poet…….this anthology answer a long-felt need, and its arrival should be celebrated. [1]

Booklist

Eighty-two Arab women poets from all over the world are gathered in this highly charged, stunning anthology. Editor Nathalie handle has done an amazing job of presetting a massive body of work by a group of women poets who area hardly knows on the international poetry stage….. In the male dominated, global poetry community this struggle is endless, but poets like Elman abi-nader, safaa fathy, dunya Mikhail, amal moussa, and fatma kandil continue to write. Sign and disrupt the status Que. handle has organized the work of 40 translators who present outstanding English versions of poetry by women from Algeria, Egypt, Iraq, Lebanon, Libya, Palestine and 10 other countries. This book is a rich magnet from cultures whose women are some of the leading artists of a vibrant world.

The Bloomsbury review

Stands out as an ambitious attempt to ensure to a greater visibility not only for Arab women poets but also for other women poets who are of Arab origin International in its scope, the anthology presents the works of 83 poets……handle

1. Internet Achieve for Friday 22th June, 2007: Nazik al-Malaika.

has sought and succeeded in demonstrating some of the shared experiences and concerns (private ,national and universal)that mark their poetry……..handle deserves high praise for producing an anthology that mirrors faithfully Arab women's creative role throughout the last century .highly recommended.[1]

Multicultural review

Handel assembles a catalog of displacement that links the eighty-three poets selected for this collection. Her lengthy introduction, both factually impressive and emotionally heartwarming, awakens an excited interest for the poetry that follows. A haunting and pervasive commitment unites these poets…..the poetic gift of very women in the collection is ,as a always, unique and individual…a number of the poets, especially Arab Americans, write in English, but those needing translation have been blessed with carefully selected artists. The English versions have a grace and integrity seldom found in translations. [2]

Foreword

This rich anthology goes a long way toward introducing contemporary Arab women poets, Arab-American women poets writing in English and a few other women poets of Arab origin writing in French and Swedish. Its main virtue is that in one handsome volume it presents 209 poems of various length and style by 83 women, some born in the Arab world as they carve their own identity. the editor Nathalie handle, a well-know Arab-American poet…….is to be congratulated for compiling this useful volume……only someone who knows the complex work of

1. Al – Malaika Nazik: Qadaya al – shir al – Muasir, Beirut, T, dar al –Ilm li – al Malayeena, 1983.
2. Amir Zund Bahar : Nasime Megrib, Aligarh, Anjumane Taraqqi Urdu, India, 1963.

editing ,making wise selection, seeking qualified translators……can fully appreciate handle's efforts .In addition, she wrote a 62-page introduction providing a good historical overview of contemporary Arab women's poetry….on reading these poets from A to Zone is impressed by the symphony of their voices, singular yet united…these voices are distinctive, articulate, authentic, and they dare to say what men poets sometimes dissimulate. Understandably not comprehensive, this anthology is however quite representative of the powerful poetry of Arab women and is a visible confirmation of its effective existence.[1]

Al jadid magazine

A landmark: The first survey of poetry entirely by Arab women with roots in nearly every Arab country…..stronger introductory collection……while the 60-page introduction helps the reader with the inevitable difficulties of context that such a broad themselves, which arrive with vitality, freshness and surprising power. The book argues well for the broader recognition of Arab poetry, by women or men, as a world literary force.

Armco

In this beautifully produced, elegant and thoroughly researched volume, Nathalie handle has created a fresh image of the women of the Arab world……a great achievement, and long awaited….she is to be congratulated, further, for the detailed and informative preface, introduction and biographical notes on each poet, translator and reader. This anthology is a wonderful confirmation of the increasing interest in Arab literature by the West over the last few years…altogether a great

1. Badawi M. M: Modern Arabic Literature ,published by Cambridge University press - 1992.

anthology that will become a well-worn bedside book as well as a valuable source of reference.

Banipal

The poetic voices of Arab women…are beautifully captured in this timely volume edited by the Arab-American scholar and poet Nathalie handle…the anthology succeeds eminently in giving the reader the opportunity to appreciate the new and powerful verse of contemporize Arab women…in her sixty-two page introduction, handle gives a succinct account of the development of Arab poetry in general, them place the poetry know and easily accessible. she is also to be thanked for her great efforts in making wise selection; for finding good translators, second translators, and helpful poets and critics as consultant readers…the poems…constitute a symphony of voices articulating Arab's women's hopes, feelings, and expresses itself on the western reader's mind…this anthology makes visible their admirable struggle and their compelling verbal art.

World literature today

Excellent

The news circle (LA)

Superb...congratulations on a brilliant piece of work

Peter Clark (British council)

Recommended

Orange county library

Stands out as a monument to Arab women as poets and wordsmiths evoking images and rhythms of language born of their experience, art and imagination of special note is the lengthy introduction, followed by representative selection from more than 80 Arab women of diverse back grounds and life experiences.

Book watch

Under the table editorship of Nathalie handle, the poetry of Arab women: A contemporary anthology stands as a monument to the manifold literary of Arab women as poets and wordsmiths evoking images and rhythms of language born of their experience, art, and imagination. Of special note is the lengthy introduction, followed by representative selections from more than 80 Arab women of diverse backgrounds and life experiences. [1]

Midwest book review

The anthology was prepared to eradicate invisibility,'' writes Nathalie handle (the never field) of poetry of Arab women: a contemporary anthology. With research help form groups like raw (radius of Arab-American writers, Inc.)and

1. Badawi M. M: Modern Arabic Literature ,published by Cambridge University press - 1992.

form Arab American and newspapers and journals like al jaded, handle has gathered work from “most of the older and newer contemporary voices “of the Arab Diaspora, over 80 poets writing in Arabic, French, English and other language, and living in Syria, Saudi Arabia Lebanon, Yemen, Gaza and u.s. handal’s introduction, along with biographical notes on the many translators, helps to place them.

Publishers weekly

An extremely thorough collection….handle’s introduction does an excellent job of setting the poems in context….the poets whose work appears here are largely excellent….I want to show this to everyone who regards Arabs as ‘those other people who aren’t like us ‘…these are impressive poem, brave poems, diverse poems. And this is an impressive, brave and diverse book. Although I found it painful sometimes, I recommend it highly. No: may be because I found sometimes. This is a book that people need to read.

Pig magazine

I feast on the poetry of Arab women

Oprah magazine

Documenting women Arab Novelists leads to Re-writing History

Lebanese Maroon al-Nakash (1817-55) was a genius playwright who was neither studied nor adequately appreciated during his lifetime. When the scholars of the Arab cultural renaissance failed to recognize him, al-nakash was forgotten even though his work was intimately linked to the renaissance. In particular his play "the miser "(1848) was a great musical piece that showed his familiarity with Moliere's"the miser" (1668). [1]

In "the miser"al-Nakash used 90 popular musical rhythms from Lebanon and al-nakash's genius was to combine familiar music with theater, forming a musical experiment that appealed to illiterate audience. Al-Nakash drew on Italian, French and Lebanese traditions at the time, paving the way for an Arab cultural renaissance.

How did we learn about al-Nakash's achievements after a century and a half –or about other pioneers in the history of Arab theater? We find the answer in khalida said's al-harakat al-masrahiyya if clubman, tajarab wa afaq, 1960-1975" (the Arab theater movement in Lebanon, experiments and horizons, 1960-1975), published in Beirut by the theater committee of Baalbek international festivals, 1999, 718pp.

Sad's contribution, writes nabil al-haffar in the London-based al was at, "combines scientific methodology with field research. "Aid's research method is not only defining characteristic of this book: addressing the lack of documentation during critical period of Lebanese theater is an equally admirable accomplishment. while critics concur on the central role Beirut played in the 1960 s as a home of diverse theatrical experimentation, especially in consolidating the experimental identity of

1. Badawi M. M: Modern Arabic Literature ,published by Cambridge University press - 1992.

the modern Arab theater, this movement was not accompanied by criticism capable of studying the phenomenon and analyzing the changes it brought about , writes Abdu wazzen in al hayat .the movement ,wazzen continues, lacked academic critics applying scientific and methodological criticism: instead the task of critical period of the country's history .said interviewed 58 playwrights and theater specialists amassing 280 hours of interviews on audiocassette.

Her research, which consumed five years, was innovative and modern as well as toilsome; said's book was born out of many sources. First she searched for information about playwrights and looked for full or partial texts of their work then she formulated interview question after a close reading of the texts .wazzan explains that the search for these texts was an essential and not record their experiments or the ideas they embraced and preached as pioneers. Despite the extensive time and effort on this project, aid's only regret seems to be missed opportunities to interview some playwrights who have left Lebanon or were unable to meet with her due to illness. [1]

If interviews with playwrights, directors ,and authors were the first source, the second was a her own experience said was an active part of the Lebanese cultural scene, making her familiar with and knowledgeable about both playwrights and works staged in Lebanon since the late 1950s.

Her third source consists of journalistic accounts, including different articles news items; commentaries; interviews in Arabic French Armenian and English; publications as well as lectures, readings, and panels. The author explains that the

1. Badawi M. M : A critical introduction to Modern Arabic poetry, published at Cambridge University press, Cambridge, Landon, Newyork, Melbourne - 1993.

theater was active in four language; arbic, English, french and Armenian. Said hopes to add any important evidence she might have missed to a second edition.

Book comprise has fourth source, heather they are about the Arab theater in general, local theater, political theater, or the theater of the absurd. Another source are the plays themselves, most of which remain unpublished; thus said has summarized them.finally, her research included a hung quantity of correspondence.

Said's research led her to conclude that the Lebanese theatrical movement grew out of ideas and did not emerge out of traditional popular customs as was the case in Europe. It was an urban production brought about by certain artistic families involved in writing and translation. The Lebanese theater matured after 1965, benefiting from the democratic atmosphere that existed at the time which enabled it to diversify and develop. According to wazzen, she identifies two high points among two broad movements: the first has been labeled 'renaissance', a period that started in late 19th century and continued until the 1920s, and he second "modernism''. The theater was at the heart of the movement of ideas.

Despite her focus on the golden era of the Lebanese theater during the 1960s, the author did not forget the elements of the beginning, especially the pioneering efforts of people like Maroon al-Nakash, the immigration of artists for Egypt, the impact of Baalbek's Festivals Committee, and the Group of Lebanese Theater founded by Antoine Multaqa and other pioneering artists. [1]

The question of the theatrical text receives considerable attention from the author, for the text is not a problem confined to Lebanon but to the rest of the Arab world

1. Hason Zuhair Muhammed: Al Shir al Hadith al Hurr, Mujallat al yamon al zadid, published in Yamin, second volume, the year 15th Feb 1986

and the entire developing world. Despite the participation of the modernist figures in theatrical composition like Adonis, Onsi Al-Haj, Issam Mahfouz and others, there has been a continuing reliance on the translated or the "Lebanized" text.

Said defines 1965 as a turning point in the course of the Lebanese theater, when Lebanon witnessed the opening of three theaters: the theater of Al Ashrafiyyeh, Beirut Theater, and the National Theater. These openings coincided with a new law which decreed the establishment of a School of Fine Arts with a specialized theater division.

Wazzen describes the book as the first encyclopedic system which fills a vacuum left by a legacy of theatrical criticism. Relying on her insightful vision, education, and methodology, and her long experience in the field of literary criticism, the author sums up a crucial era of the history of Lebanese theater. Said confined herself to the task of lying a foundation, keeping a distance from the War Theater, leaving opportunities for other critics and scholars to take on the mission of continuing what she began. [1]

Documenting Women Arab Novelists Leads To Re-Writing History

Yes, the Arab book market is flooded, and few books in this deluge merit note. A few new books deserve priority placement on readers' and libraries' book shelves.

Buthayna Shabaan's "Mi'aat 'Am Min al-Riwayat al-Nissa'yiat al-Arabiyya" (100 Years of the Arab Women's Novel), published in Beirut by Dar Al-Adab in 1999, falls in this category. Shabaan is the author of several other works that explore

1. Samirai Mazid Ahmed : Nazik al – Malaika, Baghdad, 1975 Tarikh al – Adad al – Arabi published by Darul Ma' arifat, Byrut, London.

themes regarding Arab women in the 20th century. Her work, "Women Talking About themselves," was published by Women Press in London and Indiana University Press in the U.S. The author is a graduate of the University Of Damascus Department Of English Language; after she earned a doctorate from the University of York in Britain, Shabaan returned to Damascus and became a professor of comparative literature in the English department at her alma mater. Besides her academic career, she has been the editor of the Foreign Literature Magazine, published by the Union of Arab Writers.

Many Arab intellectuals consider the novel "Zeinab 1914" by Mohammed Hassan Haykal to be the first modern novel written in Arabic literature, but Buthayna Shaaban claims that another novel, "Husn Alawqab" (Best Reasults) by the Lebanese Zeinab Fawaz, is the first novel; it was published in Cairo by the Indian Press in 1899, predating "Zeinab" by almost 15 years.Shaaan has found 13 other novels besides "Husn Alawqb" that appeared before "Zeinab." These novels include "Kalb A-Rajul" (Man's Heart) by Labiba Hashem and "Hasna' Salunik" by Labiba Sawayya. The latter novel was serialized in the New York - based Al Huda newspaper, an early Arab American publication. Both of these novels preceded "Zeinab" and have as much literary and artistic merit as that "first" novel, and both were written by women. [1]

"100 Years of the Arab Woman's Novel" reveals another fascinating "first" in the history of the Arab novel. Afifa Karam, another Lebanese novelist, wrote "Badia and Found," a work that not only advocated reform and development, but also tackled the relationship between the East and the West. Most critics credit Toufic al-Hakim's novel "A Bird from the East," which was published in the 1930s, with

1. Samirai Mazid Ahmed : Nazik al – Malaika, Baghdad, 1975 Tarikh al – Adad al – Arabi published by Darul Ma' arifat, Byrut, London.

exploring this subject first, but "Badia and Found" preceded Foufic al-Hakim's contributions by four decades. This early novel narrates a love affair which took place aboard a ship sailing from Lebanon to United States, and it examines women's concerns along with issues like modernity and identity. [1]

Challenging male claims to exclusive writing on social and political issues, Shabaan finds women's approach to political and social issues as astute if not more than men's work. The novels "I Live" by Laila Baalbaki and "Ayam Ma'hu" (Days with Him) by Collette Khoury tackle sensitive political issues. When women write on day-to-day concerns such as commerce, trade, and transportation, the value of their contribution has been downplayed when compared to hardcore political issues like the Belfour Declaration and the partition of Palestine. Shabaan wonders if we had "become aware of these issues at the time we would not be in a better position today?" Should greater importance be attributed to political issues that are never resolved or to the establishment of a strong economic base in the Arab countries? [2]

The author refutes the criticism that women authors write only on love and family, marriage and children. In the novels she studied, women authors express different social, political, and moral points of view. This dismissal of women's writings on the ground that their topics are unimportant or superficial has made "feminist literature" or "women's literature" suspect, a short-sighted view that forgets that Arab women authors, as Shabaan explains, have concerned themselves with issues of society for a long time. As long ago as the Jahilyya era, women poets, although few in numbers, dealt with issues of war, peace, justice, human rights, and wealth distribution. In modern times, works such as Ghada Sammamn's "Laylat al-Milyar" (The Night of the One Billion), clearly show that Arab women's literature

1. Musa Salamh: Nazik al – Malaika, Nihod al Takrali, al – Nujat al – Insania fi al – Adlab al – Muasir, page 7 – 8, Mujallat al – Adlab, Sep 1953.
2. Ismail Azuddin (D) : At shir at Arabi at Mtsair, Qadayahu wa Jawahirahu al Fanniah wa al Ma'noyiah, third publication, cairo, Dar at Fikr at Arabi, 1978.

has made significant achievements and reached levels which surpass women's domestic concerns and pertain to the Arab nation and the world at large.

The book also highlights an early political consciousness by Arab women writers, accounting for their activism. Over the years they have taken their demands to the streets calling for the release of nationalist leaders and opposing colonialist schemes for dividing the Arab world. In 1928, for example, a Women's Arab Union convened – the first of its kind and 19 years before the establishment of the Arab League.

Through the decades, Arab women's novels have changed their portrayal of a male-dominated society from man being the enemy, rival, and persecutor into a new paradigm wherein man is a victim like woman, blindly obeying traditions and centuries-old customs. Between 1960 and 1967, women writers emerged and offered a liberating and progressive vision, identifying several social and political ills which they warned would be causes of defeat unless those issues were attended to in time. Thus, women anticipated the 1967 disaster long before their male counterparts. [1]

Unlike most resources, "100 Years of the Arab Women's Novel" emphasizes the modern novels appearing in the late 80s and early 90s, novels which gradually gained great popularity among readers. These enabled women to break out of the barriers placed around their work, and their books became popular best-sellers like "The Memory of the Body" by Ahlam Musaghnami. Other novels were translated into several languages, including "The Nation in the Eye" by the Palestinian Hamida Nana, "The Tale of Zahra" by the Lebanese Hanan Al-Sheikh, and "The

1. Ismail Azuddin (D) : At shir at Arabi at Mtsair, Qadayahu wa Jawahirahu al Fanniah wa al Ma'noyiah, third publication, cairo, Dar at Fikr at Arabi, 1978.

Laughter of the Stone" by the Lebanese Huda Barakat, along with may others. Shabaan ranks the most important novelists and Chooses Sahar Khalife as the most important Arab novelist in the second half of the 20th century, for her contributions paved the way for the form and context of the feminist progressive novel.

Shabaan has shared the story of how she came to write this book with interviewers. Shabaan's interest in women's novels goes back to her early graduate studies in Britain, she explained in an interview with Mai Munasa of the Beirut-based and near. "During my studies in Britain, I always liked to read the literature of Western women, their novels and poetry. I used to wonder, from the perspective of my academic specialization, are there Arab women with equal courage and vision as their Western counterparts?"

"When I started researching women novelists ten years ago one critic cautioned me that there is no worse subject to study for there are no authors to examine other than Ghada Samman. All other works are insignificant, quite personal, and geared toward subjects of a failed romance, "Shabaan told A Nahar. However, as she became involved in her research project, she found a well-developed and ever-growing world of Arab women's literature that was too much for one book. She discovered that it would be impossible for her study all the women writers for there were hundreds and some sources indicate as many as a thousand. [1]

In her interview with Jihad Fadil in Al Hawadith magazine, Shabaan was quite open and detailed about methodology she adopted in her research and the organization of her book. Her method utilized and inductive historical reading method; shed attempted to read the novels of each period historically, politically,

1. Hason Zuhair Muhammed: Al Shir al Hadith al Hurr, Mujallat al yamon al zadid, published in Yamin, second volume, the year 15th Feb 1986

and socially, which required an accurate examination of the text and then relating its significance to the prevalent conditions of that given era. She emphasized that she did not want to impose any particular view on the text, but instead she "allowed the texts to lead" to conclusions. Shabaan believes that most of the harm done to Arab novel has been the result of applying pre-existing approaches and theories. "My mission was confined to discovering the text and then analyzing it. "She also covered liberating women's journalism because most journalists were novelists, short story writers, or poets.

"Thus the reader will find that the first section offers a brief discussion of women poets in the pre-Islamic period and the period which immediately followed, to show how neglecting the role of women had appeared to some scholars as the natural thing to do. "Shabaan told Al Hawadith.

The book's second section is devoted to the beginning of the Arab novel; the third to the women novelists between the 1920s and early 1950s; the fourth to novelists who faced women issues head-on throughout the 1950s, focusing on authors like Laila Baalbaki (1958) and Collette Khoury (1959); the fifth to works appearing between 1967 and 1980, when many novelists anticipated the 1967 setback; and the remaining four sections were devoted to war novels.

The most serious obstacle she faced during her research was how to sift through the large numbers of works and focus on those worthy of study. She chose two criteria; "first, my evaluation of the quality of the novel in artistic terms; second, the popularity of the novel among Arab readers." [1]

1. Internet Sources: Nazik al-Malaika, 83 by Alissa J, Rubin, Published, 27th June-2007.

Although pessimistic about the future of the Arab novel in the 21st Century, the author of "100 Years of the Arab Women's Novel" continues to call for correcting literary history; any analysis that overlooks these pioneering works remains distorted and incomplete "aim [ink] not only to marginalize women's contributions and cast doubt on their literary values, but also distort the truth."

This book is a serious intellectual endeavor, the fruit of years of research and study of female literary and artistic productions in different Arab countries. That labor has culminated in a valuable social, political, and literary text that serves as a record of a whole century of Arab women's creativity.

Book Maps Arab Women Scholars in Social Sciences and Humanities

"Dalil al-Bahithaat al-Arabiyyat if al-Uloum al-Insaniyya wa al-Ijtimaiyya" (Guide to Arab Women Researchers in the social Sciences and Humanities) edited by Noha Bayoumi and published in Beirut and Casablanca by the Lebanese Women Researchers Group and the Arab Cultural Centre 1999. [1]

Whenever I find a reference book I remember all the Arab historians who have excelled in writing reference books, documenting bits and pieces of information, especially about great authors and artists, classifying and identifying their works in detail. For example, Abu-Hayan al-Tawhidi, who was fond of statistics and comparisons, documented all 600 professional singers in Baghdad in the 11th century.

1. Haykal Ahmed : Dirasatun Adabiyyatun, Dar al – Marif, 1st Publication, 1980.

Although hundreds of years separate Aub-Hayan al-Tawhidi and today's information revolution, when I started reading "Guide to Arab Women Researchers" I found the tradition of documentation surviving against great odds.
This book answers an urgent and important question; do Arabs have women researchers? Perhaps just as many Arabs as non-Arabs would ask this question. Undoubtedly, may are aware that Arab women scholars and researchers exist, but few know the specifics; their identities, numbers, the diversity of their specializations, or even how they can be located contacted. This book promises to rectify this problem.

This reference is an elaborate database of more than 361 women researchers in the fields of literature, languages, economics, statistics, history, architecture, education, geography, demography, law political science, public relations, psychology, psychiatry, natural sciences, environment, philosophy, the arts, and more. The editor, Noha Bayoumi, worked on the book with two other members of the Lebanese Bah that Group, Fadia Hoteit and Maryam Grandeur. She explains that the book was born as a response to the lack of serious research and scholarship in the Arab world; the Meeting of Arab Women Researchers, organized by the Lebanese Women Researchers Group in July 1996, recommended writing this book to facilitate communication among them. [1]

Compared with other Arab references, "Guide to Arab Women Researchers in the Social Sciences and Humanities" adopts the latest up-to-date methods of documentation. One distinguishing feature is the method of alphabetizing the

1. Haykal Ahmed : Dirasatun Adabiyyatun, Dar al – Marif, 1st Publication, 1980.

researchers' names. Unlike earlier references which followed a standard of first to last name, this book adopts the Western style by listing family name first.

No matter how prolific and well-known some researchers may be, they are all allocated an equal space of at least one page of the book. An additional index provides a list of the researchers according to their specialization. Because Arabic names are often misspelled when they are transliterated into English, the book lists names in Arabic and in English. The editor has avoided wasting space on unnecessary information. Instead, one reads about the institutions with which the scholar is associated, the type of work she does, the major subject in which she is a specialist, the highest degree earned, her published works, awards received, her major position held as well as secondary jobs, and languages commended. Perhaps most importantly, the book lists addresses, fax and telephone numbers, and e-mail addresses.

Much in this book would interest the reader, and I found the research interests these women scholars particularly fascinating. A case in point is the Egyptian researcher Samia Hassan El-Saaty, who wrote a book about the names of the Egyptians and their social meanings which I have often consulted while probing the roots of certain names. [1]

However, the book does have some limitations. Most glaring is the omission of important women in the social sciences and humanities. I also noticed that a good number of quite accomplished women who may belong to an older generation are missing. Unless the book's emphasis is exclusively on contemporary scholarship, there is no excuse for such omissions. Of course, the editor explains that they sent

1. Al-Ramihi Muhammed (D): Ishkaliatun al-Nisa wa al-Saltah, Hal min al-Muhibbibin An Tahkuma al-Marah al- Alam? Page-14-23. Mujallat al-Arabi, Issue no. 422, January, 1994.

questionnaires to everyone but not every form was returned, which would account for some of the gaps. The information provided on the authors is likewise uneven in some cases; one reason perhaps is that the researchers themselves may not have provided a complete resume. All in all, these limitations do not diminish the value of this work.

THE ROLE OF WOMEN IN MEDIEVAL ANDALUSIAN ARABIC STORY-TELLING

Our aim in this paper is to collect anecdotes women whose existence is well established in history, and to determine why they have been considered worth mentioning in literary or historical works the material often presents a mixture of imagination and reality. Sometimes a mixture of prose and poetry of which-contrary to the famous adage – the poetry is a more reliable testimony than the prose which tries to explain or locate the poems. I have limited my subject to a choice of Andalusian women from the eleventh century of our era onwards, but I start with a short survey of earlier Eastern Arabic literary sources. [1]

In which we find the same types of women which appear later on in Andalusian Arabic literature. Among the most conspicuous sources about women are the *Kitab al-Nisa'* by Ibn Qutayba' and the chapter of the same title in Ibn 'Abd Rabbih's *'Iqd al-Darld}* in the chapter by Ibn=Abd Rabbih Anecdotes are mentioned about marriages and divorce, anecdotes about conjugal fidelity even after the death of the husband, such as in the case of Na'ila bint al-Farafisa who was married to the caliph 'Uthman,-'or even frustrated conjugal fidelity as in the case of Fatima bint

1. Internet sources by Alissa J. Rubin, 27th June, 2007

al-Husayn which is recorded because of her marriage to ‘Abdallah ibn ‘Amr following the death of her husband ‘Abdallah ibn al-Hasan.” Famous as well as painful divorces are mentioned such as the case of al-Farazdaq and Nawar or an-Nawar. Although he divorced her, his heart kept following her.’

Other sources are the *Kitab al-Aghani* which contains separate sections about the pre-and early Islamic poetess al-Khansa’ whose real name was Tumadir bint ‘Amr. Separate entries are devoted to the previously mentioned Na’ila bint al-Farafisa, ‘and to the ‘Abbaa nd Sid princess ‘Ulayya bint al-Mahdi’ and the female singers ‘Arab and Shariya.’ About the latter two singing girls *akhbar* collections were composed during their lifetime. “Collections of letters composed by ‘Arlb herself also existed.” Other important women from the earliest Islamic times, such as Sukayna, have no separate entry, nevertheless they are frequently mentioned in the *akhbar* about other people.’

Following on from slave girls and women of noble birth, the next category of women who play a role in eastern works consists of the fierce poetesses who composed satires like men, notably the Umayyad poetess Layla al-Akhyaliyya, ‘who exchanged satires with illustration from Jami’s *Rose Garden of the Pious*, 1553 the image blends Persian poetry. [1]

One thousand and One Nights (Persian:) is a medieval folk tale collection which tells the story of Scheherazade (Persian:), a Sassanid queen who must relate a series of stories to her malevolent husband, King Shahryar (Perisan :), to delay her execution. The stories are told over a period of one thousand and one nights, and every night she ends the story with a suspenseful situation, forcing the King to

1. Internet sources : by Abdul Moneim, June 27, 2007, issue no. 851, Al-Ahram

keep her alive for another day. The individual stories were created over several centuries, by many people from a number of different lands.

The nucleus of the collection is formed by a Pahlavi Sassanid Persian book called *Hazar Afsanah* (Persian: *Thousand Myths*), a collection of ancient Indian and Persian folk tales.

During the region of the Abbasid Caliph Harun al-Rashid in the 8th century, Baghdad had become an important cosmopolitan city. Merchants from Persia, Chain, India, Africa, and Europe were all found in Baghdad. During this time, many of the stories that were originally folk stories are thought to have been collected orally over many years and later compiled into a single book. The compiler and 9th-century translator into Arabic is reputedly the storyteller *Abu Abd-Allah Muhammad el-Gahshigar*. The frame story of Shahrzad seems to have been added in the 14th century.

Dictionaries

Dehkhoda names 200 Persian lexicographical works in his monumental Dehkhoda Dictionary, the earliest, *Farhang-i Avim* and *Farhang-i Menakhtay*, from the late Sassanid era. [1]

The most widely used Persian lexicons in the Middle Ages were those of Abu Hafs Soghdi and Asadi Tusi, written in 1092.

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1. Mehdi Ismat : Modern Arabic Literature, page : 227 - 229

Also highly regarded in the contemporary Persian literature lexical corpus are the works of Dr. Mohammad Moin. The first volume of Moin Dictionary was published in 1963.

In 1645, Christian Ravius completed a Persian-Latin dictionary, printed at Leiden. This was followed by J. Richardson's two-volume Oxford edition (1777) and Gladwin-Malda's (1770) Persian-English Dictionaries, Scharif and S. Peters' Persian-Russian Dictionary (1869), and 30 other Persian lexicographical translations through the 1950s.

In 2002, Professor Hassan Angara published his Persian-to-Persian dictionary, Farhang-e Bozorg-e Sokhan, in eight volumes by so khan Publications.

Currently English-Persian dictionaries of Manouchehr Aryanpour and Soleiman Haim are widely used in Iran. [1]

Persian Phrases

Thousands of friends are far too few, one enemy is too much

Because they focus on the plight and social exclusion of women in Persian society and address topical issues from a woman's point of view.

Gholam Hossein Saedi's (1935-85) short stories, which he called ghessa, often transcend the boundaries of realism and attain a symbolic significance. His allegorical stories, which occasionally resemble folkloric tales and fables, are

1. Badawi M. M. : A critical introduction of modern Arbic Poetry, page 25 – 40.

inhabited by displaced persons, trapped in dead ends (Sepanlu, p.117). They emphasize the anxieties and the psychological perturbations of his deeply troubled characters. Sadeghi (1936-84) was yet another who focused on the anxieties and secret mental agonies of his characters.

Hooshang Golshiri (1937-2000) and Asghar Elahi (b.1944) created memorable psychological portraits through interim monologue and stream of consciousness techniques, Golshiri, the author of the long story "Shazda Ehtejab" (Prince Ehtejab, 1968), is particularly noted for his successful experiments with extended interior monologues. A bold, innovative writer eager to explore modern methods and styles, Golshiri uses stream of consciousness narrative to reassess familiar theories and events.

Period of diversity

In this period, the influence of the western literature on the Iranian writers and author is obvious. The new and modern approach to writing is introduced and several genres have developed specially in the field of short story. The most popular trends are toward post-modern methods and speculative fiction. [1]

Poetry

Notable Persian poets, modern and classical, include Mehdi Akhavan-Sales, Simin Behbahani, Forough Farrokhzad, Mohammad Zohari, Bijan Jalali, Mina Assadi, Siavash Kasraie, Fereydoon Moshiri, Nader Naderpour, Sohrab Sepehri,

1. Internet sources by Alissa J. Rubin, 27th June, 2007

Mohammad-Rez Shafiei-Kadkani, Ahmad Shamlou, Nima Yushij, Manouchehr Atashi, Houshang Ebtehaj, Mirzadeh Eshghi (classical), Mohammad Taghi Bahar (classical), Aref Ghazvini (classical), Parvin Etesami (classical), and Shahriar (classical).

Classical Persian poetry in modern times

A few notable classical poets have arisen since the 19th century, among whom Mohammad Tight Bahar and Parvin Etesami have been most celebrated. Mohammad Taghi Bahar had the title "king of poets" and had a significant role in the emergence and development of Persian literature as a distinct institution in the early part of the 20th century. The theme of his poems was the social and political situation of Iran.

Parvin Etesami may be called the greatest Persian poetess writing in the classical style. One of her remarkable series, called *Mast VA Hoshyar* (The Drunk and the Sober), won admiration from many of those involved in romantic poetry. [1]

Modern Persian poetry

Nima Yushij is considered the father of modern Persian poetry, introducing many techniques and forms to differentiate the modern from the old. Nevertheless, the credit for popularizing this new literary form within a country and culture solidly based on a thousand years of classical poetry goes to his few disciples such

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Internet sources : by Abdul Moneim, June 27, 2007, issue no. 851, Al-Ahram

as Ahmad Shamlou, who adopted Nima's methods and tried new techniques of modern poetry.

The transformation brought about by Nima Youshij, who freed Persian poetry from the fetters of prosodic measures, was a turning point in a long literary tradition. It broadened the perception and thinking of the poets that came after him. Nima offered a different understanding of the principles of classical poetry. His artistry was not confined to removing the need for a fixed-length hemistich and dispensing with the tradition of rhyming but focused on a broader structure and function based on a contemporary understanding of human and social existence. His aim in renovating poetry was to commit it to a "natural identity" and to achieve a modern discipline in the mind and linguistic performance of the poet.

Nima held that the formal technique dominating classical poetry interfered with its vitality, vigor and progress. Although he accepted some of its aesthetic properties and extended them in his poetry, he never ceased to widen his poetic experience by emphasizing the "natural order" of this art. What nima Youshij founded in contemporary poetry, his successor Ahmad Shamlou continued.

The Sepid poem (which translates to white poem), which draws its sources from this poet, avoided the compulsory rules which had entered the Nimai' school of poetry and adopted a freer structure. This allowed a more direct relationship between the poet and his or her emotional roots. In previous poetry, the qualities of the poet's vision as well as the span of the subject could only be expressed in general terms and were subsumed by the formal limitations imposed on poetic expression.

Simin Daneshvar, Iran's first female novelist and short story writer

Nima's poetry transgressed these limitations. It relied on the natural function inherent within poetry itself to portray the poet's solidarity with life and the wide world surrounding him or her in specific and unambiguous details and scenes. Sepid poetry continues the poetic vision as Nima expressed it and avoids the contrived rules imposed on its creation. However, it's most distinct difference with Nimai' poetry is to move away from the rhythms it employed. Nima Youshij paid attention to an overall harmonious rhyming and created many experimental examples to achieve this end. [1]

Ahmad Shamble discovered the inner characteristics of poetry and its manifestation in the literary creations of classical masters as well as the Nimai' experience He offered an individual approach. By distancing himself from the obligations imposed by older poetry and some of the limitations that had entered the Nimai' poem, he recognized the role of prose and music hidden in the language. In the structure of Sepid poetry, in contrast to the prosodic and Nimai' rules, the poem is written in more "natural" words and incorporates a prose-like process without losing its poetic distinction. Sepid poetry is a developing branch of Nimai' poetry built upon Nima Youshij's innovations. Nima thought that any change in the construction and the tools of a poet's expression is condition on his/her knowledge of the world and a revolutionized outlook. Sepid poetry could not take root outside this teaching and its application.

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1. Internet sources by Alissa J. Rubin, 27th June, 2007

According to Simin Behbahani, Sepid poetry did not receive general acceptance before Bijan Jalali's works. He is considered the founder of Sepid poetry according to Behbahani. Behbahani herself used the "Char Parish" style of Nima, and subsequently turned to ghazal, a free-flowing poetry style similar to the Western sonnet. Simin Behbahani contributed to a historic development in the form of the ghazal, as she added theatrical subjects, and daily events and conversations into her poetry. She has expanded the range of traditional Persian verse forms and produced some of the most significant works of Persian literature in the 20th century.

A reluctant follower of Nima Yushij, Mehdi Akhavan-Sales published his *Organ* (1951) to support contentions against Nima Yushij's groundbreaking endeavors. In Persian poetry, Mehdi Akhavan Sales has established a bridge between the *Khorassani* and *Nima* Schools. The critics consider Mehdi Akhavan Sales as one of the best contemporary Persian poets. He is one of the pioneers of free verse (new style poetry) in Persian literature, particularly of modern style epics. It was his ambition, for a long time, to introduce a fresh style to Persian poetry. [1]

Forough Farrokhzad is important in the literary history of Iran for three reasons. First, she was among the first generation to embrace the new style of poetry, pioneered by Nima Yushij during the 1920s, which demanded that poets experiment with rhyme, imagery, and the individual voice. Second, she was the first modern Iranian woman to graphically articulate private sexual landscapes from a woman's perspective. Finally, she transcended her own literary role and experimented with acting, painting, and documentary film-making.

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1. Badawi M. M. : A critical introduction of modern Arbic Poetry, page 25 – 40.

A poet of the last generation before the Islamic Revolution worthy of mention is Mohammad-Rez Shafiei-Kadkani (M. Sereshk). Though he is from Khorassan and sways between allegiance to Nima Youshij and Akhavan Sales, in his poetry he shows the influences of Hafiz and Mowlavi. He uses simple, lyrical language and is mostly inspired by the political atmosphere. He is the most successful of those poets who in the past four decades have tried hard to find a synthesis between the two models of Ahmad Shamloo and Nima Youshij. [1]

Persian literature awards

- Sadegh Hedayat Award
- National Ferdowsi Prize
- Houshang Golshiri Award
- Bijan Jalali Award
- Iran's Annual Book Prize
- Martyr Avini Literary Award
- Mehrgan Adab Prize
- Parvin Etesami Award
- Yalda Literary Award

1. Internet sources by Alissa J. Rubin, 27th June, 2007

- Isfahan Literary Award
- Persian Speculative Art and Literature Award
- Jalal Al-e Ahmad Literary Awards
- Golden Pen Awards
- Lois Roth Persian Translation Prize

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Application for Carleton Winter Break 2012 Voice and Visibility in Afro-Arab Women's History in Dubai, U.A.E. program

1. Internet sources : by Abdul Moneim, June 27, 2007, issue no. 851, Al-Ahram

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1. Badawi M. M. : A critical introduction of modern Arbic Poetry, page 25 – 40.

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1. Mehdi Ismat : Modern Arabic Literature, page : 227 - 229

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1. Internet sources by Alissa J. Rubin, 27th June, 2007

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1. Clear objectives
2. Limit questions as much as possible
3. Use simple words in your survey
4. Test your survey before distribute
5. Know your target audience
6. Use skip logic wherever possible
7. Construct survey for simple clicks
8. Acknowledgement on survey completion

Modern Women Poets is the companion anthology to Deryn Rees-Jones's pic *with Angels: Essays on Modern Women Poets*. While its selections illuminate Rees-Jones's superb anthology works in its own right as the best possible in poetry by women.

The anthology draws together the work of women poets from Britain, Ireland history of women's poetic writing, while not isolating women's writing from male contemporaries.

Tracing an arc from Charlotte Mew to Stevie Smith, from Sylvia Plath to the Women's Movement, and to the more recent work of Medbh McGuckian, Jones

the anthology draws together the work of women poets from Britain, Ireland history of women's poetic writing. It shows important connections between shows how – throughout past 100 years – they have developed strategies for dominated tradition. [1]

Modern Women Poets allows the reader to trace women's negotiations with reflect more generally on the politics of women's engagement with history, science, religion, the body, sexuality, identity, death, love, and poetry itself.

'A surprising and substantial anthology' – Faith Lawrence, *The Poetry House*

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1. Internet sources : by Abdul Moneim, June 27, 2007, issue no. 851, Al-Ahram

HISTORY

3 HISTORY

Mughal Emperor Shah Jahan, who commanded vast territories stretching from Kashmir to the Deccan and from the North-West Frontier Provinces to Bengal, conceived of a new capital on the banks of the river Yamuna and in the vicinity of the erstwhile capital of preceding Islamic dynasties, the city of Delhi. Agra had been the capital of the Mughal Empire during the long and fruitful reigns of Akbar and Jahangir, as well as in the initial years of Shah Jahan's reign. Before the Mughals it had been the capital city of the rulers of the Lodhi dynasty. Shah Jahan's selection of Delhi as the site for the new capital may have been influenced by a range of factors. For one, its location on the bank of a river ensured abundant water supply as also protection to the city from attacks from the least one direction. Also, Delhi being upstream from Agra on the river Yamuna meant that transport and communication between two cities could be easily and quickly conducted. [1]

Further, since Delhi was not too far from Agra, the transfer of the capital could be carried out relatively easily. Further, Delhi had a religion-spiritual legitimacy due to the shrines of several Sufi saints being located there. The existence of a canal, built under the Khiljis and extended during Akbar's reign, may have been a contributory factor in deciding the exact site for the city and the Fort. Shah Jahan had this canal repaired and extended upto the chosen site. The foundation for the palace in Delhi was laid on the night of Friday, the 25th of Zi'l-Hijja, in the 12th year of the auspicious reign, corresponding to 1048 (29 April 1639). [2] Ustad Ahmad and Ustad Hamid were the architects in charge of planning and executing

1. Internet sources by Alissa J. Rubin, 27th June, 2007

the construction of the royal place. They, in turn, were supervised by the governor of Delhi *Suba* (province) [3]. Construction began on Friday, 9th Muharram/23rd Urdi Bahisht of the said year (13 May 1638). On 24th Rabi-ulawwal/20th Farwardin, AH 1058, the work was completed, and in consultation with astronomers, 24th Rabi-ulawwal/3rd Farwardin, AH1058 (18 April 1648) was selected as the auspicious date for the emperor to shift to his new palace, Quila-i-Surkh ['red fort']. [4] The construction of the Red Fort at Delhi cost Rs.60 lakh and took 9years, 2 months and some days to be completed. Till 1857, the Red Fort at Delhi.

APPROACHES TO THE STUDY OF MUSLIM AND JEWISH WOMEN IN MEDIEVAL IBERIAN PENINSULA:

THE POETESS QASMUNA BAT ISMA'IL

Planteamientos methodological en el studio de las mujeres
Musulanas y judies en la Edad Media Hispania:
La poetize Qasmuna bat Isma'il.

MARIA AGELES GALLEGO
Universidad de Cambridge (R.U.)
BIBLID [0544-408X. (1999) 48; pp. 63-75]
Resumen : Este article offence, en primer Lugar, un panorama general
sober la methodologies
utilized en el studio de majors musulmanas y judies en la Espana medieval,
Para cenrarse,

finalmente, en el case de la poetize hispano-hebrea qasmuna bat Isma'il.

Abstract: This article gives a general overview of the various methodological approaches
which have been employed in the study of Muslim and Jewish women in Medieval Spain.
Then discussion will turn to the Spanish Jewish women poet Qasmuna bat Isma'il.

Pala bras Clave: Mujeres Judies. Moers musulmanas Espuma medieval Qasmuna bat
Isma'il.

Key Words: Jewish women. Muslim women Medieval Spain Qasmuna bat Isma'il. [1]

The last few decades have witnessed and increased interest in the study of women in medieval Iberian Peninsula. Such an interest could be interpreted as part of the current trends of historiography research and, more specifically, of the relatively modern interest in the study and re-evaluation of the role played by those groups of population which, for different reasons, have been excluded from the records of the *official history*. Research on the specific field of Jewish and Muslim women in al-Andalus has now produced a considerable number of studies, but few of these integrate information about women of both religious traditions. It is obvious that the research carried out in this field is in a much more advanced stage in the case of Muslim women. The present study aims to summaries and analyze the various methodological approaches which have been employed in these works in general, as well as pointing out the possible sources of information for the study of Jewish

1. Internet sources by Alissa J. Rubin, 27th June, 2007

women. Then discussion will turn to the only known "women-protagonist" whom we know of in al-Andalus: the poetess Qasmuna bat Ism'il. [1]

The first distinction that may be made among the different approaches in this field is the emphasis on religious tradition as opposed to specific social and geographic environments. When religious norms and their accompanying social structures are considered to be the main, determinant factor in Jewish and Muslim women's lives, nothing really specific is to be noticed about the Andalusia Medieval society. This is how E. Canter and P. Guiscard, for instance, interpret the situation of Jewish and Muslim women, respectively[2]. What is more, in this particular aspect, many features are shared by the two communities, given that Islam and Judaism stem from the same Semitic and monotheistic stock, and their social cannons are in both cases those characteristic of a patriarchal society. When the situation of Andalusian females is contemplated in their more specific historical context, it is interesting to notice the ongoing debate on the Islamic side[3]: for certain researchers such as Hoenerbach, H. Peres, or M. Sobh, Muslim women in Spain enjoyed an unsual level of freedom, generally explained as resulting from the influence of the more liberal Christian environment[4]. The support for this theory comes from some anecdotal data found in anthologies and historical works, which would presumably reflect liberal uses in al-Andalus. The other argument is the laxity of custom reflected in the verses of some famous women-poets, who show in their compositions a quite emancipated way of life. Those verses can be as daring as those of famous princess Wallada (11th century E.E.):

Worthy am I, by God, of the highest, and

1. Mehdi Ismat : Modern Arabic Literature, page : 227 - 229

Proudly I walk, with head aloft.

My cheek I give to my lover and, to those who wish them,

I yield my kisses.

Or those of Nazhun (12th century C.E.):

I paid a poem with another: tell me, by my soul, who is the better poet?

If women be my nature, man is my poetry.

Other authors, however, consider that the situation of Muslim women in the Iberian Peninsula was similar to the was obtained in the rest of the Islamic world. In addition to that, the number of poetesses cannot be considered so high if we compare al-Andalus with the East and, more specifically, the 'Abbasid courts (Shippers, 1993:139-152). Therefore, these exceptional cases do not represent any specificity or mark of the "Occidentalization" of Andalusian society. This is how such scholars as M.Marin, M. J. Rubiera, A. Schippers, M. J. Viguera, and others interpret the evidence. [1]

Given the scarce information available about Jewish women, the latter view, i.e. the non-specificity of Andalusian society regarding women's status, is merely reinforced for the Jewish case. It is very revealing to note that we only know of one poetess in the region where Hebrew poetry experienced one of its most brilliant efflorescence's. Moreover, the influence of the Islamic mileu becomes obvious and differentiates Spanish Jews from Jews in other European/Christian communities for the widely extended practice of polygamy and concubinage until a very late

1. Badawi M. M. : A critical introduction of modern Arbic Poetry, page 25 – 40.

epoch[8]. These and other typical Muslim customs, which were specially common among the upper classes of Jewish community, lead Y. Tov Assis to assert that. Despite the fact that family affairs and sexual relations could be an area almost entirely controlled by Jewish law and traditions, sexual behavior among the Jews was much influenced by the standards which prevailed in the society at

9. This is why C. Segura, dealing specifically with medieval Spain, considers of great importance any information about two specific types of women: First, married women who appear as protagonists without their husbands and, second, women who do not belong to the upper strata (Segura, 1984:3-57).

10. Edited and translated into English by Gerson D. Cohen, 1967. MEAH, section Hebrew 48 (1999) 63-75[1]

Largeo (Y.T. Assis, 1988:51). According to Assis's conclusions regarding Jewish sexual mores in Christian Spain, it seems more likely that Islamic social patterns deeply influenced those of Christian and Jewish communities and not the other way round

1. Badawi M. M. : A critical introduction of modern Arbic Poetry, page 25 – 40.

SOURCES OF INFORMATION:

Before turning to the various sources of information regarding Jewish women in medieval Iberia, a few reflections should be made about the use of this information, which would apply equally to Muslim and Jewish documentation. One of them is the exceptional character of the women who appear in those records. Surveys on the condition of women based on them, has been criticized by feminist historiography and dubbed "compensatory history" (G. Lerner, 1979; M. Shout, 1982). It is argued that although that kind of documentation provides interesting and valuable information, it fails to describe the experience and history of the mass of women[9]. Such exceptional women appear in historical records because they were famous poetesses, wives or mothers of kings or happened to be present during unusual circumstances, as what M. J. Rubiera (1989:71-76) has termed the "absence of man" *(ausencia de varon)*. This latter would be the case of cultivated women who were able to have acces to a high level of education because there were no men in the family to follow the familial tradition. The only case I have found of a cultivated Jewish woman mentioned in literary sources is the so-called *al-Mu'allima*. She was the wife of a Castilian Jew, Abu'l-Taras, who went to Jerusalem around 1050 and was converted to Karaism by the renowned Karate legalist and commentator Abu'l Faraj Furqan. After Abu'l Taras' death, his followers elected his widow as their teacher, as we learn from Abraham bin Daud's (XII) account of this episode in his *Sefer ha-Qabbalah.* Among those [heretics] living in the Holy Land there was *al-Sheikh* Abu'l-Faraj, may his bones be committed to hell. It happened that a certain fool from Castile, named Cid Abu'l-Taras, went over there and met the wicked al-Sheikh Abu'l-Faraj, who seduced

him into heresy. Under the guidance of the latter, Abu'l-Taras composed a work animated by seduction and perversion, which he introduced into Castile and by

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11. See A. Blasco Martinez, 1991:77-120. From her study of five testaments of five Jewish women in Aragon, A. Blasco gets other interesting information such as the different way of expressing their religious feelings in their last will: Contrary to men, they do not

Arabic heritage/international feminist movements/local social circumstances ? How did this literature arise? What are the local or international factors which created it? How can we study these factors? Did women have contribution in modern literary theory? [1]

1. Internet sources : by Abdul Moneim, June 27, 2007, issue no. 851, Al-Ahram

ARB321 – Semantics & Arabic Lexicology

Old code/no. : ARB 382 this course surveys ancient and modern questions connected with semantics and the various semantic theories that contribute to lexicography, as they are applied to Arabic dictionaries. The study of semantics touches on its theories. Lexicography, on the other hand, is treated as the application of semantics. In addition, the course considers the various schools of Arabic lexicography and their views on meaning and explanation. [1]

ARB 325 – Women's Literary Theory

An overview of the major Literary Theories of the twentieth century contextualized within the History of Ideas and applied to texts. This course is both a survey of literary theory with a particular emphasis on providing a context for women's theory, and an introduction to the application of such theoretical methods or viewpoints on literary and other texts. It will provide a survey and exploration of the most relevant literary theories for debate in Women's studies, with particular emphasis on post-structuralist approaches. The course will also seek to view these theories in relation to Women's studies, and such topics as "the relationship between Postmodernism and Women's Studies.

ARB 335 –Women's Studies & Arabic lite.

The purpose of this course is to introduce students to the Classical sources, methodologies, and the current debates focusing on women in Arabic heritage. We

1. Farhana siddiqi : Nazik al –Malaika, Page no. 245-247

will explore the representations of women in old literature. We will also investigate social status of women with particular attention to issue of class and ethnicity. Thus, we will also explore the similarities and differences between old and contemporary notions of female identity and the position of women in society.

ARB 355 – Modern Women's Literature

This course aims at introducing students to some Women's literary texts and their artistic characteristics. It connects the modern Arabic Women's literature to the international Women's issues. Additionally, the course investigates women status at modern Arabic literature, in general, and writings of female pioneers Arabic writers, in specific. Other topics may raise the following questions: do we have, indeed, a modern Arabic feminist literature. Is that literature influenced by Arabic heritage/international feminist movements/local social circumstances? How did this literature arise? What are the local or international factors which created it? How can we study these factors? Did women have contribution in modern literary theory? [1]

1. Internet sources : by Abdul Moneim, June 27, 2007, issue no. 851, Al-Ahram

ARB 370 – Writing and Technology

This course is concerned with connection between writing skill as a means of communication and digital technology which became very common nowadays. Special emphasis will be given to introduce students to the new writing techniques resulting from this connection and its types and characteristics. In addition, this course focuses on consequences of using new technological writing tools mouse? Screen instead of that traditional ones pen? Sheet and consequences of alteration writing material from simple words to sound and graphics besides words.

ARB 381 – Arabic Library / Heritage

Old code/no: ARB 422 this course studies the history of writing and recording the great books in the traditional Arabic heritage. Students also become acquainted with main sources of literature such as the anthologies, collections of poetry, general literary books, biographies, and the great books in language, criticism, syntax, rhetoric, lexicons, and encyclopedias. [1]

Theoretical principles. Each student will be asked to write an independent research paper supervised by the instructor.

1. Internet sources by Alissa J. Rubin, 27th June, 2007

ARB 413 – Arabic Linguistics

Old code/no. : ARB 411 this course focuses on the development of the linguistic structure of Arabic and the Arabic of the early Islamic era as described by the early Arab phoneticians. Attention should be paid to the various schools of thought among Arab philologists in the light of modern linguistic theory.

ARB 415 – Seminar & Res. in Women Studies

Advanced topics in women's studies are offered in conjunction with other programs. Draws upon the entire body of writing that concerns women in different programs, it may focus on different themes, periods, ideas, or issues related to women's study and special emphasis will be given to the principal concerns of women in U.A.E. In general, the course is an interdisciplinary scrutiny of recent research studies in the area of women's studies. Each student will be expected to pursue an individual research project making use of primary material, scholarly journals, and other library material. [1]

ARB 416 – Andalusian & Maghribi Lite.

Old code/no. : ARB 412 This course surveys the literature of these areas and highlights its importance in the history of Arabic literature. It studies the literary relations between the eastern and western parts

1. Mehdi Ismat : Modern Arabic Literature, page : 227 - 229

Translations by Coleman Barks have presented Rumi as a New Age sage. There are also a number of more literary translations by scholars such as A.J. Arberry.

The classical poets (Hafiz, Sa'di, Khayyam, Rumi, Nizami and Ferdowsi) are now widely known in English and can be read in various translations. Other works of Persian literature are untranslated and little known.

Swedish literature

During the last century, numerous works of classical Persian literature have been translated into Swedish by Baron Eric Hermelin. He translated works by, among others, Farid al-Din Attar, Rumi, Frowsy, Omar Khayyam, Sa'adi and Sana'i. Influenced by the writings of the Swedish mystic Emanuel Swedenborg, he has especially attracted to the religious or Sufi aspects of classical Persian poetry. His translations have had a great impact on numerous modern Swedish writers, among them Karl Weinberg, Willy Kirkland and Gunnar Ekelof. An excerpt from Ferdousi's Shahnama has also been rendered into Swedish prose by Namdar Nasser and Anja Malmberg. [1]

Italian literature

During the last century, numerous works of classical Persian literature have been translated into Italian by Alessandro Bausani (Nizami, Rumi, Iqbal Khayyam), Carlo Saccone ('Attar, Sana'I, Hafiz, Nasir-I Khusraw, Nizami, Ahmad Ghazali, an sari of Heart), Angelo Piemontese (Amir Khusraw Dihlavi, Pio

1. Badawi M. M. : A critical introduction of modern Arbic Poetry, page 25 – 40.

Filippani-Ronconi (Nasir-I Khusraw, Sa'di), Riccardo Zipoli (Kay Ka'us, Bidil), Maurizio Pistoso (Nizam al-Mulk), Giorgio Vercellin (Nizami 'Aruzi), Giovanni Maria D'Erme ('Ubayd Zakani, Hafiz), Sergio Foti (Suhrawardi, Rumi, Jami), Rita Bargigli (Sa'di, Farrukhi, Manuchehri, 'Unsuri). A complete translation of Firdawsi's *Shah-nama* was made by Italo Pizzi in 19th century.

Contemporary Persian literature

History

In the 19th century, Persian literature experienced dramatic change and entered a new era. The beginning of this change was exemplified by an incident in the mid-19th century at the court of Nasereddin Shah, when the reform-minded Prime Minister, Amir Kabir, chastised the poet Habibollah Qa'ani for "lying" in a panegyric qasida written in Kabir's honor. Kabir saw poetry in general and the type of poetry that had developed during the Qajar period as detrimental to "progress" and "modernization" in Iranian society, which he believed was in dire need of change. Such concerns were also expressed by others such as Fath-'Ali Akhundzadeh, Mirza Aqa Khan Kermani, and Mirza Malkom Khan. Khan also addressed a need for a change in Persian poetry in literary terms as well, always linking it to social concerns. [1]

"In life there are certain sores which slowly erode the mind in solitude like a kind of canker." *The Blind Owl*

1. Ismail Az Uddin (D) : At Shir at Arabi at Mtsair, Qadayahu wa jawahirahu at Fanniah wa at Ma'noyiah, third publication, cairo, Dar at Fikr at Arabi, 1978 page - 963

The new Persian literary movement cannot be understood without an understanding of the intellectual movements among Iranian philosophical circles. Given the social and political climate of Persia (Iran) in the late 19th and early 20th centuries, which led to the Persian Constitutional Revolution of, 1906-1911, the ideas that change in poetry was necessary became widespread. Many argued that Persian poetry should reflect the realities of a country in transition. This idea was propagated by notable literary figures such as Ali Akbar Dehkhoda and Abolqasem Aref, who challenged the traditional system of Persian poetry in terms of introducing new content and experimentation with rhetoric, lexico-semantics, and structure. Dehkhoda, for instance, used a lesser-known traditional form, the mosammat, to elegize the execution of a revolutionary journalist. 'Aref employed the ghazal, "the most central genre within the lyrical tradition" (p.88), to write his "Payam-e-Azadi" (Message to Freedom).

Some researchers argue that the notion of "sociopolitical ramifications of esthetic changes" led to the idea of poets "as social leaders trying the limits and possibilities of social change." [1]

An important movement in modern Persian literature centered on the question of modernization and Westernization and whether these terms are synonymous when describing the evolution of Iranian society. It can be argued that almost all advocates of modernism in Persian literature, from Akhundzadeh, Kermani, and Malkom Khan to Dehkhoda, Aref Bahar, and Taqi Rafat, were inspired by developments and changes that had occurred in Western models but, rather, adapting aspects of Western literature and changing them to fit the needs of Iranian culture.

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1. Ismail Az Uddin (D) : At Shir at Arabi at Mtsair, Qadayahu wa jawahirahu at Fanniah wa at Ma'noyiah, third publication, cairo, Dar at Fikr at Arabi, 1978 page - 963

Abdolhossein Zarrinkoub, prominent scholar of Persian literature and literary criticism. Following the pioneering works of Ahmad Kasravi, U and many others, the Iranian wave of comparative literature and literary criticism reached a symbolic crest with the emergence of Abdolhossein Zrrinkoub, Shahrokh Meskoob, Houshang golshiri and Ibrahim Golestan.

Persian literature in Afghanistan

Persian literature in Afghanistan has also experienced a dramatic change last century. At the beginning of the 20th century, Afghanistan was confronted with economic and social change, which sparked a new approach to literature. In 1911, Mahmud Tarzi, who came back to Afghanistan after years of exile in Turkey and was influential in government circles, started a fortnightly publication named *Saraj'ul Akhbar. Saraj* was not the first such publication in the country, but in the field of journalism and literature it launched a new period of change and modernization. *Saraj* not only played an important role in journalism, it also gave new life to literature as a whole and opened the way for poetry to explore new avenues of expression through which personal thoughts took on a more social colour. [1]

In 1930 (1309 AH), after months of cultural stagnation, a group of writers founded the Heart Literary Circle. A year later, another group calling itself the Kabul Literary Circle was founded in the capital. Both groups published regular magazines dedicated to culture and Persian literature. Both, especially the Kabul

1. Internet sources : by Abdul Moneim, June 27, 2007, issue no. 851, Al-Ahram

publication, had little success in becoming venues for modern Persian poetry and writing. In time, the Kabul publication turned into a stronghold for traditional writers and poets, and modernism in Dari literature was pushed to the fringes of social and cultural life.

Three of the most prominent classical poets in Afghanistan at the time were Qari Abdullah, Abdul Haq Betab and Khalil Ullah Khalili. The first two received the honorary title Malek ul Shoara (King of Poets). Khalili, the third and youngest, was drawn towards the *Khorasan style* of poetry instead of the usual *Hendi style*. He was also interested in modern poetry and wrote a few poems in a more modern style with new aspects of thought and meaning. In 1318 (AH), after two poems by Nima Youshij titled "Gharab" and "Ghaghnus" were published, Khalili wrote a poem under the name "Sorude Kuhestan" or The Song of the Mountain" in the same rhyming pattern as Nima and sent it to the Kabul Literary Circle. The traditionalists in Kabul refused to publish it because it was not written in the traditional rhyme. They criticized Khalili for modernizing his style. [1]

Very gradually new styles found there was into literature and literary circles despite the efforts of traditionalists. The first book of new poems was published in the year 1957 (1336 AG), and in 1962 (1341 AH), a collection of modern Persian poetry was published in Kabul. The first group to write poems in the new style consisted of Mahmud Farani, Baregh Shafi'i, So layman Layer, So hail, Ayeneh and a few others. Later, Vasef Bakhtari, Asadullah Habib and Latif Nazemi, and others joined the group. Each had his own share in modernizing Persian poetry in Afghanisatan. Other notable figures include Leila Sarahat Roshani, Sayed Elan Bahar and Parwin Pazwak. Poets like Mayakovsky, Yase Nien and Lahouti (an

1. Amin Qasim : Al – Marah al Zadidah, Mubiat at Marif , Egypt, 1900
Page – 235-200

Iranian poet living in exile in Russia) exerted a special infulance on the Persian poets in Afghanistan. The influence of Iranians (e.g. Farrokhi Yazdi and Ahmad Shamlou) on modern Afghan prose and poetry, especially in the second half of the 20th century, must also be taken into consideration.

Prominent writers from Afghanistan like Asef Soltanzadeh, Reza Ibrahim, Ameneh Mohammadi and Abbas Jafari grew up in Iran and were influenced by Iranian writers and teachers.

Persian literature in Tajikistan

The new poetry in Tajikistan is mostly concerned with way of life of people and is revolutionary. From the 1950s until the advent of new poetry in France, Asia and Latin America, the impact of the modernization drive was strong. In the 1960s, modern Iranian poetry and of Mohammad Iqbal Lahouri made a profound impression in Tajik poetry. This period is probably the richest and most prolific period for the development of themes and forms in Persian poetry in Tajikistan. Some Tajik poets were mere imitators, and one can easily see the traits of foreign poets in their work. Only two or three poets were able to digest the foreign poetry and compose original poetry. In Tajikistan, the format and pictorial aspects of short stories and novels were taken from Russian and other European literature. Some of Tajikistan's prominent names in Persian literature are Golrokhsar Safi Eva, Mo'men Ghena'at, Farzaneh Khojandi and Layeq Shir-Ali. [1]

1. Farhana siddiqi : Nazik al –Malaika, Page no. 243-247.

Novels

Well-known novelists include:

- Mohammad-Ali Jamalzadeh
- Sadeq Hedayat
- Sadeq Chubak
- Gholam-Hossein Sa'edi
- Ahmed Mahmoud
- Jalal Al-e-Ahmad
- Simin Daneshvar
- Bozorg Alavi
- Ibrahim Golestan[1]

1. Amin Qasim : Al – Marah al Zadidah, Mubiat at Marif , Egypt, 1900
   Page – 235-200