HILMI YAVUZ:
Seasons of the Word: Selected Poems.
(Middle East Literature in Translation.) xiv, 118 pp. New York: Syracuse University Press, 2007. £11.50. ISBN 0 8156 0879 9.

The publication of *Seasons of the Word*, a selection of Hilmi Yavuz's poems translated by Walter G. Andrews, is an important addition to both Turkish literature in translation and academic literature on modern Turkish poetry. This book is an appropriate introduction to Hilmi Yavuz's erudite yet intensely emotional poetry, admirably translated with a touch of poetic licence which allows the translator, in his own terms, to "strike out in search of a mood, an idiom, a pun that matches the original" (p. xiv). Walter G. Andrews' opening remarks and Barry Tharaud's analytical afterword are essential reading on Yavuz's poetry and help to foster the academic interests of readers.

Andrews's insightful introduction discusses Yavuz's works in the general context of the history of twentieth-century Turkish culture. When he refers to the poet Behçet Necatigil's view that "the excision of historical Ottoman culture was artificial and ultimately dangerous" (p. xii), Andrews points not only to a central theme in Hilmi Yavuz's writings but also to a still open debate on the place of the Ottoman–Islamic heritage in secular Turkey. Hilmi Yavuz, a poet who is as much at home in Shiraz as he is in Paris, appropriates the Ottoman literary tradition and fuses it with a modern understanding of poetry. Hence Yavuz's verses evoke the divans of classical Ottoman poets such as Naili and Shaykh Galip as well as the modern divans of Federico García Lorca and Louis Aragon. Blurring temporal, cultural and geographic frontiers, Yavuz perpetuates a poetry where the East becomes the West and the West the East, an approach which challenges Rudyard Kipling's infamous verses and was also advocated by other twentieth-century poets such as Ahmet Haşim, Yahya Kemal, Asaf Halet Çelebi, Behçet Necatigil and, to a certain extent, Nâzım Hikmet.

Laurent Mignon

THE UNIVERSITY OF TEXAS AT AUSTIN
DEPARTMENT OF ORIENTAL AND AFRICAN LANGUAGES AND LITERATURES
AUSTIN, TEXAS 78712

2601 University Avenue
Area Code 512/471-1365

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Dear Walter,

Several weeks ago, Professor Donald Quataert (University of Houston) asked me to review your recent book for a Turkish studies journal, International Journal of Turkish Studies I think (frankly I haven't had a chance to look at it). Enclosed is a copy of the review I've submitted. I told Professor Quataert I always send a copy of any review I do to the author in question long before the deadline (in this case, November 15) so that the latter can respond if he or she chooses to. In this case, you'll see that I have taken in 500 words (the limit, 5,000 would have been better) the position earlier taken vis-à-vis publications by Messrs. Hindoglu, Bashiri, and Clinton. I'd like some day to see an in-depth exchange on the subject. In any case, I hope you do not find the review "severe": it represents what I think.

Regards to Bharat.

Sincerely,

Mike Hillmann

Poetry's Voice, Society's Song: Ottoman Lyric Poetry. By Walter G. Andrews. Seattle, Washington: University of Washington Press, 1985. X, 219 p. University of Washington Publications on the Near East, Number 1.

As an argument for the appreciation of the Ottoman gazel tradition as a multifaceted and artful reflection of Ottoman society, Poetry's Voice, Society's Song, an attractively printed sequel of sorts to Walter Andrews' earlier An Introduction to Ottoman Poetry (1976), is an interesting challenge to orientalist and Turkish modernist assumptions. An example of the latter, which Andrews himself quotes, is M.F. Köprülü's emphatic indictment of Ottoman writing as "a sham literature having no relation to life" (p. 15). As for the conventional orientalist view, Andrews cites E.J.W. Gibb's assertion that Ottoman poetry constituted a "narrow school" that was part of "the stagnant swamp of a dead culture" (p. 14).

However, Poetry's Voice, Society's Song ultimately and unwittingly corroborates the positions it sets out to challenge, insofar as in the six gazels by Ahmed Paşa (d. 1497), Figanî (d. 1532), Nabî (d. 1712), Necatî (d. 1509), Nedim (d. 1730) and Yahya (d. 1582) presented in transliterated texts and very readable English paraphrases, as well as numerous couplets from gazels by these and nine other prominent Ottoman court poets, hardly a single feature seems culture-specific, and very little seems at all poetic. All of the quoted verse strikes the reader as pale echoes of technical

Persian ghazals of the classical period devoid of Turkish images, settings or perspectives. Indeed, the cited texts affirm Talat Said Halman's view in Contemporary Turkish Literature (1982) that Ottoman poetry "remained under the pervasive influence of Persian and Arabic verse: it imitated and tried to emulate the same verse forms, rhyme and rhythm patterns, mythology, and even the same Weltanschauung" (p. 30).

In other words, if Ottoman gazels are Society's Song in any sense, even as a reflection of that presumably miniscule elite which composed and enjoyed them, Andrews offers no compelling evidence, even in "The Voice of Power and Authority" (chapter 5) and "Ecology of the Song" (chapter 7), where he speculates on possible connections between gazels and their Ottoman political and social contexts. And if these gazels in any way constitute Turkish Poetry's Voice, the author fails to argue the case by considering them qua poetry, but rather limits discussion to "The Manner of Speaking: Poetic Syntax" (chapter 2), "The Choice of Words: Poetic Vocabulary" (chapter 3), and "The Mystical-Religious Voice" (chapter 4), all extrinsic, extraliterary dimensions. Nothing in the study suggests what might make any individual Ottoman gazel a poem. Consequently, the study raises in the reader's mind the same questions posed in "Manuchehri: Poet or Versifier?" Edebiyat 1, no. 1 (1976): 93-110, about distinctions between "poetry" and "verse" and about the lack of rigorous

critical assessment of verse compositions as poetic statement in most writing on traditional Middle Eastern literatures. It is interesting that Andrews ignores even aural features of the gazels, terming them in his closing remarks "an aspect of the gazel given too short shrift" in his study (p. 176). He likewise ignores rhetorical devices and figures of speech, except for repeated citations of instances of "ambiguity" in many gazels, an apparent confusion of that concept with "ambivalence," a core characteristic of technical Persian ghazals.

Still, as implied by the volume's bibliography in which the most pertinent and insightful items deal specifically with traditional Persian verse, because very little significant literary critical work on the Ottoman gazel has yet appeared, Poetry's Voice, Society's Song is a useful start. One next step is for critics to inform readers of the bases for appreciating Ottoman gazels as poetry.

October 1985

Michael Craig Hillmann is editor of Literature East and West.

The Age of Beloveds: Love and the Beloved in Early-Modern Ottoman and European Culture and Society. Walter G. Andrews and Mehmet Kalpakli. Durham: Duke University Press, 2005. 425 pp. $89.95. ISBN 0-8223-3450-X.

Reviewed by: Abdulla Al-Dabbagh, United Arab Emirates University

This is a scholarly and erudite work which will prove to be an important resource in its field. I will, in this review, try to outline some of its key contributions and important areas of emphasis.

Early in its opening pages, the work rightly points to the rich legacy of Islamic writing on the topic of love, ranging from philosophic treatises, to spiritual Sufi discourse, to high literary embodiment, and down to practical manuals. The book also rightly recognizes that in spite of the variety of meaning accorded to the word Islam, on the topic of love (and sexuality), Islam in all its varieties regards it as a natural, God-given drive whose repression is harmful. Moreover, the work underlines the "long tradition of the spiritualization of love" among the Muslims, and here specifically among the Ottomans, who are the subject of its study, which it broadly defines as a line of thought "that concludes that sexual desires or attractions are the physical manifestation of the soul's yearning for return to a divine unity from which it was separated by birth into this material world" (17).

Exploring the different manifestations of its subject, *Love and the Beloved in Early Modern Ottoman and European Culture and Society* in the early modern period, for which it coins the rather cumbersome title of *The Age of Beloveds*, the book inevitably (and quite correctly, in my opinion) moves on to the intimate connection (ultimate unity, one might dare say) of the Ottoman and the European (and by implication, of the Muslim and the Christian, the Eastern and the Western) sides of the equation, raising in its very opening pages these pertinent questions: "How often do we scholars (Ottomanists included) think of Europe or the West as partially and integrally Muslim and Arabic-speaking (as it was in its own west—Muslim Spain—until early modern times), or as Muslim and Turkish speaking (as it has been in its own east from the fourteenth century), or as partially Muslim and Arabic and Turkish and Persian and Kurdish and Urdu speaking (as it is in most of Europe today)?" (23).

The geographic, as well as the historical, contexts the book proposes as its academic parameters seem to make sense, going explicitly and courageously beyond conventional approaches: "Our geographic scope will extend from the Ottoman Empire to Europe, focusing on Italy as representative of a broader, Mediterranean culture, and on England, as representative of cultural developments beyond the Mediterranean....We have chosen to get around the terminology problem by inventing our own period, the Age of Beloveds (approximately the middle of the fifteenth century through the first two decades or so of the seventeenth), thereby capturing certain social, cultural, political, and economic phenomena that occurred during that time in a geographic area that covers a greater Europe including England on one end and the Ottoman Empire on the other" (23–24).

Whether one accepts or rejects the author's "invention" of a new period and coinage of a new term, "the age of beloveds," to describe a whole epoch, is not the central issue. Although one may not think this new term will "stick" and be a fully acceptable label replacing other terms, the thrust of the work in describing new, geographic, and historical parameters that imply the essential unity of East and West, of Ottoman and European, is commendable.

Indeed, in addition to the fact that it charts new territory in its subject matter, this book is most pioneering in its recognition of the interconnectedness of the East and the

West, of the European Renaissance and the Ottoman, Islamic Renaissance.

Furthermore, the authors are fully aware that what they are doing goes consciously beyond the Eurocentrism which has plagued so much of Western, particularly American, Renaissance scholarship. They ascribe the strength of the hold of such one-sided perspectives essentially to self-flattery and self-centeredness, which are notoriously difficult to combat: "Historical notions that both explain everything and flatter their primary audience have tremendous momentum, and so it is with the history of Ottoman culture. Arguing for a revision of this history often inspires the feeling that one is lying down in the path of the juggernaut" (330). Nevertheless, the authors are encouraged that despite the difficulty of the task, recent scholarship has advanced beyond the rigidities of the Eurocentric frame. From this new perspective, they go on to explain, "The notion renaissance as manifested in *the* Renaissance has been losing much of its specificity, coming now to reference, not a particular European cultural movement, but a period in which a number of similar events, movements, and trends are visible on a global scale. It seems to us that an approach that to some extent globalizes the Renaissance also divests it of European particularism and allows the notion to open out productively into broader questions, including those surrounding issues of political economy and social change" (330).

Finally, the book rightly ends with a note on the importance of Islamic Sufism as one of the main bridges which established the East/West unity and connected the Ottoman renaissance with the European renaissance: "Mysticism became a spiritual springboard; from it the Turkic peoples of Central Asia entered the mainstream of Islam; and from it that mainstream began to seep into Byzantium and Europe.... By mid-fifteenth century, it seems that almost everyone in Ottoman lands was a mystic of one sort or another ... by the end of the fifteenth century, the mystical orders had become a central and powerful social and political as well as religious force.... Sufism, as it existed in the Ottoman Empire from the sixteenth century on, did not represent a reformation, but it did do for Islam some of the same things that the Reformation did for Christianity" (334–35).

Trading Roles: Gender, Ethnicity, and the Urban Economy in Colonial Potosí. Jane E. Mangan. Durham: Duke University Press, 2005. 277 pp. $79.95. ISBN 0-8223-3458-5.

REVIEWED BY: Caroline Dodds, Sidney Sussex College, University of Cambridge

The great silver mountain of Cerro Rico has towered over the history of Potosí. The suffering of the indigenous Andeans who toiled in the mines, and the river of silver which their labors poured into Europe, have proved enduring images in the history of colonial Peru. As a spectacle of Spanish exploitation, Potosí has proved a dramatic and durable symbol. In *Trading Roles*, Jane Mangan "shifts our view of Potosí from the mines to the market" (9), offering a flexible and varied interpretation of the distinctive community which was created by the city's colonial, economic, and industrial climate.

This book speaks to recent developments in colonial history which have pointed to the considerable variety of indigenous experience in the early modern period, highlighting Indian adaptability and resistance to colonial pressures alongside their considerable hardships. For Mangan, Potosí exemplified this diverse range of indigenous experiences and offers a model to understand how men and women of different ethnic backgrounds contributed to

selection of verse, Davidson confirms that past literary and historical accounts of the seventeenth century have ignored many so-called "minor" and "marginal" characters in the attempt to safeguard the established patterns and "route-map" of the period. Pursuing a cleanly evolved poetic genealogy, looking to pull from the incoherence of this time a "single . . . thread of English poetic style", the agents of historical fiction have, Davidson argues, sacrificed the diversity of the period "to the demands of a narEmbracing, then, the chaos of the period, this anthology draws on texts from all traditions and all corners of "The British Islands". Familiar pieces of the old canonical elite (Andrew Marvell, Richard Crashaw, Thomas Carew, Richard Lovelace) sit beside lesser-known works of Gaelic verse, radical urban writing, a wide selection of women's poetry and, in some cases, material that is published here for the first time. The method of juxtaposition is highly successful. Propagandist street ballads answer circumstances that drive so many poets back into mythical reworkings of national and regional histories.

The reader is also directed to the strong classical and Continental influences deeply embedded in the Celtic literature of the time. Indeed, Davidson reminds us that despite the efforts of the universities to exclude them and, in the case of the Irish, the colonial endeavours to flatten them, the Celtic peoples and languages had, "at the Lothian" complains), are seemingly confounded in the early days of this period by a literary world already "over fraught" with "such a weight" of words and "Bookes". Others, distanced by censorship or war from the mechanisms of literary production and distribution, have likewise been hampered by circumstances beyond their control. But at least now their scattered and discordant songs can be given a hearing.

Not drunk enough in the garden

HUGH MACPHERSON

Walter G. Andrews, Najaat Black and Mehmet Kalpakli, editors and translators

OTTOMAN LYRIC POETRY
An anthology
312pp. Austin: Texas University Press. $40 (paperback, $14.95).
0 292 70471 2

Studies of Ottoman poetry in the West have been transfixed by the figure of Elias John Wilkinson Gibb, whose six-volume *History of Ottoman Poetry* has overhung subsequent work. Gibb was born in Glasgow in 1857, like Ruskin the son of a wine merchant, and used his wealth to work on studies of Turkish literature. There are studio photographs of him wearing a fez, and in a Turkish uniform, but – like Arthur Waley – Gibb never actually visited the country whose earlier literature he admired. Most of his work was done in London, though his "tall slim figure with erect carriage" was often to be seen in Glasgow's Great Western Road "striding along with lengthy steps, conning to himself the verses he was in the midst of translating from the Ottoman poets". He died in 1901, having caught scarlet fever at the Glasgow International Exhibition, with only *Ottoman Poems* and the first volume of the *History of Ottoman Poetry* published in his lifetime.

Gibb, however, did not do for Ottoman poetry what Waley did for Chinese. Undoubtedly a great scholar, he unfortunately subscribed to thoroughly Victorian views of how poems should be rendered in English – the verb is sadly appropriate – and his book did not achieve the same influence as Waley's *170 Chinese Poems*. *Ottoman Lyric Poetry: An anthology* refers to translations into "Gibb-erish" – a term I had not seen before, but one knows what is meant. Walter G. Andrews quotes the extract "Before thy form, the box-tree's lissom figure dwarfed would show / those locks of thine the pride of ambergris would overthrow".

The only other attempt to get Ottoman poetry across to a wider audience was *The Penguin Book of Turkish Verse* where the Ottoman translations were provided by John Walsh. He knew this poetry thoroughly, but again the attempt to communicate the potential excitement of court poetry or of Mevlevi poets like Seyh Galib did not come off. "Must it still concealed remain, where on earth is it, pray tell?" Where indeed. Coming out in 1978, the Penguin book was also too early to take advantage of the interest in Turkey that has come from its popularity as a holiday destination.

Professor Andrews is well aware of this problem, and this is his third attempt to do something about it. *An Introduction to Ottoman Poetry* came out in 1976. *Poetry's Voice, Society's Song* (1985) moved on to explanations of social and religious context, and the tradition of the *gazel*. Some of this was excellent stuff, pointing out that the context of Ottoman poetry was often highly drunken (but interestingly erudite) garden parties. But there was also a certain amount of party-pooping with long-winded explanations that left one without much incentive but to go home early from that particular poem. One often felt like Byron faced with Coleridge – "I wish he would explain his Explanation" – when confronted with "the cosmic extensions and essential interpretation of the garden can be systematized, for purposes of discussion, by a simple theory of interior and exterior space". One got the drift, but one was no longer puzzled why Ottoman poetry had still to catch on.

Andrews is, however, a formidable scholar and a genuine enthusiast, and he has returned to the charge aided by a poet and a Turkish colleague. He starts from the same point: "I know of no one who argues seriously that Ottoman Turkish poetry is not a neglected literary phenomenon." Various explanations are given for this, with Gibb a prime suspect. The suggestion that the trend of history has made us prefer to see the Ottomans as implacable enemies rather than sensitive poets is, I think, special pleading. The argument that the Ottoman Empire broke up in such a way that no one wanted to take on its cultural baggage, including a complicated court poetry, is more cogent.

This book is a useful and interesting account of Ottoman poetry for those who are already converted (and it gives the transliterated Ottoman texts). But despite the importation of a poet, the translations still do not get across the densely charged atmosphere of the original work, and the problem of conveying a complex cultural context is not solved.

What Ottoman poetry needs is an equivalent of A. C. Graham's classic *Poems of the Late T'ang* or, slightly less accessibly, David Hawkes's excellent *A Little Primer of Tu Fu*. That demands someone who not only knows their stuff in a sophisticated tradition but, equally importantly, knows how to communicate it. That in turn requires not only an ability for good verse, but also the courage to convey only the real essentials of painfully won learning. All that is a rare combination, and Ottoman scholarship in the West has not yet been sufficiently common for the laws of statistics to come up with the winning score.

No: 5001

Jerome W. Clinton, The Divan of Manūchihrī Dāmghānī: A Critical Study, Bibliotheca Islamica. 1972. 162 pp.

Jerome Clinton's study of the divan of Minūchihrī has been reviewed several times since its publication in 1972 and will, by reason of its innovative nature, be reviewed and commented upon many more times. In this light it seems permissable to pass over the details of the Clinton study and dwell somewhat on the reasons why, in spite of a few very negative reactions, it is truly a book which any orientalist with an interest in literary study should take the time to read carefully.

In all significant ways Clinton's study is a first major stride toward the examination of Near Eastern Literature as literature and as such it raises a host of problems--problems of approach and methodology--which will surely be the subjects of scholarly argument for many years. The risk in breaking new ground, in providing a ready subject for debate lies in the fact that one's work will stand totally exposed, unsupported by a tradition of like works and subject to adverse criticism by colleagues unaware of the problems attendant on its production. This is undoubtedly irksome to an author, and more seriously, may serve to inhibit those contemplating similar studies.

The major pitfall in assessing a pioneering work involved with the task of producing a literary analysis of Near Eastern Literature is a result of the fact that few, if any, models exist for such studies and to use as models those studies which exist in relative abundance is most apt to result in misleading and unfair comparisons. On one hand the modern tradition of scholarly work on Near Eastern Literature has been almost exclusively biographical and historical. It is also true that

any reasonably broad literary analysis will have a biographical and historical aspect--a setting of context for the analysis--just as the biographical/historical study will make mention of literary objects. To assume, however, that the two types of study share the same methodologies, goals and problems is to deal most unfairly with one or the other. A biographical/historical study utilizes materials at a minimum of one remove from the objects of study and as such is exhaustable with certain limits. That is, it is possible to produce a compendium of all available information on a given subject, information which can only be questioned where the reports of various sources conflict or when new sources are discovered. In a literary study, however, the original objects of study still exist in all their infinite variety and are virtually inexhaustable even when the tradition of study has been both long and broad. Thus if we are to approach a relatively new tradition of intrinsic literary study, as exemplified by Clinton's work, expecting the kind of satisfaction or completeness which we expect of historical/biographical studies we are doomed to ride our misapprehension into serious disappointment.

On the other hand, those who are familiar with traditions of literary analysis in which there exists a large number of studies, large and small, on individual works, groups of works, genres, etc. are, likewise, subject to the same sort of misapprehension. What can be done, what should in fact be done in the area of Near Eastern Literature is perforce far different from what can and should be done, for example, in the areas of European or American literature. In our eagerness to confront the large and exciting problems faced by our colleagues in other fields we are all too apt to forget that a groundwork must be carefully prepared for such work, that in the absence of a body of study even the problem of where to begin is sufficiently formidable.

Clinton's study is a good beginning, a well considered and highly useful first step in the building of a body of literary analysis. He begins with two chapters outlining the historical/biographical context in which Minūchihrī's poetry was produced, beginning his study at the point at which the received scholarly tradition is strongest. He does not, however, content himself with presenting a mere summary of historical information but is careful to maintain a focus on the poetry, pointing out areas in which the received information may be questioned, rejected or expanded on literary grounds. These early chapters serve quite well as a transition from the familiar historical/biographical mode to a discussion of the problems of literature qua literature.

It is in the last four chapters that one encounters the meat of the study--the discussion and analysis of Minūchihrī's poetry. In four somewhat brief sketches Clinton outlines the intrinsically observable features of Minūchihrī's divan dealing, in turn, with the shorter poems (ghāzal, qit^{c}ā and rubā^{c}ī), the qaṣīdah as a whole and the parts of the qaṣīdah, the nasīb, madḥ and du^{c}ā. The emphasis on the qaṣīdah is justified by the fact that the shorter forms are, at this earlier period, relatively undeveloped and of lesser importance. Throughout his discussion of the various forms Clinton keeps his eye ever on the poetry questioning our preconceptions wherever they appear to conflict with the observable nature of the poems. His analyses direct themselves to specific major problems and do not stray beyond an illustration of the methodology which which led to the question or conclusion in point. It is, perhaps, easy to become displeased with such restraint--afterall there is so very much to be done and even a taste of analysis gives rise to an appetite for more. However, it is manifestly impossible to completely analyse the rhythm, sound, rhetoric, syntax and structure of even one long poem, much less

several, in a book of less than 200 pages--it is doubtful that a book of five times 200 pages would be adequate. Moreover, in the absence of a tradition of analysing a large body of other Persian poems it would be highly improper to make general assumptions about the poetic principles, the poetic value system and the significant features of poetry which might have resulted in a particular poem at a particular time. The above reasons at least would seem to preclude exactly the type of study which Clinton has done. However, given the careful approach adopted by Clinton just the reverse is true--such studies are fundamental to the development of a tradition of literary study in the field of Near Eastern Literature. It seems absolutely necessary that we summarize what is intrinsically observable at a general level with a view to defining problem areas and formulating the questions which will be the basis for future studies. This is exactly the area in which Clinton is at his most masterful. He shows laudable restraint and a delicate touch in skating over the thin ice of a myriad of uresolvable problems. The temptation to rush off on one of many tangents must certainly have been great, although to have yielded to the temptation would have been a far greater error. In every case those questions and problems which are rightfully the subjects of other studies or other books are outlined and illuminated in a useful context but are left as questions rather that dealt with in a less than adequate manner.

Clinton does not claim to have given the last word on Minūchihrī's poetry, this was obviously not the purpose of the book. What he has done is to make Minūchihrī far more open to the type of literary analysis which must come in the future. The state of the art is such that no single study is going to answer all of our questions.

We see traditional Persian poetry only through a mist of much time and cultural change--a mist through which no single person can clearly discern all important aspects of a poetry produced by skilled and erudite practitioners of the art. Thus scholars must be prepared to present their visions without fear and to correct and be corrected without derision or shame. It is hoped that Clinton's book will be widely read by literary scholars in the field and that it will serve as a guide to similar studies by those whom it captivates and as a challenge to better the work for those who find it lacking.

Walter G. Andrews
Assistant Professor

University of Washington
Seattle

George Fetherling,
#203—1819 Pendrell Street
Vancouver, B.C.
V6G 1T3
Canada

The translator of poetry and his mother-in-law

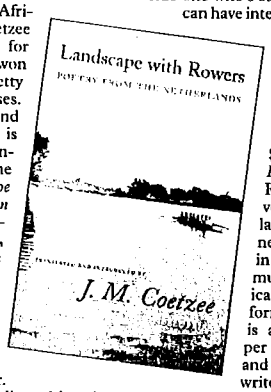
The Constant Reader

George Fetherling

J.P. Seaton touches on an especially important point in his preface to the new *Shambhala Anthology of Chinese Poetry* (Random House of Canada, $21 paper). It may seem, he writes, as though he's "suggesting that Chinese poetry can't really be translated at all, [but] you must remember that while poets (and translators) generally agree that 'the translator is a traitor,' as the Italians say, and 'poetry is what is lost in translation,' as Robert Frost said," one must keep trying nevertheless. The simple trust is that "without the treacheries of my fellow translators you couldn't read Chaucer, much less Homer, Sappho, or Catullus."

Canada's own poetry gets so little attention from book reviewers that it may seem odd to devote a column to new translations of poetry in other languages. But I like to keep a wide eye out for what foreign-language poetry has slipped its bonds and passed through various cultural barricades and made it into English through the filter of translation.

When the South African novelist J.M. Coetzee won the Nobel Prize for Literature in 2003, he won the right to publish pretty much anything he pleases. Verse from the homeland of his distant ancestors is obviously one of his interests, to judge from the appearance of *Landscape with Rowers: Poetry from the Netherlands* (Princeton University Press, US$14.95 paper). He translates one dead poet and four who are in their 70s. The only one familiar in Canada is Cees Nooteboom whom we know as a novelist and travel writer.



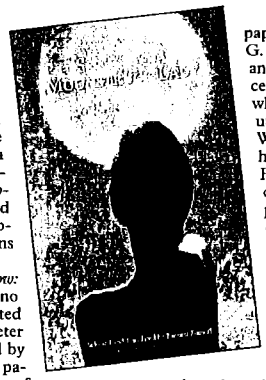
So there are only oblique hints here of the Netherlands' vibrant avant-garde, though another new book I've found does show how deeply that particular tradition runs in Dutch-language writing generally. Hugo Claus is a Belgian, born in Bruges but living in Antwerp, who writes in Dutch, and his selected poems *Greetings*, translated by John Irons (Raincoast, $30), shows how for decades he has used both traditional and newer forms to register the essential angst of contemporary experience. One of his sonnets begins: "You want freedom? Forget it, lady, / you've got no talent for it, no antenna..."

Moving round the map of Europe turns up *Dark Seasons: A Selection of Georg Trakl Poems* (Broken Jaw, $18 paper) translated by the late Robin Skelton and *Ashes for Breakfast: Selected Poems by Durs Grünbein* (Douglas & McIntyre, $21.50) translated by Michael Hoffman, a well known friend of German literature. Trakl was an Austrian who died in the Great War, as so many early modernist poets on both sides did. Grünbein, in her mid-40s, is the best-known poet to have emerged from the rubble of the former East Germany, an experience echoed in many of her poems. "As though brushed by the cart of a fleeing settler/ the dead blackbird lay on the Roman road, in tatters." To see her in the context of her peers, you might look at *After Every War: Twentieth-Century Women Poets* translated from the German by Eavan Boland (Princeton, $12.95 paper).

This bookend approach, reading a figure from a culture's literary history alongside one who's still pulsating on the page, can have interesting results. In French poetry, for example, I've been looking at a new selected poems of Yves Bonnefoy – *The Curved Planks*, translated by Hoyt Rogers (Douglas & McIntyre, $32.50) – and *Theory of Prepositions* by Claude Royet-Journoud (University Press of New England, US$12 paper). Bonnefoy is a significant elder in French writing, already much translated in America and Britain. He is a formalist. Royet-Journoud is a relative whippersnapper and an intense theorist and language-wrestler. He writes: "attention sagging/ words should be put at an angle/ a minor calligraphy/ is part of this penury." Quite.

Other new poetry from Europe that has found its way here includes:

Monologues of a Dog (Douglas & McIntyre, $29.95) by Wislawa Szymborska, who won the Nobel Prize in 1996. The translators (always name the translators, that's the rule) are Clare Cavanagh and Stanislaw Baranczak. The book's voice is a baritone. Once the Cold War ended, Polish poets in general began coming into their own in the West. Another is the late Zbigiew Herbert, a poet dear to anti-communists. His *Collected Poems 1956-1998*, translated by Alissa Valles, is published by HarperCollins Canada ($44.95).



The Greener Meadow: Selected Poems by Luciano Erba of Milan, translated by the British poet Peter Robinson and published by Princeton (US$17.95 paper), tries to show the arc of a long career while introducing a writer not well known on this continent.

The Book for My Brother by Tomaz Salamun (Raincoast, $20 paper) is, I'm embarrassed to say, the first book by a living Slovak I've ever read, possibly the first I've ever held in my hands. It is the work of various translators.

No surprise that even in the small world of poetry translation a great deal of attention is being paid to the Middle East these days. Until now most of it has derived from one side and not the other. Some highly worthwhile examples are *Let the Words: Selected Poems* by Yona Wallach (New England, US$17.95 paper), *Look There: New and Selected Poems* by Agi Mishol (HarperCollins, $19 paper) and *Open Closed Open* by Yehuda Amichai (Raincoast, $37.95). All of these are translated from Hebrew by Linda Stern Zisquit, Lisa Katz, and the team of Chana Bloch and Chana Kronfeld, respectively. A somewhat related Canadian initiative, a highly commendable and ambitious one, is the generous anthology *Songs to a Moonstruck Lady: Women in Yiddish Poetry*, translated by Barnett Zumoff (Tsar, $30.95).

Soon, though, I would expect to see a rush of interest in poetry from the Muslim world, as wars tend to provoke translations, some quite hasty and pointed, of work from the opposing culture. At present, none of us knows anything to speak of about Islamic poetry except for hoary old classics such as *The Rubaiyat of Omar Khayyam* (as the great translator Edward FitzGerald spelled it). In this light, *Ottoman Lyric Poetry: An Anthology* (University of Washington Press, US$20 paper), translated by Walter G. Andrews, Najaat Black and Mehmet Kalpakli, is certainly useful for showing what Turkish poets contributed to the Islamic mix. What other glances we have are similarly oblique. For example, the 13th-century Afghan-born poet Jalal al-Din Rumi is easy to find. Other Sufi writers are abundant in *Love's Alchemy: Poems from the Sufi Tradition* (Publishers Group Canada, $23.50), translated from the Persian by David Fideler and Sabrineth Fidele. Their long introduction is especially useful. One fact we learn from it concerns the verse form known as the ghazal, which John Thompson of UNB adapted into English in the 1970s, with extraordinary results. For even since then, ghazals have been popping up all over in Can lit. (A recent example is *Shall: Ghazals* by Catherine Owen of Vancouver (Wolsak & Wynn, $17 paper). As it happens, our Canadian ghazals bear little similarity to the form as practised in the Islamic world.

In this regard, I'm reminded of something I once heard Ursula Franklin say. Franklin, a German-born Jew who suffered during the 1940s, is the great-grandmother of the peace movement in Canada. *The Ursula Franklin Reader: Pacifism as a Map* is to be published next month by Between the Lines ($24.95 paper). I wonder whether it will show her wit as well as her wisdom. "Alexander the Great," I heard her say over breakfast one time, "lived his entire life in ignorance of the existence of coffee, yet he conquered the known world." She paused with perfect timing. "He must have done his fighting in the afternoon."

On another occasion we were discussing literary translation. "We all know that translators, however unwittingly, have political or cultural agendas," she said. "But we must remember that they also have personal lives.

"When we read the text, we must, as readers, listen to the translator's own voice saying to us 'You would have chosen this word as well if you had a mother-in-law like mine!'"

– George Fetherling (www.subwaybooks.com) writes about books for The Reader.

Ottoman Lyric Poetry
Review List
50 review copies

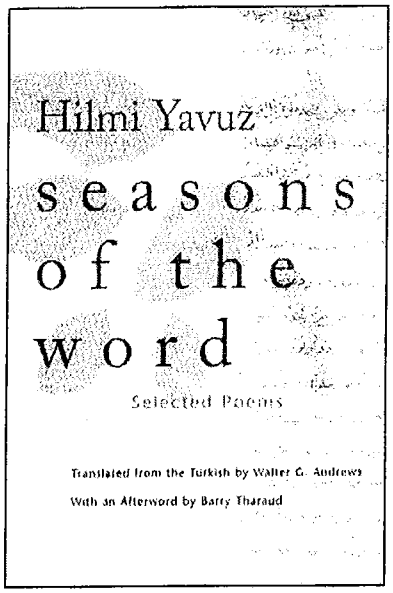
Print

Book News, Inc.
Booklist
Books and Culture: A Christian Review (req.)
British Journal of Middle Eastern Studies
Bulletin of Science, Technology & Society, Karimi (req.)
Choice
Chronicle of Higher Education
Comparative Literature
Comparative Literature Studies
Denver Quarterly (for), Ivry (req.)
Fetherling, George (req.)
Global Voices Radio / IPIPP, Nelson (req.)
Hudson Review, Bond (req.)
International Journal of Middle East Studies
International Journal of Turkish Studies
Journal of Medieval and Early Modern Studies, The (req.)
Journal of South Asian and Middle Eastern Studies
Journal of Turkish Literature
Kalliope: A Journal of Women's Literature and Art (req.)
Library Journal
Literature East and West
Middle East Journal
Middle East Quarterly
Middle East Studies Association Bulletin (MESA)
Middle Eastern Literatures
Middle Eastern Studies, U.K.
Neon "Soundings" (req.)
PMLA
Poetry Book Society (PBS) Bulletin
Poetry Magazine
Publishers Weekly
Renaissance Quarterly
Talking River (req.)
Tank Magazine Group, Wirick (req.)
Translation Review
Turkish Studies Association Journal
World Literature Today

Newspaper

Seattle Times, Upchurch (req.)

Online
H-Net Reviews
poetryfoundation.org



truth of Christianity—the sacrament of the Eucharist—into a verbal description of an animal need that, superficially, sounds morbid and inhuman. Paradoxically, though, this thirst is an honest yearning that may lead mankind to eternal peace. Here, Takis Varvitsiotis's lyricism offers his verse an aura of sanctity, and to us inner delight.

M. Byron Raizis
University of Athens

Hilmi Yavuz. **Seasons of the Word: Selected Poems**. Walter G. Andrews, tr. Syracuse, New York. Syracuse University Press. 2007. xiv + 119 pages. $16.95. ISBN 978-0-8156-0879-0

HILMI YAVUZ is a poet with a reputation for difficulty whose books nevertheless hit best-seller lists (and stay there); whose complex and richly expressive poetic landscape reinvents and remembers themes and forms of the early modern Ottoman Dîvan in a language unique to his own concerns, one that has pioneered developments in Turkish poetry over the past forty years. To a non-Turkish reader, these may seem very enigmatic achievements. It would be difficult to think of a poet writing in English today who could match Yavuz's powers of invention, let alone the sheer scope of his celebrity.

With translation from Turkish to English at an all-time high, we are now beginning to understand and discover more about Turkish poetry (in English) than ever before. We ought, therefore, to be more willing, and able, to engage with a poet like Yavuz on his own terms. Translator Walter G. Andrews gives us ample opportunity. *Seasons of the Word* selects judiciously from nine of the poet's collections, beginning with *Bakış Kuşu* (1969; Glance-bird) and ending with *Çöl Şiirleri* (1996; Desert poems). A scattering of uncollected work is given, though poems from later books, notably *Akşam Şiirleri* (1999; Evening poems) and *Yolculuk Şiirleri* (2001; Travel poems) have not been included.

Barry Tharaud's insightful afterword helps to situate Yavuz as part of a vital and expansive "Turkish literary Renaissance," while at the same time offering an overview of the translated selection itself for those less familiar with Turkish verse. More than that, Tharaud's is an impassioned apologia for poetry-in-translation, even one faced with "the impossible task of translating Turkish poetry into English poetry" and "the formidable linguistic boundaries" that exist between the languages. Walter G. Andrews's achievement is all the more impressive given the inherent complexity and sophistication of Yavuz's verse. Turkish is rhyme-rich, and the use of rhyme often seems effortless (given how naturally it occurs) and integral. Approaches in English (and the few attempts at Tanpinar, Yahya Kemal, and Haşim are good examples) have been woeful tone-voids. Andrews faces the music with his own odd but not unsuccessful drum kit of iambic-driven rhymes. His greatest successes come when the music is more subtly played, in a poem such as "Hilmi's Childhood," for example, from the beginning of the collection:

> Hilmi says, oaths
> Remind me of fountains
> A coffin is a thickly bound
> book;
> Was your childhood a walnut
> coffin too
> For the slowly, gently forsaken
> sea?

A lyric appetite for the sensual *and* cerebral, Hilmi Yavuz inhabits a tenuous hinterland where thought is as much about "sensing"—a form of poetic thinking—where cognition and the felt world unite to become the most powerful ignition of poetry. *Seasons of the Word* is an important book, long in the making, and required reading for anyone with a passionate concern for what poetry might still be.

George Messo
Al Khobar, Saudi Arabia

MISCELLANEOUS

Gwendolyn Díaz. **Women and Power in Argentine Literature: Stories, Interviews, and Critical Essays**. Austin. University of Texas Press. 2007. xiii + 376 pages, ill. $55 ($24.95 paper). ISBN 978-0-292-71648-3 (71649-0 paper)

THIS INSPIRING COLLECTION of the writing of fifteen women (some well-established and a few first-time

Pierre Cachia. An Overview of Modern Arabic Literature. Edinburgh. Edinburgh University Press. 1990. vii + 241 pages.

Pierre Cachia has a long and distinguished history of scholarship and teaching in the field of Modern Arabic literature--a history which begins more than a decade before this literature had attracted the attention of a substantial body of scholars. A major portion of the value of his An Overview of Modern Arabic Literature lies in its being an overview of the work and insights of a very fine scholar. Professor Cachia has taken a group of his own articles and essays, some published in various places over a period from 1967 to 1989 and others unpublished and undated. To these were added a brief introduction and two short chapters, one of fifteen pages entitled ``Narrative Genres'' and one of seven pages entitled ``Unwritten Arabic Fiction and Drama'' (which, it should be noted, refers to themes and genres the Arab writers have not attempted and not to oral traditions).

This compilation provides an excellent retrospective on Professor Cachia's work and does seem to hold together after a fashion. It could be a great help to persons looking for a broad vision of developments, movements, trends, and the location of a number of authors and poets within such categories.

Of course, this kind of book has its own problems. Chapters of the book written years ago are obviously not in touch with recent developments. Thus, there are discussions of the work of several authors that do not take into account important recent scholarship (Although it should be pointed out that the bibliography at the end is somewhat more current.) In addition, there is a bewildering variety of categorizations (eg. ``The Forerunners of the Novel, The Novel in its Infancy, The Novel Coming of Age, etc.) that shift from chapter to chapter and are, for the most part, metaphoric without connection to any particular theoretic formulation. '' Likewise, the chapters themselves are not really readable as chapters in a work that was conceived as a whole insofar as they do not really develop from one to the other but rather strike glancing blows at some similar topics. These observations are not intended to disparage the work, but to emphasize that the term ``overview'' in the title might be misleading and imply a historical-narrative continuity that will not be forthcoming. .

Overview is certainly a contribution to the study of Arabic literature. There are not enough surveys and, hence, not enough entry points through which interested persons can embark upon an exploration of the field. For those content with sensitive insights and readings founded in one man's extensive experience, this book should serve well. Those seeking the cutting edge of theoretical and critical rigor will need to look elsewhere--but they might be well advised to buy the book anyway just to have so much of Professor Cachia's work conveniently gathered in one volume.

Walter G. Andrews
University of Washington

Naguib Mahfouz, ***The Time and The Place and Other Stories.***

For those who know Naguib Mahfouz only through his realist novels, The Time and the Place, a collection of short stories put together by their translator, Denys Johnson-Davies, will be a bit of a shock. The selection juxtaposes twenty stories, written between 1962 and 1988, apparently chosen because they display a similar preoccupation with the bizarre, macabre, ironic, hopeless, and bewildering.

It seems possible to see the hand of Mr. Johnson-Davies in the thematic grouping of stories. One set including the title story ``The Time and the Place,'' as well as ``The Conjurer Made off with the Dish,'' and ``The Tavern of the Black Cat'' develops a rather strange situation and then, instead of suggesting an interpretation or resolution, careens off into a warped time and space where the reader is completely lost.

Another group of stories inhabits the borders of the occult, another engages a mystical sense of the insubstantiality of the physical and the futility of human efforts to control or understand it. And yet another group explores the ironies of missed opportunity, when disjunctions of time, or accident, or wrong choice allow an only chance at redemption, at love, at meaning to escape irretrievably.

These are troubling stories, there is no comfort to be found in them. But we live in troubled times, and none of us have been more troubled by the times than the inhabitants of the Middle East. If there is a theme that runs though the collection it is the failure of hope and the impotence of human beings before the cruelties of time and circumstance. This is a theme that will disquiet North Americans who are generally a hopeful people--but we might remember that if we want to live in a hopeful world we might do well to export more hope and less death.

As a postscript, it is exciting to note that Mahfouz is now not the only Arab author available in translation. Some local bookstores also carry Three Continents Press translations of works of Jabra Ibrahim Jabra, Tawfiq al-Hakim, Halim Barakat, Tayyib Salih, and others. This provides an unparalleled opportunity to sample Arab writers, several of whom are considered superior to Mahfouz in all but volume of production.

Walter G. Andrews

BHR 68:2 (2006) L.R.N. Ashley

Orientalism was given a huge boost by the late Edward Saïd and there have been a number of books about the raging Turk in The Renaissance in relation to literature as well as to Lepanto, Venetian trade, and, not as much as there ought to be, in terms of Knolles' *Generall Historie of the Turks* and other studies of a political historical sort. «London's theatre of the East» is excellently treated in Richmond Barbour's *Before Orientalism* (Cambridge University Press, 2005, £ 45.00). This study deals not only with Marlowe and Shakespeare but also with court theater and the Lord Mayor's Show and travel literature. The theme illuminates much commented upon matters such as as public show for political prestige, England's creation of identity and concern with nationalism elsewhere, an Elizabethan fascination with the exotic and the extravagant, and hyper-masculine heroes and colorful foreign adventurers.

*

The Age of Beloveds: Love and the Beloved in Early-Modern Ottoman and European Culture and Society (Duke University Press, 2005, US $ 24.95) covers the long sixteenth century's (often overly-mannerist) love poetry in the Ottoman Empire and in Italy, etc. It contributes significantly to the now growing recognition of the multiculturalism of the Mediterranean. An impressive selection of Ottoman lyrics is examined in terms of spirituality and sociology, intensity and international relations, in translation by Walter G. Andrews (Washington) & Mehmet Kalpakli (Bilkent, Ankara), authors of a previous anthology of Ottoman poetry. The connections between courting and courting favor, sex and careerism, young men on the make in society as well as on the make, or sought as lovers, are clearly drawn. The morality does not look a lot different than that exhibted on such TV shows as *Sex and the City* or *Friends* or even *Will and Grace* today. Once in a while here we run into a «promiscuous, passive prostitute of a catamite with the tattered anus who claimed to be a servant of the sultan» as well as many *huban* (beauties) and *dilberler* (heart thieves). For some sexual crimes, it is interesting to learn, you could pay a *kesim*, a fine collected in advance of the offense. The poetry sometimes has the effect of Turkish desserts: far too sweet, cloying, and troubling to the stomach. The analysis of the societies of East and West, however, has a refreshing tartness to it.

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The University of Toronto Press (2005) has published several good new books of feminist interest. Among these are Patricia Demers (Alberta)'s *Women's Writing in English: Early Modern England* (US $ 65.00 in hardcover, US $ 32.95 in paperback) covering six major authors, and *English Biography in the Sixteenth Century: A Critical Survey* by Allan Pritchard (Toronto, *emeritus*) which pays some little attention to women. Today women are presidents of some leading universities, such as Princeton, women are increasing in number and power on faculties, though not as fast as some might like, and the majority of undergraduate students are female, so for the future what is now Women's Studies may be the basic curriculum. What I may have been the first to suggest, Men's Studies, though at that time long ago I was making a joke, may become

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Andrews / Kalpak
The Age of Beloveds

Recent Studies in the English Renaissance

MARY ELLEN LAMB

In writing a review of some eighty books, the first task is to sort. Since it quickly became apparent to me that the naming of the basic categories of critical work is itself a judgment about where the discipline is going, I begin this review by considering the categories themselves and what they reveal about the field or at least about my own sorting practices. My primary criterion was to determine which books seemed to be in conversation, whether in agreement or in disagreement, collaborating in an often winding line of inquiry. I found, however—and no doubt you will too—that no categories completely cover the material, that the very act of packing up these individual ideas leaves bulges here and spaces there, with some items left partially hanging out of the metaphorical suitcases. In particular, it is not possible to do justice to the array of individual essays in collections, but I have attempted at least to mention the subject of most of them in the hopes of attracting interested readers. This inherent messiness of thought is itself heartening. While there are discernible trends and shared questions, I wish to celebrate the originality and even the occasional quirkiness of this year's work. To move my suitcase metaphor into a cliché, this year's group of scholars seems very willing to think outside the box.

Mary Ellen Lamb is a professor at Southern Illinois University in Carbondale. Her books include *Gender and Authorship in the Sidney Circle* (1990) and *Productions of Popular Culture in Shakespeare, Spenser, and Jonson*, forthcoming from Routledge. She has published widely in such journals as *Shakespeare Quarterly*, *Shakespeare Survey*, *English Literary Renaissance*, *Review of English Studies*, *Spenser Studies*, *Criticism*, and *Critical Survey*. For the academic year 2005–06, she is a fellow at the Renaissance Center of the University of Massachusetts in Amherst. She is currently editor of the *Sidney Circle Journal*.

Letters of Elizabeth Cary. In general, studies puzzled over social issues—exogamy, mystical marriage, the relationship of public and private, political and national affiliations. An elaborate and informed anthology *Reading Early Modern Women* responds to a felt need for further social context to support the teaching as well as scholarship on women writers. Running through many if not most of these works by and also about women is a shared concern with women's agency.

2) The History of the Book, together with Letterwriting and Dialogues. This year focuses attention on the ordinary (as opposed to the extraordinary) and the actual (as opposed to the implied) reader, as detected in marks, annotations, signatures, broken seals, and transcribed poems. The implications of this work for the field are substantial, potentially moving us, in terms used by Adam Smyth, to a sociocentric as opposed to an authorcentric approach toward early modern verse. Critics may immerse themselves in the beauty of material letters, made widely accessible in photographs included in two catalogs from Folger Shakespeare Library exhibitions.

3) Cultural Studies/Cultural Histories. Much of this year's work in cultural studies has usefully clustered around two topics—the passions (including shame, melancholy, grief, and love) and the geographical or racial other. For the most part, studies of both of these topics evince an intellectual maturity based on previous work. A collection *Reading the Early Modern Passions* launches a nuanced discussion of the role of Galenic humors on early modern subjectivity. *The Age of Beloveds* ventures compelling parallels between western Europe and the Ottoman Empire. In a third group, perhaps the most purely the product of cultural studies, individual works on plague, dance, drink, sport, dance, taste, and horses refuse to cluster at all. Providing significant insights into early modern modes of thought and social commerce, these studies in this third group raise important questions concerning the parameters of cultural studies. What are the criteria? Inherent interest? Richer readings of literature? The ability to lead to further work? The general excellence of the studies devoted to the passions and the Other eloquently demonstrates the necessity of continuing exploration of questions that initially may themselves have seemed, long ago, a quirky by-path rather than a major road.

an active *undistancing* in an encounter with these early modern writings not through "the panoply of our learning but with the courage of our Death" (p. 92).

It is striking that the very sober cast of this year's choice of passions—melancholy, shame, grief, responses to death—seems largely to exclude that previously prominent passion of erotic love. If we do not count the facsimilies of Donne's marriage letters, there are only two volumes dedicated to eros. Kenneth Borris's *Same-Sex Desire in the English Renaissance: A Sourcebook of Texts, 1470–1650* assembles texts from a range of discourses—not only law and medicine, but also astrology and physiology—to argue against a recently authoritative "acts paradigm" (p. 4) disconnecting sexual identities from engagement in specific homoerotic practices. Foregrounding a competing paradigm of masculine love, Borris asserts that, on the contrary, a premodern understanding of dispositions toward same-sex erotic affections was already in formation in, for example, the authorization of homoerotic bonds through the status of classical texts, such as Plato's *Symposium*, and the classical celebration of male friendships. Considering this year's emphasis on humoral theory, it is odd that Galenic medicine has so little to say about same-sex passions; the medical section has more information on gender difference demonstrated by the clitoris and on anxieties about syphilis. More informative is the encyclopedia, such as the *Lectionum antiquarum* compiled by Lodovico Ricchieri, that codifies the term "masculine love" as a distinct erotic desire. A chapter on "The Sapphic Renaissance" treats same-sex desires between women. Perhaps the most compelling evidence is visual, in same-sex erotica authorized, in many cases, by classical precedents. Borris's informed introductions, together with his learned assembly of texts, provide a survey of a field as well as areas for productive future study.

Homoerotic love also appears as a major subject in a fascinating and nuanced study, *The Age of Beloveds: Love and the Beloved in Early-Modern Ottoman and European Culture and Society* by Walter G. Andrews and Mehmet Kalpakli. In a bold assertion that "early-modern Ottomans and the early-modern Europeans were much more like one another than either group was like us today" (p. 114), this book describes an age of beloveds sweeping over Christian Europe and the Ottoman Empire alike from the late fifteenth through the first half of the sixteenth century. Rather than simple influence, this parallel resulted from a similarly eroticized treatment of power in an absolutist state structured on relationships of submission and dominance. There were, however, differences. An erotic impulse within male-male friendships was more commonly accepted within the Ottoman cultural script. Much as in classical Greco-Roman society, a valorization of same-sex love based on a shared experience of education and culture enabled a spiritual component not possible for the merely carnal desires that limited, or were seen to limit, relationships with women. Even this binary, however, breaks down. Because it was offensive within Muslim culture to express sexual desire for a woman not-one's-wife, and equally offensive to speak publicly of one's wife, the androgynous pronouns of love poetry may well cover the taboos of heterosexual as much as homosexual love. Moreover, as Borris and many others have well demonstrated, beautiful young male beloveds were not unknown in England. Discussions of the transvestite Shakespeare actor and the homoeroticism of Christopher Marlowe's *Hero and Leander* are hardly necessary to prove this point. More thought-provoking is the parallel between the cultured conversations of the "sohbet circles" surrounding powerful Ottoman rulers and the brilliant displays of wit depicted for the d'Este court in Castiglione's *Book of the Courtier*. A narrative by the writer Hayali describes the movement of a youth within such a circle to an intimate friendship with a sultan, which in turn led eventually to his own appointment as a governor. Beyond the more obvious parallels with the promotion of favorites by James I, a compelling similarity between a banqueting pavilion at Montacute House and an Ottoman kiosk encodes a similar cultural script elevating select gatherings of intimate friends who share a certain view of their society (p. 77). Official disapproval of homoerotic love was also not unknown in the Ottoman empire, especially near the end of the period. A delightful story about the love of the youths Tayyib and Tahir for noblemen Janno and Sir John (who finally converts to Islam) includes a punishment by a prudish police official here interpreted as alluding to puritanical anti-Sufi dervish groups criticized as "acting more like fanatical Christians than true Muslims" (p. 83). Even without the wide-ranging insights intelligently argued in this book, its presentation of this and other narratives by Nev'izade Atayi, as well as writings by such poets as Ishak Celebi, Mirek'I Tabib, Hayali Bey, and Azizi Misri, will surely insure its influence in the field.

Gerald MacLean's account of four travel narratives in *The Rise of Oriental Travel: English Visitors to the Ottoman Empire, 1580–1720* provides a vivid sense of the distinctive personalities of travelers themselves. Presenting a clockwork organ (which he then plays) as a gift from Queen Elizabeth to the sultan to facilitate

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Andrews, Walter G., and Mehmet Kalpakli The Age of Beloveds: Love and the Beloved in Early-modern Ottoman and European Culture and Society Durham, NC: Duke University Press 425 pp., $24.95, ISBN 0-8223-3424-0 Publication Date: January 2005

Walter Andrews, a research professor of near Eastern languages and civilization at the University of Washington, and Mehmet Kalpakli, the director of the Center of Ottoman Studies at Bilkent University in Ankara, have collaborated to create a fascinating and challenging interpretation of Ottoman poetry as a window into sexual-social relations in the East and West. They argue that the many similarities between European and Ottoman constructions of love in the late Renaissance era merit a rethinking of the era as an "age of beloveds" during which power relations were eroticized along consistent lines. This love was not simply an artistic artifice, but had dynamic political roots, and the beloved often assumed the public face of a beautiful young man.

Andrews and Kalpakli trace the life history of the beloved, beginning as the youthful passive object of affection and sexual relations from older men. As the man matures, he becomes a lover by taking younger men as objects of love for himself. Politically, he again becomes the submissive partner to his patron until he finally becomes a patron himself.

The authors link this pattern to the rise of absolutist monarchy and suggest that the overarching power structure consisted of a series of dominant-submissive social relations between courtier and king, apprentice to master, and wife to husband. Because the absolutist state placed the object of

desire into the role of a child, Andrews and Kalpakli conclude that it was also fundamentally homoerotic. In the Ottoman system, power and prestige emanated from the court, but increasingly flowed to men who had been recruited as boys from the lowest classes.

The strength of the book lies in literary history and the primary readership includes specialists in Renaissance cultural studies and Ottomanists. Using close readings of literary sources to understand their social context, this study makes plain the androgyny of Ottoman literature. Also, by providing English translations of significant Ottoman poetry for the first time, they have done a major service for literary critics of the early modern period.

Their explication of the texts is masterful and convincing, but the more traditional side of the history is less so. The plentitude of examples from Italy do show effectively that the Ottomans fit within a broader Mediterranean context, but Florence and Venice were far from bastions of absolutism in this period. By placing so much of their explanatory weight on absolutist monarchy, the authors have overreached.

JONATHAN GRANT

Florida State University

-- End --

notions of legal identity, sometimes in countervailing ways. In other words, the universal prerogatives of *shari'a* law were territorialized by real political borders as well as, and more importantly, by the translation and application of state-mandated religious courts. This is to say that the politicization of religion in the practice of law may just as often lead to its erasure as to its highlighting.

In addition, it remains unclear how it was that the Catholics of Aleppo became the effective agents of change and of modernity. Without problematizing the meaning of "modernity," Masters admits that the narrative he plots pertains only to "economic and intellectual elites" who earlier than their Muslim counterparts were able "to imagine a political identity drawn along ethnic/linguistic lines" (13). Regarding the significance of intellectual elites, some of whose writings this book is first to discuss, and whose ideas were circulated thanks to the 1706 arrival of the first Arabic printing press in Aleppo, Masters' discussion is convincing. He also argues that it was not a coincidence that the rise of Catholicism was "closely linked" to the rise of a local bourgeoisie in Aleppo as early as the late seventeenth century. But it is his own admission that there is no evidence that ties this group to the Catholics who were ascendant in Aleppo's trade by the late 18th century (73).

At one point in his narrative, Bruce Masters asks "What did people really think? Was there anything approaching genuine tolerance? The answer rests in what we mean by tolerance" (37). It is one of the important contributions of this book that it attempts to convey what it was that *they*--the historical agents immediately involved--understood and imagined--a task all the more daunting on account of the most unfortunate poverty of the cultural production and the limited scope of the primary historical documentation available.

Najwa Al-Qattan
Loyola Marymount University

WALTER G. ANDREWS, ed., *Intersections in Turkish Literature: Essays in Honor of James Stewart-Robinson* (Ann Arbor: University of Michigan Press, 2001). Pp. 155. $49.50 cloth.

This collection of essays edited by Walter Andrews with a stunning contribution of his own marks a moment in university Turkish literary studies, perhaps required half a century ago by James Stewart-Robinson's consideration of *tezkire* literature as critique, when stock was taken of the sometimes resigned, sometimes rampant self-censorship—usually referred to by the euphemism "methodological conservatism"—which has characterized that sector. This is the moment of a realization summarized by Orhan Koçak in an article forthcoming in the *South Atlantic Quarterly* issue devoted to Turkish literature:

> But this may still be regarded as only an end result, the range of difficulties starting with the marginalized status of Turkish literature itself, with the fact of its effective isolation from any kind of international discursive setting. Turkish literature was written off as a literary phenomenon almost concurrently with the establishment of a specifically *literary* orientalism at the end of nineteenth century... {that would} make all Turkish literature, past, present and future, a non-object... ... the disqualification of Ottoman literature through the efforts of both Western orientalists and the modernizing Turkish cultural elite had the effect of relocating the sources and pathways of anxiety and so for a time acted as facilitator in successive outbursts of the New...

I say "university" because the 1980 coup resulted in the flight or rejection of literary studies at Turkish universities by all but a very few intellectuals. And in so far as foreign university scholars took their cue from their Turkish colleagues, they were likewise impoverished. Key to this shunning was the affinity between literature and national identity. The public publishing sector has been a quite different story; it was immeasurably enriched by the generation who abandoned what would probably have been their careers. The moment and the realization of which I speak had something to do with shifts in the meanings of loyalties that divided these groups. The point I am getting at is that what this volume of essays commemorates is not the first application of post-such-and-such model to material formerly an object of more old-fashioned study, but the realization that among the many ways in which understanding modern literature and critical thought regarding modern literature, and understanding the past and critical thought regarding the past, shed light on one another, there are some that are unique to Turkish history; and that, as in the case of anything unique of this kind, these can be articulated as reference points to shed light on other matters.

Andrews's essay, "Other Selves, Other Poets, and the Other Literary History: An Essay in Three Movements," reflecting comparatively on the idea of origin, literary history and the collaborative practices of Ottoman and Japanese poets discovers connections among a broad range of sources brought to bear with his customary fresh insight and clarity. Sarah G. Moment Atiş, in her essay, "Telling Tales in the Mirrors of Turkish 'Folk' and American 'Pop' Culture," cleverly and gracefully tests disciplinary boundaries within and beyond the field of folklore through comparative analysis of Turkish and American tale. Francis Trix, in her essay, "Oral Muslim Saint Tales of Rumeli: A Socio-Structural Analysis of Narrative," is a structural analysis of narrative patterns in oral tales of Balkan Bektashi Babas current to the Albanian diaspora in the American midwest, and provides a probably unique ethnography of that context. John M. Crofoot's essay, "Rhythmic Innovation and Interpretive Resistance in Nazım Hikmet's 'Epic of Sheikh Bedreddin," is a rare literary critical piece on an important work by the great poet, who is merely eulogized elsewhere. Bedreddin is a fourteenth-century figure once taken up by the Turkish Left. Jennifer Noyon's essay, "Halit Ziya Uşaklıgil's *Hikaye* (*the Novel*) and Westernization in the Late Ottoman Empire," provides a

much-needed introduction to the venerable novelist and the literary movements of his era as well as her analysis of his *Hikaye* as the first modern Turkish book of literary criticism.

Victoria Holbrook
Ohio State University

DIETRICH JUNG with WOLFGANGO PICCOLI, *Turkey at the Crossroads. Ottoman Legacies and a Greater Middle East* (London: Zed Books, 2001). Pp. 231. $69.95 cloth. $25.00 paper.

The title of this book might easily lead one to expect a book in the vein of L. Carl Brown's *Imperial Legacy. The Ottoman Imprint on the Balkans and the Middle East* (New York, 1996) which deals with the different ways in which centuries of Ottoman rule have left an impact in the empire's successor states in the Balkans and the Middle East. It is a very different kind of book, however, more closely akin to books like the seminal *Turkey in Transition*, published by Irving Schick and Ahmet Tonak in 1987 or the homonymous *Turquie. La croisee des chemins*, edited by Daniel Panzac (Aix-en-Provence, 1989), books with a sociological and historical dimension, which analyse Turkey's current problems by tracing the historical legacies of the empire and the early republic.

Turkey at the Crossroads is in fact almost two books in one. The major part, chapters 1-6, deals with the legacy of the late Ottoman and Kemalist modernization projects in contemporary Turkey. The second part (chapters 7-9) is an analysis of Turkey's regional relations and foreign policy and is only tenuously linked to the first. Chapter 6 has been placed by the authors in the second of the two parts into which they have organized the book (Turkey in the greater Middle East), but of rights belongs in the first (the continuities of Ottoman-Turkish modernisation).

After an introduction, the book starts with a theoretical overview of different concepts of modernization, largely derived from the work of Elias and Weber (chapter 2). This lucid exposition of the problems involved with the concept is especially useful, as the authors point out, because modernization and modernity have been such central concepts in the historiography of Turkey from the 1920s onwards. Where historians tend to use the concept without explicitly defining it, the two political scientists who authored this volume make a successful effort to clearly delineate its different aspects and possible interpretations. This sets the tone for the first part of the volume. Chapters 3 (Reform and decline: modernisation in the Ottoman Empire), 4 (National resurrection: the early Turkish Republic) and 5 (Western integration: the multi-party period) follow a well-established pattern, adhering to the traditional periodization of modern Turkish history. In an empirical sense the chapters do not have much to offer that is new or original. Nevertheless, the fact that the well-known story is now retold by a political scientist and not by a

historian does render the exercise useful, because, operating from a different perspective (or being "sociologically guided" as the authors put it) the authors give both an analytical depth and a comparative framework to the story, which is all too often lacking in works of historians.

The historical overview in chapters 2-5 is both readable and dependable. It is based on most of the recent literature in major European languages, but no Turkish materials have been used. Inevitably this means that the authors have missed out on some of the major works by Turkish historians and social scientists, whose works have not been translated. It is striking, for instance, that the whole "school" of the late Tarik Zafer Tunaya, including people like Sina Akşin, Zafer Toprak, Mete Tunçay and Şükrü Hanioğlu, who jointly have rewritten the history of the late Ottoman Empire and the early republic, is disregarded. This is the more surprising in the case of Hanioğlu as his major works have been translated in English.

Of course, the question which immediately comes to mind is that inherent in the book's title: What exactly are the Ottoman legacies and how do they operate in contemporary Turkey? Here, the sixth chapter seems to offer most clues. In this chapter (Kemalism challenged: Susurluk, political Islam and Kurdish nationalism) the authors analyze Turkey's domestic problems in the 1990s. Their conclusions seem to be in line with the verdict pronounced by the European Parliament in its most recent report on Turkey (the "Oostlander Report" which caused a furor in Turkey precisely because of these conclusions), i.e. that the authoritarian, state-centred, top-down modernization model with its unitary national ideology, which formed the basis of the original Kemalist project of the Twenties and Thirties has now outlived its usefulness and has become a hindrance to the further development of a genuinely modern (civil) society.

The second part of the book consists of an analysis of Turkey's foreign policy, its underlying principles and objectives (chapter 7: Encircled by enemies? Turkey's foreign policy and its Middle Eastern neighbours), followed by two case studies, the first on the relations with Israel and the emergence of the "Turkish-Israeli axis" in the Nineties and the second on Turkish policies in Central Asia and the Transcaucasus. It is here that the concept of "a greater Middle East" comes into play. It refers to the fact that after the end of the Cold War, the Caucasus and Central Asia, with its Turkish speaking republics, have become part of the Middle Eastern region in which Turkey plays a part.

The authors are undoubtedly right in seeing Turkish foreign policy as determined by two constant factors: orientation towards the West (with the aim of making Turkey an integral part of it) in sensitivity to (perceived) threats to the country's security. Here the ingrained fear of partition on the part of the Great Powers and their clients (the "New Sèvres" syndrome, another Ottoman legacy) and the idea that the country is surrounded by enemies ("The Turk has no friends but himself") both play a part.

Of the two case studies, the one on Central Asia is least interesting, depicting as it does the by now familiar tale of over ambitious foreign policy aims in the early post-1991 years, followed by a more realistic approach in later years, when

From drunk to Dervish

GERALD MACLEAN

Walter G. Andrews and Mehmet Kalpakli

THE AGE OF BELOVEDS

Love and the beloved in early-modern Ottoman and European culture and society
426pp. Durham, NC: Duke University Press. $24.95; distributed in the UK by Combined Academic Publishers. £17.95.
0 8223 3424 0

The *Mesnevi* – tales attributed to the thirteenth-century sufi mystic Celalu'd-din Rumi – were admired at the Ottoman Court for centuries. One such story tells of the slave girl who trained a donkey to wear a calabash so that they might enjoy sex together. She returned one day to find her mistress dead in the stables and exclaimed: "Oh mistress, you saw the donkey's dong but not the calabash!". Moral: incomplete observation can lead to disaster. In *The Age of Beloveds*, Walter G. Andrews and Mehmet Kalpakli use "dangle" and "dong" interchangeably to translate what proverbial donkeys have, beside obstinacy, when they show up in Court love poems. They note how such "up-your-butt" themes were "high humor among 16th-century Ottomans", but otherwise omit bestiality. The authors are concerned that writing about even the forms of human sexuality celebrated in Ottoman court poetry will offend readers. The problem is that Ottoman poets wrote from a "phallocratic" point of view that, like Rumi's, was at once woman-hating and boy-loving.

Consequently, much of it reduces women to beasts, and it often takes up the rapturous desires of older men for young boys with bodies like trees. How then to write in a serious manner, in our age of political correctness, about the explicitly homoerotic and often profane verses admired by courtly Ottoman elites of the "long sixteenth century"? There are Christian students in the United States who look for excuses to revile Islam and Muslims; they may not be reassured when Andrews and Kalpakli show how the same sexual values held true at Courts throughout Christian Europe. Some in Turkey today – and not only a powerful religious Right – will object to what this book tells us of homoeroticism and its place in Ottoman culture: *The Age of Beloveds* is not the virile and manly culture of Atatürk's Republic, and the Qur'an teaches how sexuality is glorious but private, and should not be mentioned.

Circumspectly, Andrews and Kalpakli express their concerns and let the poems speak for themselves to readers who will not take offence. They translate examples of the best and most typical genres and tropes, and explain the artistic merits of these poems by placing their values and attitudes amid needful contexts of life at court. Many of their examples show Ottoman poetry was much like Renaissance poetry produced in European courts, similarly governed by coteries of clientage and patronage networks that favoured, in erotic poetry, boys before women and elaborate displays of intertextual wit. Many who would not normally think of reading about the Ottomans but who do read about the history of sexuality, cultural studies and so on, will find a wealth of fascinating historical material to inform, poetry that will delight, and an invaluable bibliography of studies to pursue. Ottoman historians, too, are certain to find new literary material that will enrich their archival endeavours.

In their examination of Ottoman love poetry, Andrews and Kalpakli return us to the world of artists, intrigue and patronage of Orhan Pamuk's *My Name Is Red* (translated in 2001), and we learn of the historical birth of *huzun*, that collective melancholia Pamuk celebrates in *Istanbul* (translated in 2005). In Maureen Freely's splendid translation, Pamuk recounts the struggle of the writer Resat Ekrem Koçu to survive in Istanbul "as a homosexual in the first

accurate, how can the society be separated into manageable units for research or for decision-making by government leaders, corporate heads, et al.? How can the skills and conceptual frameworks developed within historically separate disciplines complement each other in more effective study of these integrated networks that have too frequently been approached as if they were disparate?

Although the immediate aim of this volume is to further our understanding of the interaction between economy and culture in the transformation of rural Turkey, it is also relevant to current debates in Turkey on wider economic and political issues, including "privatization," tax policy, Islamic "fundamentalism," the Kurdish conflict, electoral politics, etc. Moreover, it makes theoretical and ethnographic contributions to the study of modernization and economic development, gender, Turkish and Middle Eastern ethnography, and Islamic societies.

EMELIE A. OLSON, WHITTIER COLLEGE

YILDIRAY ERDENER, *The Song Contests of Turkish Minstrels: Improvised Poetry Sung to Traditional Music*, New York and London: Garland Publishing, Inc., 1995. Pp. xiii + 222. $75.00.

Yıldıray Erdener's study of competitive (or dialogic) song creation and performance in the coffee houses of Kars province is, in many ways, a magnificent achievement. It demanded a skilled ethnomusicologist who could move easily among the people of a rural and rather isolated part of Turkey and establish an amazing rapport with the artists he studied. Erdener is obviously an acute observer, and, as a native speaker of Turkish, he mastered the difficulties of understanding and transcribing poetry sung in a local dialect as few other scholars capable of producing a book in English could have done. Beyond this, the depth and quantity of research carried out under the eyes of suspicious and repressive military authorities in an especially sensitive and unruly area is astounding. The center of Erdener's research was the coffee house in Kars belonging to Murat Çobanoğlu, a successful and well-known ashik ('âşık) in the song-dueling tradition of the area. The most powerful portions of the book are detailed descriptions of this coffee house, its patrons, and the song duels that go on there. From this focal point, Erdener's account allows the ashiks who perform in the coffee house to tell the story of their lives, their art, their artistic careers, and their socio-cultural contexts.

The information, stories, and poems Erdener has collected are priceless. The book is certainly valuable to those interested in so-called "folk" literature, oral literature, or ethnomusicology—but not only to them. As someone interested in the elite-culture literature of the Ottoman period, I was constantly excited by discovering parallels in a living, observable tradition to activities, motivations, and interactions that are most often elided in the stories of past literary/musical culture. Meaty and stimulating contradictions of the type that historical and scholarly narratives tend to smooth out abound. The area is relatively inaccessible for

dueling tradition survives only on the periphery, yet the ashiks perform in public contests in Konya, appear on national television, and travel to Germany to entertain their countrymen there. Many of them see themselves as divinely inspired to art and yet are bound to pleasing various audiences and potential gift-givers for their livelihood. Music and poetry and spirituality exist side-by-side with who sits where, who can one-up whom in the trading of insults, who holds power over whom, who will work the weddings, who will get the tips. All of these things emerge quite naturally from Erdener's work. Anthropologists, literature/culture specialists, anyone interested in Turkish society certainly should take a look at this book.

I wish I could finish my review with this much. However, *Song Contests* is itself an obviously unfinished book. It was published one major reading and revision short of what it deserved. The book has appeared under the auspices of the Milman Parry Studies in Oral Tradition series edited by Stephen Mitchell and Gregory Nagy of Harvard University. However it may have happened, neither the press nor the series editors nor the readers of the manuscript gave Erdener the help that any author—and especially an author who is a non-native speaker of English—deserves. I do not want to go into great detail about the problems of the book but feel it is necessary to warn potential readers, with specific examples, about some things they must take into account.

The first level of problem involves simple mistakes in English usage that one more good, careful reading by a native speaker could have cleared up. For example, the sentence beginning, "When Ashik Islam Erdener was performing in a heavily populated Shi'ite village in İğdir . . ." (p. 163), means, I suppose, " . . . in a village with a large population (or proportion) of Shi'ites . . . ." The village is by no means heavily populated. The book is full of easily corrected errors of this kind. Moreover, there are a host of minor oversights; for example, giving the syllable lengths of the metrical foot *fâ'ilâtûn* as *long, short, long, short* instead of *long, short, long, long,* as it obviously is.

The second level of problem involves translation of the lyrics of the song contests and is far more vexing. Again, the root of the problem seems to have been Erdener's difficulties in turning the Turkish, which he clearly understands, into English in a consistent and accurate manner. The translations in this book are, as a result, quite unreliable, and anyone using them should feel free to correct them or check them with someone competent in Turkish and English. The types of problems include:

(1) inexplicable omissions or restatements; for example, translating the line *Hünerli bülbülüm ben kaneryeyim* as "I'm a talented canary" (p. 148) instead of "I am a talented nightingale, [I'm] a canary." It is difficult to understand why the nightingale would be left out since the nightingale theme will be discussed in several other places.

(2) unnecessarily interpretive translations, e.g., translating *Yaradan kuluna vermez mi fırsat?* as "God gives everyone a chance" (p. 184) when the line says, "Doesn't the Creator give his every slave a chance?"

following translation (p. 172) to the singer's garbling of traditional Perso-Arabic vocabulary:

Uğradım barigahına habda canan bihaber
Yüz sürdüm hakı payına Sahip Zaman bihaber
Bülbül gülün hasretinden ömrünü zay eyledi
Soldu gül bozuldu gülşen, bağda bağdan (bağban?) bihaber

I dropped by but the beloved is asleep and unaware
I pay my humble respects to the Prophet Ali who is also unaware
The nightingale ruined its life because of his longing for the rose
Although the rose became pale and the rose garden withered the gardener is unaware.

However, any number of competent Turcologists could have suggested quite reasonable readings of the above without denigrating the ashik's abilities to understand traditional poetic vocabulary. I would offer the following:

I visited her (his) court in my sleep (in a dream), and she/he didn't notice.
I rubbed my face in the dust she trod, and (even) the Master of Time [the Twelfth Imam, who lives in the unseen world] didn't notice.
The nightingale wasted its life longing for the rose;
The rose faded, the rose garden went to seed, and the gardener in the garden didn't notice.

(4) There are words, transcribed without any indication of a question, that are unknown to the most common dictionaries and that are neither commented upon nor translated by the transcriber. For example, two lines are transcribed as *Eflatun, Harrat misali kitaba temsil sözü // Diyeller [sic] ki sen konuşma devleti mal osmasa* (p. 170). There is no reference in the text to the word *Harrat* (it could, I suppose, refer, as the capitalizing indicates, to the title of some book, a name, or some other proper noun), and the author does not attempt to translate the line that contains it. Nonetheless, I would guess that the lines mean something like, "[Even if] his words resembled a book like [the words of] one wise as Plato [reading "Eflatun-hired") // They would say to him, 'Shut up if you're not blessed by wealth.'" The places where the author could not understand what the ashiks were saying should have been marked as such. It is not at all surprising that there would be some such places. What is surprising is that there are so very few; Erdener actually did an amazing job of transcribing the poetry!

Another type of problem involves the description of formal poetic features. For example, about rhyme Erdener writes, "In Turkish folk poetry, rhymes appear at three different places: either at the beginning of each line, or at the end of each line, or at both the beginning and end of each line" (p. 174). However, the examples in the book indicate a more reasonable explanation: that the actual rhyme always appears at the end but can be followed by what the classical theory calls by the Arabic term *redīf*, or a repeated word or phrase following the rhyme. Thus, if the *redīf* is long, the rhyme can even be the first word in a line (and still be the last word other than the *redīf*). The failure to account for *redīf* leads to several errors. The first is a failure to recognize the rhyme; e.g., marking *belli* as the rhyme in the lines *Şeref, insan her çağından belli // Boylu ağaç yaprağından belli*, when the rhyme is *ağ* and the *-ından belli* is *redīf*. Understanding *redīf* would also have made the

anama lazım Baba Erzade (my translation: "Baba Erzade, my mother needs a sickle // Baba Erzade, my mother needs a comb"), that "the second performer is at a loss [to produce two lines with the same rhyme] because there are not enough words which rhyme with *orak* or *tarak* that can logically be used by the mother." Of course, the reason that the rhyme is "closed" is that a major part of the rhyme—and all but one word of the line—is the *redîf* "Baba Erzade, my mother needs a . . . ," and this must be repeated exactly, severely limiting the words that can be used to carry the actual rhyming syllable. The reason that *redîf* is not used as a concept seems to derive from the same source in the convoluted politics of Turkish scholarship as the failure adequately to acknowledge the existence of a long tradition of Ottoman Turkish poetry. Images that were common in the high-culture poetry of Turkey for hundreds of years (e.g., the mirror) are explained by Erdener primarily by origins in Central Asian shamanism. When talking about the ashiks' use of the images of rose and nightingale, he makes the astounding comment, "These images, which the ashiks have borrowed from Persian lyrical poetry, are also used in their poetry. During the eleventh and twelfth centuries, the poets of Iran used the images of rose and nightingale extensively" (p. 157). It is entirely bizarre to think that twentieth-century ashiks ignored the 600 years of Ottoman, Azeri, and Chagatai poetry that immediately preceded them to borrow from eleventh- and twelfth-century Persians. In fact, I do not think that Erdener intends to say this at all and only wishes to point out that there is a tradition beginning in Persia that is handed down to the present-day ashiks. But, insofar as possible, he wants to do this without ever mentioning the Ottomans and Ottoman *divan* poetry, despite the quite striking gestures in that direction made by the ashiks themselves. The typical song contest, according to Erdener's analysis, begins with a movement called *divan/divani* in which tunes are sung called *divani* (e.g., *Kars divanisi, Merekeme divanisi*) with lyrics that are traditional poems originally composed in classical *aruz* rhythms. Moreover, the whole matter of contesting in song and verse, while it certainly does occur in Central Asia, as Erdener points out, is also a common and regular feature of the classical Perso-Ottoman/Azeri/Chagatai tradition. Poem contests (*müşâare*), contesting poems (*muâraza*), response poems (*cevab/nazire*) were all part of the interaction of poets in the major and minor courts of Ottoman rulers and governors all over the Empire. For these things to be passed over without mention in a narrative of origins is quite misleading. The short explanation of this apparent oversight is that scholars and students of oral literature in Turkey have been abused in many ways by a conservative, elitist literature establishment focused exclusively on Ottoman *divan* poetry. Understandably, the victims of this abuse tend to put a wall between themselves and their studies, and the interests of their abusers. Those who know Turkish scholarship well take windage for such tendencies. A book in English, however, has a large potential readership which cannot be expected to understand what is going on or to make appropriate allowances. A careful reader of Erdener's manuscript should have alerted him to this problem before the book

and it consists of strewing the book with quotations raising theoretical expectations that cannot, will not, and ought not be fulfilled. For example:

> Several times I observed that the competing ashiks moved their lips while walking up and down the coffee house. George Herbert Mead's analysis of human conduct is important here, because he noted that the human being has a self which is the basic object of all interaction. This suggests that in a song duel there are at least two languages: one audible, and the other silent. The latter language is "spoken" when the ashik talks to himself, indicating various things to himself, interpreting those things which he has noted in his opponent's verse, and assigning to them a meaning. On the basis of these assigned meanings he constructs a reply.

This paragraph is the entire reference to Mead's notion of the self as object of interactions; nothing follows from this, and it will not be mentioned again. Setting aside the question of whether or not Mead's theory can be applied to this situation, the reference here adds nothing to the analysis and, in fact, detracts from the description and distracts the author from making sense of the interaction himself. This kind of random quoting happens over and over again in the book and should have been ruthlessly excised. Erdener's experiences and analyses are far more convincing, interesting, and pertinent than all of his citations of theoretical sources that run a bewildering gamut, without ever making a coherent theoretical statement, from Russian formalism to Comteian positivism to sociological theories to psychology.

This has been a terribly difficult review to write. Erdener's research is unique and outstanding. But its presentation in this book is badly flawed. I believe the book will be useful to many scholars, and I plan to include reference to its contents in my own work. Nonetheless, it will mislead those who are not capable of recognizing and making allowance for its shortcomings. This would certainly include most of the readers targeted by the series in which it was published. It is also my opinion that this publication represents a failure of the scholarly community. As I have indicated in several places, the editors and readers of Erdener's manuscript should have taken their duties more seriously and helped the author to create a more finished product. The problems I have pointed out are neither esoteric nor few and hard to find. They could easily have been eliminated without changing the nature of the book at all.

Song Contests should be an important book for the Turkish studies community, and I look forward to further (and more finished) publication of Erdener's excellent research. Those who do not know Turkish should, however, be wary.

WALTER G. ANDREWS, UNIVERSITY OF WASHINGTON

KEMAL SILAY, *Nedim and the Poetics of the Ottoman Court: Medieval Inheritance and the Need For Change*, (Indiana University Turkish Studies Series, No. 13), Bloomington: Indiana University Press, 1994. Pp. 183. $15.95.

and fixed standards. In many cases, these rules and standards were based upon religious and philosophical canons and the readers' aesthetic expectations. The author's work carried many influences from other works, and this intertextuality was formed within a traditional framework. The author was not alone in his creativity; he had to take all other authors, their works, and the established aesthetic conventions into consideration. From this point of view, Kemal Sılay's book on the poetics of Nedim and medieval Ottoman court literature stands out for its scholarly seriousness and conceptual merit. As Sılay argues, the social and literary environment in which Nedim's life and creativity were shaped constituted a period of transition for Ottoman literature from canonical demands and expectations to a new literary and philosophical thinking. Similar transitions can easily be observed in other Middle Eastern literary traditions, as well as in Russian and European literatures.

Although this medieval aesthetics is represented in Ottoman court poetry, it had already founds its clearest and most developed manifestation in Persian literature. In Persian medieval literature, as in Ottoman literature, a certain system of genres and styles was established, and all the literary conventions and aesthetic understandings were fixed and agreed upon. The clearest example of this situation can been be seen in the *nāzīre*, or "imitation," tradition. For instance, one may point to the hundreds of *nāzīres* written to Nizami's *Khamseh* all over the Near and Middle East. It is in the *nāzīre* tradition that one sees the most intensive interweaving of literary influences. A similar process is accurately demonstrated in Sılay's book, and the author rightly points out:

> The Ottomans . . . , who were trying to solidify their military and political legitimacy, accepted the cultural baggage of Islam and the Persian literary tradition. This was a key element in their efforts to consolidate power and in laying the foundations of cultural greatness to complement their military and political greatness. Much money was invested in literary and cultural activities. They brought scholars, artists, poets, and others from the great centers of Islamic civilization. And in a society based on strict obedience to authority, both political and religious, they established literary circles where obedience to tradition, to the great authors of the Persian and Arabic traditions and, later, to the great authors of their own literary past, was one of the fundamental rules. (p. 34)

Sılay not only investigates the aesthetic foundations of Ottoman court poetry but, more importantly, raises his own conclusions to a level of comparative typology. He compares Nedim's own aesthetic manner to the internal literary trends of Ottoman poetry, to other Middle Eastern literatures, and to related European poetic traditions, as well. The place of troubadour poetry in Nedim's creativity is especially well proven by the author.

One of the most positive features of this book is that the poetics of Nedim is not seen as a phenomenon isolated from the social and political dynamics of the Ottoman Empire. And it is this method that provides the author with such insightful interpretations concerning the innovations in the poetry of Nedim. What is found in Nedim's poetry is a reflection of the more widespread process that was taking place in Ottoman literature. As Sılay demonstrates, this process can be observed,

Art of the Persian Courts: Selections from the Art and History Trust Collection, by ABOLALA SOUDAVAR. 423 pages, illustrations, appendices, index. New York: Rizzoli International Publications, 1992. $85 (Cloth) ISBN 0-8478-1660-5

Art of the Persian Court was published in conjunction with an important exhibition of Persian and Mughal art first shown at the Los Angeles County Museum of Art. Devoted primarily to the arts of the book, the works were drawn from one of the finest collections of Persian paintings in private hands—the Art and History Trust Collection—largely formed by Abolala Soudavar. The aim of the exhibition was to provide "a glimpse into the intricacies of Persian court art through the eyes of a Persian enthusiast" (p. 9).

The handsomely designed catalogue reproduces in full color all the objects in the exhibition as well as a considerable number of other works. A great strength of this publication is the inclusion of comparative visual material and numerous detail shots of paintings, text folios and especially colophons.

The main body of the catalogue adheres to a traditional chronological framework, tracing the evolution of Persian painting from the rule of the Mongols to the end of the Qajar period. In a separate chapter, Milo C. Beach examines the impact of Persian culture on Mughal artistic production.

Each chapter begins with a historical overview of the period followed by insightful entries that in effect function as mini-essays. The catalogue also makes use of little-known written sources, thereby shedding new light on the political and artistic climate of Iran. The predominant thrust of the publication, however, is on identifying individual artists and their oeuvres. The chapter on the later Timurid period, for instance, takes on the daunting task of establishing the work of Shah Muzaffar, known almost entirely through textual sources, and attributing a number of unsigned paintings to the celebrated artists Bihzad and Mirak-i Naqqash. Likewise, the section on the early Safavid period, which includes the magnificent "Celebration of 'Id" from the c. 1527 *Divan* of Hafiz, focuses mainly on issues of connoisseurship.

Drawing on a superb group of album page compositions, the chapter on Reza Abbasi and his contemporaries is particularly thought-provoking. With the help of signed, dated and often annotated works, Soudavar convincingly outlines the different stages of Reza Abbasi's influential career.

The catalogue ends with an appendix on "Divine Glory," a theme also briefly alluded to in the introduction. The basic premise here is that in order to understand Persian political, cultural, and by extension artistic, evolution, it is essential to consider Iran's reaction to invasion. Soudavar argues that the ancient concept of Divine Glory (*khvarenah*)—whereby the authority of the ruler, regardless of origin, was sanctioned—enabled Iranians to assimilate and readily adopt foreign forms and ideas. Like the initial chapter on the characteristics of Persian art, the appendix is never really integrated into the discussion of the individual works and remains outside the conceptual and intellectual framework of the catalogue.

These observations, however, should in no way detract from the contributions of the catalogue to further appreciation of Persian art for specialists and the general public alike.

MASSUMEH FARHAD
National Museum of African Art/Arthur M. Sackler Gallery

Timurid Art and Culture: Iran and Central Asia in the Fifteenth Century, edited by LISA GOLOMBEK & MARIA SUBTELNY. (Studies in Islamic Art and Architecture, Supplements to Muqarnas, Vol. VI) Foreword by Oleg Grabar, 208 pages, illustrations. Leiden, New York & Köln: E.J. Brill, 1992. $68.57 (Cloth) ISBN 90-04-09531-4

These nineteen selected papers from a symposium held in Toronto in 1989 compose a successful example of the genre. The shorter contributions deal with concrete subjects; many of the arts and those involved in them are covered (music conspicuously absent) and major issues are dealt with. There are meaty articles on architecture, manuscript painting, metalwork and literature.

From these essays it is clear that the study of Timurid art maintains its momentum, and further, that it is an ideal period in which to examine the interrelations of the various branches of the arts. Painting, literature, metalwork and architecture all follow common fashions, and it is gratifying to see art historians considering them together; gratifying, too, that good use is made of the many literary sources for the period. Among the highlights: Gülru Necipoğlu publishes a scroll of architect's drawings on squared paper from the Topkapı Palace Library, perhaps made in Tabriz, comparing it with other known examples of this type and relating it to Timurid tile decoration.

Robert Hillenbrand makes a determined analysis of the use of space in Timurid manuscript painting, detailing the changes wrought during the Timurid century and connecting the content of paintings to the spatial devices used in them.

Priscilla Soucek explains the composition of manuscripts known to have been made for the young Iskandar Sulṭān in the early fifteenth century, showing them to share a didactic intent.

Linda Komaroff studies literary inscriptions on Timurid metalwork, demonstrating that inscriptions on many objects may derive from a single written text, and proposes a relationship between metalworkers and the *kitābkhānah*.

Ludvik Kalus provides an interesting introduction to the arms and armor of the Timurids, Aq Qoyunlu and Shirvān Shāhs, with inscriptions. This is a preview of a longer study that clearly deserves publication.

Jürgen Jakobi discusses the literary context and mode of composition of the interesting agricultural treatise by Qāsim b. Yūsuf, the *Irshād al-zirā'a*, so useful for Herat's Timurid topography.

TERRY ALLEN

Imagining the Middle East, by THIERRY HENTSCH. Translation and Preface by Fred A. Reed. 218 pages. Montreal & New York: Black Rose Books, 1992. $19.95 (Paper) ISBN 1-895431-12-3

Edward Said's *Orientalism* is a polemical alarm-clock. Even though it made us profoundly uncomfortable, it (should have) aroused the self-awareness of scholars, students and readers, and sensitized them to the perilousness of sleep-walking through the business of producing and consuming "knowledge" about the Middle East. Fortunately, despite some defensive expressions of hurt feelings, the

discourse touching upon the Middle East has expanded a bit to include an inkling that cultural images and the scholarly practices that help ground them may have serious consequences for actual human beings. This means that there has grown up a readership in the heartlands of "orientalism" for thoughtful analyses and critiques of the ways in which we represent "other-ness," works that go beyond the polemical to examine roots of our present modes of knowing.

Thierry Hentsch begins his book by saying, "This book is not about the orient. *It is about us*" (p. ix, my emphasis). It is not an attack, not a correction of what has been done, not an assertion of superior insight. It is a careful examination of how we—Westerners—have created our *selves*, our *Western* selves, by creating an Orient in relation to which we are the West. He traces the genealogy of the frontier between the West and the Mediterranean Orient, a frontier that has changed place and meaning from ancient times to the present as it has created a variety of "orientals" to populate its other side. In contrast to Said's very limited scope, and broader-ranging even than Rodinson's excellent *Europe and the Mystique of Islam*, Hentsch's work leaves little out. For example, the significant and enduring impact of Europe's encounter with the Ottoman Turks—a relation that has been marginalized if not obliterated by the Arabo-centric focus of present-day oil politics—is considered in its proper degree and with an unusual attention to its dynamic character. Moreover, Hentsch consistently reminds us that what we imagine the Orient to be not only allows us to imagine what we are, but helps determine what we do. There is a grounding of ethical sensibility here that, without spouting provocative tergiversations, gently admonishes us to distrust our perceptions of essential truth at the boundary where we confront the Oriental Other.

Imagining the Middle East stands firmly within the powerful recent tradition of Gallic methodological critique commonly associated with Foucault and Derrida. It ultimately questions the "truth"-generating mechanisms of modernity's fundamental faith in rationality. By casting doubt on the processes by which we produce our notions of difference, it sheds some light on the origins of that profound "otherness" that we perceive as "fanaticism" or "fundamentalism"—otherness that induces us to despair of the *possibility* of understanding and permits our most violent and destructive assaults.

In the best of worlds, no certification of "expertise" on the Middle East would be granted to anyone who had failed to read and understand what Hentsch has to say. It should be required reading for us all. WALTER G. ANDREWS

University of Washington

The Dervish Lodge: Architecture, Art, and Sufism in Ottoman Turkey, edited by RAYMOND LIFCHEZ. (Comparative Studies on Muslim Societies, vol. 10) Foreword by Robert Hillenbrand, 348 pages, illustrations, photos, glossary, index. Berkeley: University of California Press, 1992. $50 (Cloth) ISBN 0-520-07060-7

This collection of seventeen essays with a foreword by Robert Hillenbrand is an important new addition to the study of Ottoman architecture. The collection's importance lies in two areas: topic and method.

Despite their importance in the organization of daily life in Ottoman Turkey, there has previously been no attempt to write an extensive history in English of Ottoman dervish lodges. This collection of essays, bringing together a number of separate disciplines, provides a multi-faceted and in-depth view of the Ottoman dervish lodge. With contributions from a number of experts on different facets of dervishes and dervish life, this four-part study examines a wide range of topics such as the music, architecture, pictorial arts and gravestones associated with Ottoman dervishes. These essays emphasize the extensive contribution of the orders to Ottoman society.

Unlike other studies of Sufism that see Sufi practice as static and unchanging, the format of this study embraces dervish lodges and dervish practices as dynamic and multi-dimensional. Moreover, all the contributors share a genuine respect for their material that lends to the importance of this collection as part of the resurgence of interest in Sufism.

ETHEL SARA WOLPER
Los Angeles, CA

Excavations at Jawa 1972–1986: Stratigraphy, Pottery and Other Finds, edited by A.V.G. BETTS. 397 pages, maps, illustrations, tables, appendices, bibliography. Edinburgh: Edinburgh University Press, 1991. $60 (Cloth) ISBN 0-7486-0307-7

Excavations at Jawa is a second major publication of the site, located in the eastern Jordanian desert, to appear after a 1931 publication by S.W. Helms, *Jawa, Lost City of the Black Desert*. In this recent publication the stratigraphic context and artifactual assemblages dating to the Early and Middle Bronze levels have been accorded a center place. A fortified settlement with an impressive water system and a "citadel" dating to the Early and Middle Bronze Ages respectively were uncovered. Jawa's significance lies in the way it has been positioned in a discourse on Early Bronze Age cultures in the Levant, particularly the rebate surrounding the notion and emergence of "fortified city states." In this publication it is argued that Jawa was already a fortified town in the fourth millennium BC, a suggestion contended by some Bronze Age archaeologists. As evident in this publication, the site and its vicinity has a long history of occupation bearing marks for an epipalaeolithic (Natufian Culture), Neolithic, Calcolithic, Bronze, Roman/Byzantine and Islamic culture and recent occupation and use of a steppic environment within which the site is located.

The major contribution of this project begins with a revision of our understanding of the relationships between archaeological, ceramic assemblages dating to this period, for example those designated EB 1 A and EB 1 B, and their implications for reconstructing a Bronze Age culture. This has been achieved through a rigorous comparison of Jawa assemblages with those from Um Hammad in the Jordan valley and many relevant sites in the Levant. Studied artifacts included Bronze Age pottery, chipped stones and microwear analysis of

colophon of Dhu'l-Qa'da 803/June 1401; the latest (no. 75) dates from nineteenth-century Morocco. The fifty-two Persian bindings in the collection represent a wider range of techniques and styles from the fifteenth to the late nineteenth century, including some splendid examples of tooling, stamping, gilding, cut filigree, and lacquer painting. About a dozen bindings still cover their manuscripts, including no. 103, a remarkable illustrated manuscript of Nizami's "Khusraw and Shirin." The text was copied by 'Abd al-Jabbār in 1091/1680; the nineteen paintings are signed by Riza-yi 'Abbāsī and one is dated 1042/1632; and the binding is signed by Muḥammad Muḥsin of Tabriz. Paradoxically, the illustrations predate the text they illustrate, but Mr. Haldane offers no explanation to the curious reader. The collections of Turkish and Indian bindings are smaller (respectively, 37 and 11 examples) but no less interesting. For example, a magnificent early Ottoman binding formerly in the collection of F. R. Martin (no. 129) "was probably executed for Sultan Muḥammad II or Meḥmet Fātiḥ ('The Conqueror')," but the author neglects to justify his attribution: Martin's were notoriously "creative."

Few flaws mar this handsome book. The comparative material mentioned is not illustrated, and the catalogue entries should provide specific bibliographic references. The glossary is alphabetized by Arabic roots, making it incomprehensible to the general reader and gratuitous for the specialist. The breadth of the Victoria and Albert collection makes this a valuable addition to a library. However, the Bosch-Carswell-Petherbridge catalogue of the more circumscribed collection in Chicago's Oriental Institute (*Islamic Bindings and Bookmakings*) probably is a better, if less glossy, general introduction to the art of bookmaking in the Islamic world. In short, Mr. Haldane's book is a valuable research tool, complementing the extant literature on the subject. One can only hope that it will allow, along with recent work on text and its illustration and illumination, greater understanding of the nature of book production in the Islamic world.

JONATHAN M. BLOOM
Harvard University

A Dot on the Map: Short Stories of Sait Faik, edited by TALAT HALMAN, translations by eighteen scholars. (Indiana University Turkish Studies 4.) 307 pages, introductory essays, glossary, translations. Indiana University Press, Bloomington 1983. $22.50/$12.95.

The New Renaissance 6.1 (Spring 1984). 52 pages of texts and translations by TALAT HALMAN of recent Turkish poetry; also includes fiction, essays, art. 9 Heath Rd., Arlington MA 02174.

Talat Halman has made two more major contributions to our store of modern Turkish literature in translation. *A Dot on the Map* is a collection of

short stories by Sait Faik (1906–54), perhaps *the* crucial figure in short story writing, translated by a group of well known and highly scholars. This will be a very useful book both for teachers (and students) modern Turkish literature and for those with a general interest in the short story. Thanks are certainly in order to İlhan Başgöz and Indiana University for making such a work possible.

The volume begins with essays by Halman, the late Yaşar Nabi Nayır, and William Hickman, a brief autobiographical vignette by Sait Faik and a chronology of his life and major works. These essays provide a brief but comprehensive and perceptive introduction to the writer and the translations which follow. The translations themselves do an excellent job with some very difficult material. They read well in English, which many translations do not, and they appear to carry the flavor of Sait Faik's prose across the language gap.

Sait Faik himself is an enigma, an enigma which transcends the extremely Turkish character of his work. On the one hand, one encounters in his work a very particular, personal focus on the details of unspectacular lives; on the other hand, there is a self-referencing, circular aspect to his writing that very insistently raises issues of a more general nature—issues that have become a point of interest to critics, theorists, and scholars only in the last decade. This is to say that Sait Faik, even in English translation, ought to be taken into account by theoreticians, comparatists, and genre specialists outside the field of Turkish literature.

The second of Talat Halman's contributions is less extensive but equally as valuable and interesting. It consists of twenty-six poems by recent Turkish poets, including Halman himself, presented both in Turkish and in Halman's English translations. This is a wonderful gift to teachers and scholars. The texts and translations are juxtaposed on facing pages; it is quite recent work, the kind that is often hard to come by, and the editors of *The New Renaissance* will offer multiple copies at reduced rates.

Having both the texts and the translations raises some exciting possibilities for classroom use, on the topic of translation and analysis as well as the more usual topics. For example, Halman's translations do not always seem correct, not because he does not know Turkish—he is a master of the language—and not because he does not know English—his mastery of this language is envied by scholarly native speakers. The questions that arise are questions of nuance, questions of choice, exactly the questions that lead one into searching for a deeper understanding of how poetry works and what it means. For instance, Nurer Uğurlu's poem "Suç" (pp. 68–69) ends each stanza with the refrain "suç benim değil" which Halman translates as "that's not my guilt." Here there is nothing obviously wrong with the English and everything wrong. In English one would expect "it's not my fault" or "I'm not guilty," so we must ask, why this choice of words, is there

short stories by Sait Faik (1906–54), perhaps *the* crucial figure in [illegible] short story writing, translated by a group of well known and highly [illegible] scholars. This will be a very useful book both for teachers (and students) [illegible] modern Turkish literature and for those with a general interest in the short story. Thanks are certainly in order to İlhan Başgöz and Indiana University for making such a work possible.

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thing about the Turkish we are missing? In a poem by Cemal Süreya p. 26–27) there are five repetitions of a verb root (*değişil-*) which is translated first as "to trade something for something," the next three times as "to trade something *with* something," and on the last occurrence, in the negative, as "to barter something for something." (There is an obvious typo in the translation here which leaves out the "not" in "not bartered.") We are forced to ask, then, why the variation, what is the force of the repetition in the original, what is lost and what gained by reducing it?

The point here is not to quibble about the translations, which are generally excellent, but to indicate what a wonderful tool for teaching and thinking about poetry this sort of combination of text and translation can be. This issue of *TNR* is a must for teachers and students of Turkish literature.

WALTER G. ANDREWS
University of Washington

Jibbāli Lexicon, edited by T. M. JOHNSTONE. Oxford University Press, Oxford 1981. $65.00/£25.00.

Jibbāli is one of the Modern South Arabian languages spoken in the area around Dhofar in Oman. Prof. Johnstone's lexicon is the first full-scale presentation of Jibbāli vocabulary and an undoubtedly valuable addition to his several contributions to the study of these languages. In his earlier survey of the major languages in *Afroasiatic Linguistics* (1975) and his *Ḥarsusi Lexicon and English-Ḥarsusi Word List* (1977), this language bore the native term, Śḥeri. For this volume Prof. Johnstone has chosen the Arabic term, Jibbāli, to avoid the associations of tribal affiliation and social status that Śḥeri seems to carry.

As in the *Ḥarsusi Lexicon*, the word lists themselves are preceded by a sketch of the phonology and grammar, largely verbal morphology. The phonological description consists of a scant two pages of notes, with appropriate references to the other MSA languages. The vowel system exhibits an eight-member set: the normal Semitic *i-u-a*, plus tense and lax mid-vowels, and a central vowel represented by *shwa*. The consonants include lateralized dentals /ś/, /ź/, and /ẕ/, a glottalized /ṣ/, and a glottalized velar /ḳ/. In the palatal series, a plain /š/ opposes an apparently round-lipped /s̃/, which itself has a glottalized pair /ṣ̃/. Even though Johnstone's work is not intended to be a complete linguistic study of Jibbāli, the specialist and the non-specialist would certainly have appreciated more elucidation of the phonetics and phonemics of this little-known language. The parallel introductory section in the Ḥarsusi lexicon was much more detailed and exemplified.

The treatment of the morphology of the verb is quite extensive, with full paradigms of the perfect, imperfect, subjunctive, and conditional of the

simple and derived stems. These are intensive-conative, causative, reflexive (with infixed -t-), and causative-reflexive (with prefixed s).

The lexicon is arranged by roots. It is fully twice the size of the Ḥarsusi work, and, unlike it, has neither an English-Jibbāli reference list nor an attempt to provide Mehri and Omani Arabic cognates. This may make the work less accessible to Arabists and Semitists working outside the South Arabian field, but it leaves ample room for later comparative studies. Professor Johnstone has clearly taken great pains to convey cultural context and situational sensitivity in the English translations. Some of the descriptions of objects or actions are elaborate discourses on South Arabian animal husbandry, agriculture, or marriage customs. Many items are accompanied by extra expressions or illustrative uses.

ROBERT FRADKIN
University of Washington

Muslim Tradition: Studies in Chronology, Provenance and Authorship of Early Ḥadīth, by G. H. A. JUYNBOLL. (Cambridge Studies in Islamic Civilization.) 264 pages, appendixes, bibliography, index. Cambridge University Press, London and New York 1983. $54.50/£29.50.

This rigorously scholarly and serious book is a part of the new but already reputable series Cambridge Studies in Islamic Civilization. As its title indicates, the book consists of five chapters of studies in some aspects of ḥadīth literature; it is not a book on ḥadīth in general like the previous studies of Alfred Guillaume (*The Traditions of Islam*) and Muḥammad Z. Ṣiddīqī (*Hadith Literature*). Instead, it is in the tradition of ḥadīth criticism initiated by I. Goldziher (*Muhammedanische Studien*) and carried forward by J. Schacht (*The Origins of Muhammadan Jurisprudence*) although it is not really based on the research of those two scholars. In fact, the author seems to agree with the foremost critic of Schacht, M. M. Azmi (*Studies in Early Hadith Literature*), in considering the sweeping theories of Schacht on the almost total fabrication of ḥadīth as "hard to swallow." Therefore, instead of adopting Schacht's book as a starting point in an attempt to improve its findings, he wrote his own account using his own source material which was not limited to legal traditions, as is the case with Schacht. On the other hand, he is not as credulous as N. Abbott (*Studies in Arabic Literary Papyri*) and M. M. Azmi and F. Sezgin (*Geschichte des Arabischen Schrifttums*) concerning the genuineness of ḥadīth. He argues that these three scholars do not seem to realize that a manuscript or a papyrus with an ancient text of a ḥadīth is no guarantee that such a text had not been forged after the time of the oldest authority given in its *isnād*, or chain of authorities. His position with regard to a sceptical approach to ḥadīth seems to fall between these two groups of scholars. He says that it is

framework of available space, time and money—the catalog calls for some comment. First, it contains such a wealth of information, that one regrets the lack of indices and a concordance; the complex text is, therefore, rather difficult to use. One might also take exception to the arrangement, which is not in chronological or geographical order, but by *types* of patterns on the exterior of the bindings, underscoring the need for indices and a concordance to locate a specific binding. Second, almost 90% of the exhibited and cataloged bindings date from the Mamluk period, a fact that might have been clarified in the title of both the exhibition and the catalog. It is true that the two massive introductory essays do deal with the full range of Islamic bookbindings, the first mainly considering sources in the background of the Mamluk period with but brief space devoted to later texts and developments. The second essay, while it discusses the whole *process* of making a codex, also deals principally with earlier techniques of bookbinding up to the 14th century. As the exhibition was, however, accompanied by a symposium that dealt almost exclusively with the art of bookbinding in later periods (and that will be published in the near future), the Mamluk concentration of the catalog may, instead, be seen in the context of the *entire* event—catalog, exhibition and symposium—as having provided a technically fundamental and highly informed basis on which to examine the art of bookbinding and bookmaking in the Muslim world, one on which all future studies must clearly depend.

...Ernst J. Grube

Muhammad Umar Memon (Ed.). *Studies in the Urdu Ġazal and Prose Fiction*. Madison: University of Wisconsin Press [South Asian Studies Pub. Ser. No. 5], 1979. 284 pages.

Studies in the Urdu Ġazal and Prose Fiction is a collection of papers from a University of Wisconsin symposium. The publication is in two parts: an interesting and surprisingly cohesive series of nine papers on the Urdu *ġazal*, and three papers on modern Urdu fiction, with no apparent relation between the two parts, except that they are genres of Urdu literature. The volume begins with an excellent introduction by Dr. Memon.

On the surface, a group of symposium papers may not sound exceptionally exciting. Indeed, the three papers on prose fiction are competent and useful, but do not appear to be the main strength of the volume. From the viewpoint of *ġazal* studies, however, this volume is a rare jewel and, one hopes, a model for things to come. As Dr. Memon points out in his introduction, the *ġazal* has been woefully neglected and, when it has been studied, the approach has been marred by cultural biases and inadequate methodologies. This is especially true of the major non-Persian traditions—the Ottoman and Urdu traditions in particular. The ruling, critical premise has been that the *ġazal* is an exotic exercise in the rhetorical manipulation of language with an admixture of mysticism, the possibilities of which were exhausted by Persian poets, so leaving little for their Turkish and Urdu-speaking successors to do but to imitate slavishly. Thus, the received scholarly tradition treats the Urdu (and Ottoman) *ġazal* as a borrowing, with only the most tenuous and insignificant connections to the local way of life—a treatment which assures a general lack of interest in the *ġazal* on the part of scholars outside the more esoteric crannies of literary study.

The most exciting aspect of *Studies* is that, in one paper or another, it calls into question virtually every premise of the re-

ceived critical tradition. Moreover, it questions by opening doors to approaches which see the *ġazal* as an important expression of the social, cultural and psychological life of Muslim India. Papers by Shamsur Rahman Farooqi and Gilani Kamran explore the manner in which the *ġazal* reflects the particular nature of its sociocultural context. This is done, not by harvesting references to "real life" objects and persons, but through sensitive analyses of the mode of expression and internal interactions in the poetry. Frances Khan focuses on the psychological dimension of the poetry, linking poetic expression to the working out of conflicts inherent in the Muslim Indian social psyche. This type of emotional/psychological exploration seems particularly appropriate to the study of the *ġazal* which is, on an abstract level, a logic (or illogic) of emotional states. The love theme and the projection of passionate attraction onto a feminine object are discussed by Farooqi and Kamran, while C.M. Naim treats the cultural and poetic traces of homosexual love.

In addition, there are papers on the historical antecedents of the Urdu *ġazal* by Bruce Lawrence and by Moazzam Siddiqi. Lawrence makes cogent use of semantic field theory in examining the development in Urdu poetry of the traditional love paradox. The internal structure and coherence of the *ġazal* are treated as a function of poetic closure by Bruce Pray, and Peter Manuel contributes a valuable paper on the musical (especially rhythmic) aspects of the poetry as it is sung. This paper represents an area deserving much more attention and provides some methodological insights into the treatment of *ġazal* performance which is mentioned in several other papers.

This multiplicity of approaches, far from producing a sense of inconclusive disagreement, serves to emphasize the unexplored richness of Urdu *ġazal* poetry and the multidimensional nature of poetry in general. It is in the nature of poetry that it can have very different, even mutually contradictory, meanings when viewed from different perspectives—this is the truth of poetry and the source of its uniqueness. It is, perhaps, the fact that *Studies* is the product of many perspectives which is its main strength and which enables it to mirror its poetic object so clearly.

Studies is not a compilation of perfect papers. There are a number of places where methodological errors and unfounded impressions creep in, marring otherwise excellent work (especially that of Farooqi, which is stimulating, nonetheless). The paper by Annemarie Schimmel has some interest, but is rather far off the general theme. Such minor points notwithstanding, anyone interested in the *ġazal* (including the Persian, Ottoman and Chagatai traditions) should find *Studies* a valuable resource and an inspiration. It would also be instructive reading for scholars outside the field of literature who are, at times, led far astray by the limitations of the received scholarly tradition.

...Walter G. Andrews, Seattle, WA

Middle East: Abstracts and Index. Vol. 2, No. 2. Pittsburgh: Library of Information and Research Service, June 1979. 298 pages.

This publication, which came out in March 1978, fills a gap in bibliographic information on the Middle East. The volume under review comprises 21 sections—General, Arab-Israeli Conflict, Arab World—and 28 states, alphabetically arranged from Bahrayn to the People's Democratic Republic of Yemen. Within each section, entries (all of English language material) are grouped by type of materials: periodical articles, doctoral dissertations; editorials from newspapers and

anthology. Those who are fascinated by Fitzgerald and the Omar Khayyam phenomenon will find this to be a worthy successor in this tradition.

CARL W. ERNST
University of North Carolina at Chapel Hill

The Turkish Minstrel Tale Tradition, by NATALIE KONONENKO MOYLE. (Harvard Dissertations in Folklore and Oral Tradition) 267 pages, bibliography. New York: Garland Publishing, 1990. $60 (Cloth) ISBN 0-8240-2673-X

This little book is much less encompassing than its title, which might be "Formal Structure and Composition of Aşik/Minstrel Songs of North East Turkey." This rather old dissertation has not been brought up to date. This is particularly unfortunate for, as the author notes in her "introduction update," there has been much recent work in the field. Due to her exclusion of research by ethnomusicologists, Moyle was apparently unaware of major work being done or already published while she was writing, such as Steven Blum's "The Concept of 'Asheq in Northern Khorasan" (*Asian Music*, 1972).

The author does not specify exactly when, where and how she conducted her fieldwork, or how her own research was expected to contribute to existing work. Her dissertation is heavily dependent on prior research by Ilhan Başgöz with her own principal informant, Aşik Müdamī (1914–1969), and summarizes yet earlier work by Turkish folklorists resident in Turkey. It appears that, as a student of the late Albert Lord, Moyle equates the Turkish aşik tradition with the heroic or romantic "tale" (as in her title) and ignores those aşik genres in Turkey that focus on religious tales (e.g., the Mir'aç) or non-narrative Alevī ritual.

Chapters I and V use the arguments of Lord's "oral theory" to assess the importance of quasi-formulas and variants. She presents the formal structure of the *koşma* and *mani* genres and compares several variants by different aşiks of the same region. She correctly concludes that "neither memorization nor oral composition alone fully describes the Turkish minstrel tale tradition" and "at least in the case of short, stanzaic, lyric songs, memorization and the idea of fixed texts do not destroy the ability to compose orally" (pp. 145-46). Unfortunately, she blurs her own distinctions by introducing the Uzbek oral epic, her sole source for which seems to be Viktor Zhirmunsky's book of 1947. Although Moyle concludes that most minstrel verses are based on pre-composed models, she makes no effort to link this repertoire with the rather voluminous written corpus of Turkish aşik poetry that extends for at least four centuries. Vague references to "Islamic" poetry and lack of reference to the *saz şa'iri* ("*saz* poet") corpus suggest that the literate origins and contexts for much of today's "oral" minstrel repertoire was not a part of her research.

The main value of Moyle's book is her close analysis of the construction of the aşik songs, in which an "oral" process has played a relatively minor role. Employing the methodology of Lord's "oral theory," she shows little or no awareness that anthropology, ethnomusicology and Turkish literary scholarship are essential for the study of the Turkish aşik. The result is a very narrow work

contextualized only within the "oral theory" as it had existed twenty years ago, which does not allow adequate scope for the author's evident ability in formal textual analysis.

WALTER FELDMAN
University of Pennsylvania

More Tales Alive in Turkey, by WARREN S. WALKER & AHMET E. UYSAL. Foreword by Kathleen R.F. Burrill. 326 pages, notes, bibliography, index, charts. Lubbock: Texas Tech University Press, 1992. $17.50 (Paper) ISBN 0-89672-286-4

More Tales Alive in Turkey is a sequel to the authors' *Tales Alive in Turkey*, first published in 1966. Both volumes are collections of English translations of oral performances of Turkish folktales recorded for the Archive of Turkish Oral Narrative at Texas Tech University. *More Tales* is an extension rather than an expansion of *Tales* that explores story and character types not found in the preceding volume. The stories are organized under nine general rubrics: The Vagaries of Fate, Immanence of the Supernatural, The Battle of the Sexes, Clever Thieves and Lucky Tricksters, The Language of Cryptic Metaphor, Legends of Moslem Saints, Myth and Miracle, Rustics in Urban Wonderland and Grotesque Innocence. The rubrics themselves are descriptive and do not correspond to any analytical typology of folktales, nor are they discussed by the authors.

The compilation has a very brief introduction by the authors, a foreword by Kathleen R.F. Burrill, notes to the stories and plot development charts for two of the longer and more complex tales. However, despite the notes and charts, this is much more a popular presentation than a scholarly study. The notes have some material that should be helpful to folklorists and other material that would help the non-specialist, but there are only the barest necessities of either. The translations are very readable and appear to be reasonably accurate, although without an actual transcription it is impossible to tell for certain. (It would certainly be a *major* contribution to the field if Texas Tech could also do the less profitable service of publishing the Turkish texts.)

More Tales is certainly a welcome publication. The stories are delightful and expand the repertoire in English. They should be a good read for students and the general public alike, and provide a useful addition to the materials available to teachers of Turkish and world folklore and culture. It must be said, however, that some introductory and annotational commentary seems irritatingly naive and laconic—for example, the authors do not seem interested in distinguishing between a "text" and a "performance," which raises fundamental questions about the term "alive" as used in the title—but this may well be an unintended artifact of writing for a general, non-scholarly audience. Nonetheless, this only foregrounds the need for such compilations and for the direction of more analytical attention to the nature of Turkish folktales by a broader range of scholars.

WALTER G. ANDREWS
University of Washington

colophon of Dhu'l-Qa'da 803/June 1401; the latest (no. 75) dates from nineteenth-century Morocco. The fifty-two Persian bindings in the collection represent a wider range of techniques and styles from the fifteenth to the late nineteenth century, including some splendid examples of tooling, stamping, gilding, cut filigree, and lacquer painting. About a dozen bindings still cover their manuscripts, including no. 103, a remarkable illustrated manuscript of Nizami's "Khusraw and Shirin." The text was copied by 'Abd al-Jabbār in 1091/1680; the nineteen paintings are signed by Riza-yi 'Abbāsī and one is dated 1042/1632; and the binding is signed by Muḥammad Muḥsin of Tabriz. Paradoxically, the illustrations predate the text they illustrate, but Mr. Haldane offers no explanation to the curious reader. The collections of Turkish and Indian bindings are smaller (respectively, 37 and 11 examples) but no less interesting. For example, a magnificent early Ottoman binding formerly in the collection of F. R. Martin (no. 129) "was probably executed for Sultan Muḥammad II or Meḥmet Fātiḥ ('The Conqueror')," but the author neglects to justify his attribution: Martin's were notoriously "creative."

Few flaws mar this handsome book. The comparative material mentioned is not illustrated, and the catalogue entries should provide specific bibliographic references. The glossary is alphabetized by Arabic roots, making it incomprehensible to the general reader and gratuitous for the specialist. The breadth of the Victoria and Albert collection makes this a valuable addition to a library. However, the Bosch-Carswell-Petherbridge catalogue of the more circumscribed collection in Chicago's Oriental Institute (*Islamic Bindings and Bookmakings*) probably is a better, if less glossy, general introduction to the art of bookmaking in the Islamic world. In short, Mr. Haldane's book is a valuable research tool, complementing the extant literature on the subject. One can only hope that it will allow, along with recent work on text and its illustration and illumination, greater understanding of the nature of book production in the Islamic world.

JONATHAN M. BLOOM
Harvard University

A Dot on the Map: Short Stories of Sait Faik, edited by TALAT HALMAN, translations by eighteen scholars. (Indiana University Turkish Studies 4.) 307 pages, introductory essays, glossary, translations. Indiana University Press, Bloomington 1983. $22.50/$12.95.

The New Renaissance 6.1 (Spring 1984). 52 pages of texts and translations by TALAT HALMAN of recent Turkish poetry; also includes fiction, essays, art. 9 Heath Rd., Arlington MA 02174.

Talat Halman has made two more major contributions to our store of modern Turkish literature in translation. *A Dot on the Map* is a collection of

short stories by Sait Faik (1906–54), perhaps *the* crucial figure in Turkish short story writing, translated by a group of well known and highly skilled scholars. This will be a very useful book both for teachers (and students) of modern Turkish literature and for those with a general interest in the short story. Thanks are certainly in order to İlhan Başgöz and Indiana University for making such a work possible.

The volume begins with essays by Halman, the late Yaşar Nabi Nayır, and William Hickman, a brief autobiographical vignette by Sait Faik and a chronology of his life and major works. These essays provide a brief but comprehensive and perceptive introduction to the writer and the translations which follow. The translations themselves do an excellent job with some very difficult material. They read well in English, which many translations do not, and they appear to carry the flavor of Sait Faik's prose across the language gap.

Sait Faik himself is an enigma, an enigma which transcends the extremely Turkish character of his work. On the one hand, one encounters in his work a very particular, personal focus on the details of unspectacular lives; on the other hand, there is a self-referencing, circular aspect to his writing that very insistently raises issues of a more general nature—issues that have become a point of interest to critics, theorists, and scholars only in the last decade. This is to say that Sait Faik, even in English translation, ought to be taken into account by theoreticians, comparatists, and genre specialists outside the field of Turkish literature.

The second of Talat Halman's contributions is less extensive but equally as valuable and interesting. It consists of twenty-six poems by recent Turkish poets, including Halman himself, presented both in Turkish and in Halman's English translations. This is a wonderful gift to teachers and scholars. The texts and translations are juxtaposed on facing pages; it is quite recent work, the kind that is often hard to come by, and the editors of *The New Renaissance* will offer multiple copies at reduced rates.

Having both the texts and the translations raises some exciting possibilities for classroom use, on the topic of translation and analysis as well as the more usual topics. For example, Halman's translations do not always seem correct, not because he does not know Turkish—he is a master of the language—and not because he does not know English—his mastery of this language is envied by scholarly native speakers. The questions that arise are questions of nuance, questions of choice, exactly the questions that lead one into searching for a deeper understanding of how poetry works and what it means. For instance, Nurer Uğurlu's poem "Suç" (pp. 68–69) ends each stanza with the refrain "suç benim değil" which Halman translates as "that's not my guilt." Here there is nothing obviously wrong with the English and everything wrong. In English one would expect "it's not my fault" or "I'm not guilty," so we must ask, why this choice of words, is there

something about the Turkish we are missing? In a poem by Cemal Süreya (pp. 26–27) there are five repetitions of a verb root (*değişil-*) which is translated first as "to trade something for something," the next three times as "to trade something *with* something," and on the last occurrence, in the negative, as "to barter something for something." (There is an obvious typo in the translation here which leaves out the "not" in "not bartered.") We are forced to ask, then, why the variation, what is the force of the repetition in the original, what is lost and what gained by reducing it?

The point here is not to quibble about the translations, which are generally excellent, but to indicate what a wonderful tool for teaching and thinking about poetry this sort of combination of text and translation can be. This issue of *TNR* is a must for teachers and students of Turkish literature.

WALTER G. ANDREWS
University of Washington

Jibbāli Lexicon, edited by T. M. JOHNSTONE. Oxford University Press, Oxford 1981. $65.00/£25.00.

Jibbāli is one of the Modern South Arabian languages spoken in the area around Dhofar in Oman. Prof. Johnstone's lexicon is the first full-scale presentation of Jibbāli vocabulary and an undoubtedly valuable addition to his several contributions to the study of these languages. In his earlier survey of the major languages in *Afroasiatic Linguistics* (1975) and his *Ḥarsusi Lexicon and English-Ḥarsusi Word List* (1977), this language bore the native term, Śḥeri. For this volume Prof. Johnstone has chosen the Arabic term, Jibbāli, to avoid the associations of tribal affiliation and social status that Śḥeri seems to carry.

As in the *Ḥarsusi Lexicon*, the word lists themselves are preceded by a sketch of the phonology and grammar, largely verbal morphology. The phonological description consists of a scant two pages of notes, with appropriate references to the other MSA languages. The vowel system exhibits an eight-member set: the normal Semitic *i-u-a*, plus tense and lax mid-vowels, and a central vowel represented by *shwa*. The consonants include lateralized dentals /ś/, /ź/, and /ź̲/, a glottalized /ṣ/, and a glottalized velar /ḳ/. In the palatal series, a plain /š/ opposes an apparently round-lipped /s̃/, which itself has a glottalized pair /ṣ̃/. Even though Johnstone's work is not intended to be a complete linguistic study of Jibbāli, the specialist and the non-specialist would certainly have appreciated more elucidation of the phonetics and phonemics of this little-known language. The parallel introductory section in the Ḥarsusi lexicon was much more detailed and exemplified.

The treatment of the morphology of the verb is quite extensive, with full paradigms of the perfect, imperfect, subjunctive, and conditional of the

simple and derived stems. These are intensive-conative, causative, reflexive (with infixed -t-), and causative-reflexive (with prefixed s).

The lexicon is arranged by roots. It is fully twice the size of the Ḥarsusi work, and, unlike it, has neither an English-Jibbāli reference list nor an attempt to provide Mehri and Omani Arabic cognates. This may make the work less accessible to Arabists and Semitists working outside the South Arabian field, but it leaves ample room for later comparative studies. Professor Johnstone has clearly taken great pains to convey cultural context and situational sensitivity in the English translations. Some of the descriptions of objects or actions are elaborate discourses on South Arabian animal husbandry, agriculture, or marriage customs. Many items are accompanied by extra expressions or illustrative uses.

ROBERT FRADKIN
University of Washington

Muslim Tradition: Studies in Chronology, Provenance and Authorship of Early Ḥadīth, by G. H. A. JUYNBOLL. (Cambridge Studies in Islamic Civilization.) 264 pages, appendixes, bibliography, index. Cambridge University Press, London and New York 1983. $54.50/£29.50.

This rigorously scholarly and serious book is a part of the new but already reputable series Cambridge Studies in Islamic Civilization. As its title indicates, the book consists of five chapters of studies in some aspects of ḥadīth literature; it is not a book on ḥadīth in general like the previous studies of Alfred Guillaume (*The Traditions of Islam*) and Muḥammad Z. Ṣiddīqī (*Hadith Literature*). Instead, it is in the tradition of ḥadīth criticism initiated by I. Goldziher (*Muhammedanische Studien*) and carried forward by J. Schacht (*The Origins of Muhammadan Jurisprudence*) although it is not really based on the research of those two scholars. In fact, the author seems to agree with the foremost critic of Schacht, M. M. Azmi (*Studies in Early Hadith Literature*), in considering the sweeping theories of Schacht on the almost total fabrication of ḥadīth as "hard to swallow." Therefore, instead of adopting Schacht's book as a starting point in an attempt to improve its findings, he wrote his own account using his own source material which was not limited to legal traditions, as is the case with Schacht. On the other hand, he is not as credulous as N. Abbott (*Studies in Arabic Literary Papyri*) and M. M. Azmi and F. Sezgin (*Geschichte des Arabischen Schrifttums*) concerning the genuineness of ḥadīth. He argues that these three scholars do not seem to realize that a manuscript or a papyrus with an ancient text of a ḥadīth is no guarantee that such a text had not been forged after the time of the oldest authority given in its *isnād*, or chain of authorities. His position with regard to a sceptical approach to ḥadīth seems to fall between these two groups of scholars. He says that it is

The merit of Dr. Shehadi's book rests on the fact that the author has salvaged original manuscript pages, fragments and chapters of books by Gibran that would have, otherwise, been irretrievably lost. The author tells us in his preface that many manuscript pages by Gibran had in fact been lost before he started to collect what was still available but was scattered in many places. Dr. Shehadi spent several years collecting these manuscripts with the help of many friends and admirers of Gibran, as well as the collaboration of the Gibran National Committee in Lebanon and the Arabic Department at the American University of Beirut.

Shehadi offers us photographs of Gibran's manuscripts, often written in English and Arabic. He accompanies them with the appropriate description and transcription of each manuscript page, translating into English the Arabic passages. It is quite moving to read, in this context, that many of these pages are "fragile, rapidly deteriorating and crumbling sheets...." The fragility and delicacy of any human endeavor comes, thus, into focus, and renders Shehadi's task even more precious.

The book comes with a preface, an introduction of Gibran's biography, five chapters dividing the manuscripts into "Fragments," then passages from *The Madman*, *The Forerunner*, *The Prophet* and *The Earth Gods*. Each chapter starts with a description of the number of the manuscript pages, the size, corrections and alterations, deletions and omissions from the final published versions.

Valuable as it is, Shehadi's book, however, leaves the reader thirsty for more. It was probably not the author's intention to write a more scholarly volume on Gibran, but, rather, to preserve what would have, otherwise, been lost forever. Nevertheless, the reader would have wished to have, for example, the final printed version following the fragments Dr. Shehadi offers. The reader would have been able to follow more closely the process of creation up to the end and feel more rewarded. Moreover, the book abruptly ends with fragments from *The Earth Gods*, while a conclusion rounding up the volume and inserting these salvaged manuscript pages within the bulk of Gibran's *Opus* would have been most welcome.

Finally, one greatly appreciates the fine quality of this publication by The American University of Beirut and the Imprimerie Catholique of Lebanon. It is a source of amazement and admiration to feel, once again, that such publications remain up to the usual high standards in spite of the long tragic years of destruction and war in Lebanon.

MONA TAKIEDDINE AMYUNI
The American University of Beirut, New York

The Art of the Turkish Tale, Volume 1, translated and introduced by BARBARA K. WALKER. Illustrations by Helen Siegl. Foreword by Talat Sait Halman. 250 pages, glossary, index. Lubbock: Texas Tech University Press, 1990. $17.50 (Paper) ISBN 0-89672-316-X

The Art of the Turkish Tale, Volume 2, translated and introduced by BARBARA K. WALKER. Illustrations by Helen Siegl. Foreword by Talat Sait Halman. 262

pages, glossary, index. Lubbock: Texas Tech University Press, 1993. $18.50 (Paper) ISBN 0-89672-317-8

The Art of the Turkish Tale is a two-volume collection of Turkish folktales translated and introduced by Barbara Walker who, with her husband, Warren Walker, has been responsible for the Archive of Turkish Oral Narrative from which these tales have been taken. The tales—fifty-one in the first volume and eighty in the second—are presented in readable English with a decidedly "folkloristic" flavor, with appropriately simple and engaging line drawings by Helen Siegl. Each volume contains a foreword by Talat Halman, locating the tale within a more-or-less traditional narrative of Turkish cultural history, and an informative, general-level introduction to folk literature. The second introduction summarizes the information from the first and presents some additional information on the selection and varieties of texts.

Like Warren Walker and Ahmet Uysal's *Tales Alive in Turkey* volumes, this collection is well presented and translated. However, it must be noted that all of these volumes are intended for a broad general readership and present difficulties for review in a scholarly journal. The introductions present the issues and objects of the study of "folktales" as though they were theoretically straightforward, as though the notions, for example, of "culture" and "folk" and representations (including translations) of performed oral narratives were entirely unproblematic. Moreover, I cannot comment on the translations or the assertions about narrative style or performance, but must accept them on faith because the transcribed texts are not generally available. (Although, in fairness, the Archive of Turkish Oral Narrative has been very cooperative in sharing their materials with scholars, and would, I assume, do so with these tales as well). In his foreword to Volume 2, Talat Halman speculates on some scholarly studies of these tales that could/should follow, but it is difficult to see how such studies would proceed or even how a specialist would teach from these tales without reference to the Turkish texts.

However, specialists are few and far between, and most readers, perhaps even most teachers, of these tales will have no need or use for Turkish texts. What they need to know is that these are apparently competent collections of a wide variety of interesting tales filled with the kinds of thematic similarities to tales from other cultures that folklore scholars love. They range in length from a half-page to twenty-five pages, and were selected in order to demonstrate a range of stylistic, regional and thematic features. These volumes do a good job of fulfilling their objectives. I only wish that the Texas Tech archivists could do their fellow scholars a favor and fight the good fight for a volume or two of transcribed texts as a companion to their wonderful English versions.

WALTER G. ANDREWS
University of Washington

The Opium Eater and Other Stories, by IQBAL AHMAD. 166 pages. Dunvegan, Ontario: Cormorant Books, 1992. $12.95 (Paper) ISBN 0-920953-74-3

Fazıl Hüsnü Dağlarca: *Seçme Şürler/ Selected Poems.* Talât Sait Halman, tr. Pittsburgh, Pa. University of Pittsburgh Press. 1969. xxxix + 193 pages. $2.50.

As an introduction to the excellent poetry being produced in Turkey today, nothing could be better than selections from the works of Fazıl Hüsnü Dağlarca. His poetry ranges from the highly abstract to the brutally real, from discussions of man and God to a bitter present represented by Vietnam. It is evocative of a Turkish spirit and alludes to various Turkish problems without being at all limited by its foreign origins. Thus it has much to offer a reader with only a minimal acquaintance with Turkey and its history.

The poetry itself is preceded by a rather lengthy and informative introduction by Yaşar Nabi Nayır in which he discusses Dağlarca's life and works. The text itself is bilingual; the Turkish originals and Talât Halman's translations are on facing pages—a practice which cannot be praised highly enough. The book, therefore, can be used equally by a general, English-speaking public and by those who can read and enjoy the Turkish as well. The translations are certainly adequate and in many cases are excellent poetry in their own right. If there is any weakness in the translations it is that the English at times has an unnatural quality and becomes more obscure than the Turkish. However, such minor faults must be overlooked in light of the fact that the poetry is difficult and Talât Halman always attempts to reproduce as much as possible of the rhyme and rhythm of the original.

This collection of poems is, to say the least, a very readable and interesting introduction to the poetry of modern-day Turkey and should be a model for future compilations of texts and translations.

Walter G. Andrews
University of Washington

Poems from the Diwan of Abu Tayyib Ahmad ibn Husain al Mutanabbi. Arthur Wormhoudt, tr. & ed. Oxford. Shakespeare Head Press. 1968. 84 pages.

It is rare to find a translation that does justice to all aspects of the original. It is likewise rare to find a translation that conveys nothing of the poetry from which it was taken. In this latter respect, Arthur Wormhoudt is eminently successful. His prose translations do not attempt to reproduce any sense of the rhythm or rhyme of the Arabic—yet he feels constrained to use an obscure English which only obfuscates the meaning of the few lines that are correctly translated. There is no excuse for the types of mistranslation and misinterpretation found in almost every line. To be sure, al-Mutanabbi is a difficult poet, but his poetry has also been extensively commented upon, and that commentary is available in every good edition of his *Diwan*. Moreover, Wormhoudt's notes are a perfect example of the irresponsible use of postromantic critical jargon and an indication that he has little knowledge or understanding of medieval Islamic literature.

Walter G. Andrews
University of Washington

Adonis (Ali Ahmed Said). *The Blood of Adonis.* Samuel Hazo, tr. Pittsburgh, Pa. University of Pittsburgh Press. 1971. xix + 54 pages. $2.50.

It is necessary to point out, first of all, that these selections from the poetry of Ali Ahmed Said, known by the pen name "Adonis," are referred to on the title page as "transpositions" rather than as "translations." This should be good news to fans of Samuel Hazo (less so, perhaps, to fans of Adonis) and to those who agree that poetry cannot be "translated." Hazo's "transpositions" are quite good; they are poetical, interesting, and seem to have that quality which one skilled poet's appreciation can give to the works of another.

One wonders, however, about the audience for such little books of "transpositions." The book is short (54 pages of text), expensive ($2.50), and unlike the Pitt Poetry Series' translations from the poetry of Fazil Husnu Daglarca (in which the Turkish text faced the translations) there is no sign of the Arabic originals. It should be pointed out that there are a considerable number of people in this country capable of appreciating an Arabic text if assisted by translations of the quality of Hazo's. This potential audience, and the potential for a valuable service to students of Arabic, has been neglected, it would seem, in favor of those who cannot take the trouble to appreciate a foreign author in his own right. Photographic printing techniques make the reproduction of Arabic script possible, and if it is true that Adonis' "solid knowledge of the Arabic language . . ." and "use of certain Arabic letters . . . " are important, then it would seem to be a service to Adonis to include his originals so that those who can may appreciate them.

Walter G. Andrews
University of Washington

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As an introduction to the excellent poetry being produced in Turkey today, nothing could be better than selections from the works of Fazıl Hüsnü Dağlarca. His poetry ranges from the highly abstract to the brutally real, from discussions of man and God to a bitter present represented by Vietnam. It is evocative of a Turkish spirit and alludes to various Turkish problems without being at all limited by its foreign origins. Thus it has much to offer a reader with only a minimal acquaintance with Turkey and its history.

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Walter G. Andrews
University of Washington

Yashar Kemal. *They Burn the Thistles.* Margaret E. Platon, tr. London. Collins & Harwill. 1973. 412 pages. £ 3.

Yashar Kemal is far and away the best known Turkish novelist in the English-speaking world. The popularity of the Roditi translation of his *Memet, My Hawk* extended well beyond the *afición* of Turkey and foreign novels primarily because Yashar Kemal is both a good writer and a rousing good story-teller. *They Burn the Thistles*, the sequel to *Memet, My Hawk* is but further confirmation of his talent.

At first glance Kemal's latest effort seems to have all the ingredients of a paperback pot-boiler or a made-for-TV movie—Slim Memet, the Anatolian Robin Hood (with a touch of Hamlet for good measure), wicked landlords, downtrodden villagers, an oppressive establishment, good-hearted bandits and even a magnificent stallion. A merely competent writer could at least make a good story of all this, and Yashar Kemal is far more than competent. Beyond the tale he has managed to imbue his novel with a thought provoking undercurrent which makes the story more than an Anatolian tale, more than merely thrilling. In the perpetual landlord-villager conflict one cannot help but see parallels to the problems of inner-city America—the slum-lord-slum-dweller, the pious robbery, the deeply rooted bigotry, the hopeless acquiescence and hidden rage. There is no escape within the system; the law, the police, the government oppress and oppress, and, when the enormity of the oppression results in extra-legal remedies, the answer is to oppress some more, in the name of law and order.

The story and its implications are, in fact, so compelling that the reader reasonably can be expected to overlook the rather poor translation. Platon has done what seems to be a dictionary-literal rendering of the Turkish, replete with stilted dialogue, anachronistic vocabulary and a general stylistic inconsistency (a mixture of penny-dreadful and 19th-century scholarly), none of which reflects the nature of Yashar Kemal's prose. Nonetheless, *They Burn the Thistles* is an outstanding novel.

Walter G. Andrews
University of Washington

Melih Cevdet Anday. *On the Nomad Sea.* Nermin Menemencioğlu, Talat S. Halman, trs. New York. Geronimo. 1974. 34 pages.

The growth and development of Melih Cevdet Anday's poetry provide an interesting and encouraging parallel to the most heartening aspects of the recent regeneration of Turkish poetry. The cataclysmic break from the centuries-old Ottoman-Islamic tradition which occurred in the late nineteenth and early twentieth centuries left behind an unstable situation marked by decades of artistic aftershocks which have precluded the erecting of any massive structures of poetic tradition. The Turks were forced to rebuild from the ground up with a new language, new goals and new artistic principles in a period when few outstanding models were available anywhere. During this time there have been several brilliant poets and some outstanding poetry but little work which not only stood on its own but also promised to provide the basis for a broad, varied and truly universal tradition. In the work of Anday, however, one gets the impression that the instability is reaching an end, that the introspection and self-consciousness of the transition period are being replaced by a new confidence and willingness to attempt a broad humanistic vision.

On the Nomad Sea is a "thin" book of poetry (23 pages) and provides only the briefest glimpse of Anday's work. This glimpse, however, has several positive features which make it well worth reading. First of all, the translations are very good. Halman and Menemencioğlu are the best, most sensitive and most accurate translators of recent Turkish poetry into English. Secondly, the introduction by Talat Halman is succinct and informative and gives an excellent picture of Anday's place in the development of Turkish poetry. Lastly, the poems themselves are interesting not only as recent artifacts of Turkish culture but as universal expressions of human thought which appear to cross the barriers of language and culture with only minimal loss.

Walter G. Andrews
University of Washington

WORLD LITERATURE TODAY
FORMERLY BOOKS ABROAD
A LITERARY QUARTERLY OF THE UNIVERSITY OF OKLAHOMA NORMAN, OKLAHOMA 73019 U.S.A.
FROM THE WINTER 1987 ISSUE

Pierre Cachia. *An Overview of Modern Arabic Literature*. Edinburgh, U.K. Edinburgh University Press. 1990. viii + 242 pages. $45.

Pierre Cachia has a long and distinguished history of scholarship and teaching in the field of modern Arabic literature, a history which begins more than a decade before this literature had attracted the attention of a substantial body of scholars. A major portion of the value of his *Overview of Modern Arabic Literature* lies in its being an overview of the work and insights of a very fine scholar. Cachia has taken a group of his own articles and essays, some published in various places over a period from 1967 to 1989 and others unpublished and undated. To these have been added a brief introduction and two short chapters, one of fifteen pages entitled "Narrative Genres" and one of seven pages entitled "Unwritten Arabic Fiction and Dramâ" (which refers to themes and genres the Arab writers have not attempted and not to oral traditions). The compilation provides an excellent retrospective on Cachia's work and does seem to hold together after a fashion. It could be a great help to persons looking for a broad vision of developments, movements, trends, and the location of a number of authors and poets within such categories.

Of course, this kind of book has its own problems. Chapters written years ago are obviously not in touch with recent developments. Thus there are discussions of the work of several authors that do not take into account important recent scholarship (although it should be pointed out that the bibliography at the end is somewhat more current). In addition, there is a bewildering variety of categorizations (e.g., "The Forerunners of the Novel," "The Novel in Its Infancy," "The Novel Coming of Age," et cetera) that shift from chapter to chapter and are, for the most part, metaphorical without connection to any particular theoretical formulation. Likewise, the chapters themselves are not really readable as chapters in a work that was conceived as a whole insofar as they do not really develop from one to the other but rather strike glancing blows at some similar topics. These observations are not intended to disparage the book but rather to emphasize that the term *overview* in the title might be misleading and imply a historical-narrative continuity that will not be forthcoming.

An Overview of Modern Arabic Literature is certainly a contribution to the study of Arabic belles lettres. There are not enough surveys and hence not enough entry points through which interested persons can embark upon an exploration of the field. For those content with sensitive insights and readings founded in one man's extensive experience, the book should serve well. Those seeking the cutting edge of theoretical and critical rigor will need to look elsewhere—but they might be well advised to buy Cachia's book anyway, just to have so much of his work conveniently gathered in one volume.

Walter G. Andrews
University of Washington

Classical Arabic Poetry: 162 Poems from Imrulkais to Ma'arri. Charles Grevill Tuetey, tr. & intro. London. KPI (Routledge & Kegan Paul, distr.). 1985. viii + 300 pages. $36.

Classical Arabic Poetry is an anthology of English translations of 162 Arabic poems by poets spanning the classical periods of Arabic literature (sixth to eleventh centuries). The first part of the book consists of a two-page introduction followed by a three-part, eighty-five-page overview of the history, development, and character of Arabic poetry up to Ma'arri. This overview treats the pre-Islamic, Omayyad, and Abbasid periods and the major poets of each period. The second part of the book is the anthology proper, which consists of the translations themselves followed by an index to the poets mentioned in the text, a general index, and tables of Arabian tribes, caliphs, and the sources of the poems translated.

Tuetey's anthology appears to do a good job of fulfilling the purpose of such a work: to provide a point of ingress and a bit of insight into an unfamiliar literary culture. The background section (part 1) is quite well done. It is one of the best short overviews of Arabic poetry I have ever seen, sketching in the historical and social background as well as giving a sensitive and reasonable account of the poetic values of the culture and the individual poems translated in the following section. The translations themselves are also well done. The translator seems to understand the flavor of the developing ethos of the Arab poets and reflects that understanding in his translations. The English is neither forced nor odd, as is the case with so many translations of Arabic. The language flows and maintains a natural poetic quality that does justice to the originals. In addition, the texts chosen were well suited to the historical-critical exposition in the first part and are not, so far as I can tell, among the works already translated elsewhere. The volume will be a welcome addition to the corpus of world literature in translation and a boon to specialists looking for texts suitable for survey courses.

Walter G. Andrews
University of Washington

Middle East Studies Association Bulletin

Life Cycle Institute
Catholic University of America
Washington, DC 20064

Bitnet: mesabul@cua
Fax (202) 319-6267
Telephone (202) 319-5999

Information for Reviewers

for the *Middle East Studies Association Bulletin*

The *Bulletin* tracks the state of the craft in Middle East studies for a multi-disciplinary, non-partisan association devoted to scholarship on the Middle East. Its purpose is to keep teachers and researchers in Middle East studies informed about current research and publications. To this end, reviews should be brief, informative and timely.

Reviews may not exceed 500 words, about a page and a half of double-spaced typed text. Editors who assign reviews may specify less, or may combine several works for a joint review (which may not exceed 500 words).

Reviews should state what a book is about, what new findings or other information (if any) it contains, major themes or topics or what body of literature it addresses, and should offer a succinct critical judgement on the work under review. We don't have room for extended methodological critiques, ad hominem arguments and lists of errata. Necessary references to other works should be included in the text, and they should be brief (Author, Title, Date). Footnotes do not reproduce well in our format.

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Reviews should be typed or printed on unlined letter-size paper, with a ragged right margin (i.e., do not justify the right margin) in 10 characters per inch (pica) or 12 (elite) for scanning. Faxes do not scan well.

We cannot presently reproduce Arabic/Persian scripts, which should be transliterated. Please be careful to distinguish 'ayn (‘ or ʿ) and hamzah (') and to mark diacritics on Arabic, Persian and Turkish words that are not standardized in English (such as amir, sultan, Muhammed, Allah). When in doubt, concult the *IJMES* transliteration table.

At the top of the review, include the following information in order: Title; Author; Translator (if any); Series (if appropriate) and number (if given); Number of pages; index, bibliography, maps, tables, appendices (if present); Place of Publication; Publisher; Date of Publication; Distributor (for overseas presses); ISBN number; Price (and currency), if known.

At the end of your review, put your name as you wish it to appear and institutional affiliation or other form of identification (e.g., your city). Full addresses are unnecessary; but we will send final proof copies of your review when the issue goes to press if you include an address with ZIP or postal code.

Middle East Studies Association Bulletin

Life Cycle Institute
Catholic University of America
Washington, DC 20064

E-Mail: mesabul@cua.edu
Fax (202) 319-6267
Telephone (202) 319-5999

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Reviews (and all other material) in the *Bulletin* are edited for brevity, clarity and style. To assure consistency, we follow the "technical" document style of *Grammatik V.* For extensive changes, we will send you an edited proof copy of your review for further examination.

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Reviews should be returned to the editor who solicits them, unless otherwise specified. For your convenience, we enclose a return mailing label. On your review, please...

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- Give page numbers for all quotations longer than two words.

- Transliterations of Arabic and Persian should follow *IJMES* conventions, except in titles that use another. Be careful to distinguish 'ayn (‘ or ʿ) and hamzah (') and mark diacritics on Arabic, Persian and Turkish words that are not standardized in English (such as amir, sultan, Muhammed, Allah).

- **At the top of the review,** include the Title and Author; Translator (if any); Series (if appropriate). We have the rest of the information.

- **At the end of your review,** put your name as you wish it to appear and institutional affiliation or other form of identification (e.g., your city). Full addresses are unnecessary; but we will send copies of your review when the issue goes to press if you include an address with ZIP or postal code.

Suzanne Pinckney Stetkevych, ed. *Reorientations/ Arabic and Persian Poetry.* Bloomington and Indianapolis: Indiana University Press. 1994. Pp. 269 and x.

Reorientations is a collection of eight essays, six dealing with pre-modern Arabic literature and two with pre-modern Persian literature, by an impressive group of scholars described by the editor as "the Chicago school" of Middle East literature specialists. The University of Chicago connection and the overarching influence of Jaroslav Stetkevych's powerful philology on his students makes of this collection a far more unified and "book-like" book than similar efforts, most of which resemble hard-bound journals.

The "reorientations" of the title casts this book as a response to what I suppose are the "disorientations" of modern, and especially post-modern, literary and cultural theory. It must be said that this is mostly a preemptive strike, since recent theory is but a distant rumor in most areas of Middle Eastern literary study and the few relatively feeble incursions that have occurred have done little to shake the orientation of the field as a whole. Nonetheless, even though the offending theory is never mentioned directly or characterized for comparison, the comparison is there.

In contrast to the "decenteredness" at the heart of recent gallic philology—or gallic practices of reading which actualize a Nietzchean philology—*Reorientations* re-energizes the spirit of a more germanic philology that is centered with a vengeance. Things can indeed be known! The veils of "hermeneutical opacity" (to quote J. Stetkevych) can be stripped away by meticulous, vastly erudite, extensively footnoted, and brilliantly clever scholarship to reveal the archetypal, mythic center from which the meaning of the text radiates. And even if you don't believe that such centers exist, the trip toward the center reveals such a stunning array of arcane information, so many revealing clusters of texts, such insights that it is well worth the travel time.

This is an important book. The contributors are an outstanding group: J. Stetkevych is well known and Suzanne Stetkevych only somewhat less so. Michael Sells, and Emil Homerin, who both teach in departments of religion, are truly outstanding Arabists and marvelous translators. I have never seen anything by Paul Losensky that was not brilliant.

The others, whom I know less of, have certainly produced competent and interesting essays for this volume.

Despite the gesture toward theoretical issues in the preface, this is not a book of theory. In fact, it is in large part a study of various aspects of meaning production in the pre-Islamic Arabic qasidah, a topic taken up by five of the eight essays taking up 190 of the 262 pages of actual text. Emil Homerin's very short essay begins to explore how the language of Arabic poetry adapts itself later to mystical themes. Both of the highly engaging essays on Persian literature (Lewis and Losensky) treat the matter of influences, allusions, and repetitions. Only Lewis really takes up a specific theoretical issue, taking exception (apparently) to Harold Bloom's theory of influence in the text of his essay and (bewilderingly) seeming to come to terms with it in his notes.

This is a must-have book for scholars and libraries with interests in Arabic and Persian literature. It would also be an excellent resource for comparatists who should find the "orientation" and archetypal focus of many of the essays to be quite understandable and compatible with general work in the field. *Reorientations* certainly is a sign that the study of Middle Eastern literature (perhaps excluding, as this volume does, Turkish literature) and its strong philological center has come of age. What may be left in the immediate future is for there to emerge an equally strong "disorientation" to act as a worthy advisary.

Walter G. Andrews

University of Washington

Seattle, Washington

Imagining the Middle East

Thierry Hentsch

Edward Said's *Orientalism* is a polemical alarm-clock. Even though it made us profoundly uncomfortable, it (should have) aroused the self-awareness of scholars, students, and readers and sensitized them to the perilousness of sleep-walking through the business of producing and consuming "knowledge" about the Middle East. Fortunately, despite some defensive expressions of hurt feelings, the discourse touching upon the Middle East has expanded a bit to include an inkling that cultural images and the scholarly practices that help ground them may have serious consequences for actual human beings. This means that there has grown up a readership in the heartlands of "orientalism" for thoughtful analyses and critiques of the ways in which we represent "other-ness," works that go beyond the polemical to examine roots of our present modes of knowing.

Thierry Hentsch begins his book by saying, "This book is not about the orient. *It is about us.*"(ix, my emphasis). It is not an attack, not a correction of what has been done, not an assertion of superior insight. It is a careful examination of how we—Westerners—have created our *selves*, our *western* selves, by creating an Orient in relation to which we are the West. He traces the genealogy of the frontier between the West and the Mediterranean Orient, a frontier and that has changed place and meaning from ancient times to the present as it has created a variety of "orientals" to populate its other side. In contrast to Said's very limited scope, and broader ranging even than Rodinson's excellent *Europe and the Mystique of Islam*, Hentsch's work leaves little out. For example, the significant and enduring impact of Europe's encounter with the Ottoman Turks—a relation that has been marginalized if not obliterated by the Arabo- centric focus of present-day oil politics—is considered in its proper degree and with an unusual attention to its dynamic character. Moreover, Hentsch consistently reminds us that what we imagine the Orient to be not only allows us to imagine what we are but helps determine what we do. There is a grounding of ethical sensibility here that without spouting provocative tergiversations gently admonishes us to distrust our perceptions of essential truth at the boundary where we confront the Oriental Other.

Imagining the Middle East stands firmly within the powerful recent tradition of Gallic methodological critique commonly associated with Foucault and Derrida. It ultimately questions the "truth" generating mechanisms of modernity's fundamental faith in rationality. By casting doubt on the processes by which we produce our notions of difference, it sheds some light on the origins of that profound "otherness" that we perceive as "fanaticism" or "fundamentalism"— otherness that induces us to despair of the *possibility* of understanding and permits our most violent and

destructive assaults.

In the best of worlds, no certification of "expertise" on the Middle East would be granted to anyone who had failed to read and understand what Hentsch has to say. It should be required reading for us all.

Walter G. Andrews

University of Washington

Journal of the American Oriental Society

FOUNDED 1842

JEANETTE WAKIN
ISLAMIC EDITOR

DEPT. OF MIDDLE EAST LANGUAGES
AND CULTURES
614 KENT HALL
COLUMBIA UNIVERSITY
NEW YORK, NEW YORK 10027
E-MAIL: JW6@COLUMBIA.EDU

March 13, 1994

Professor Walter Andrews
2908 131 Pl. NE
Bellevue, Washington 98005

Dear Walter,

I'm writing to ask if you would be willing to review Maria Menocal's new book, Shards of Love: Exile and the Origins of the Lyric (Durham: Duke University Press, 1994. Pp. xv + 295. $49.95 [cloth]; $19.95 [paper]). The review can be about 750 words in length, but if you need more space I'm sure we can provide it. And as you know, we have a generous deadline of four months.

I was talking to Maria the other day—she had just gotten off the phone with you—and we agreed that you are the best person in the country to review her book! So I hope you'll do it.

I trust you are flourishing in your new life (probably not so new any longer), and enjoying yourself. When I think of the inexorable routine of preparing and teaching three courses each term (and four this term), not to mention the graduate student supervision and the committees, I really envy you.

Do I have your correct address? It looks a little odd. Do you have an E-mail address? I look forward to hearing from you.

With warm regards,

Jeanette

Duke University
DURHAM
NORTH CAROLINA
27708-0414

ASIAN AND AFRICAN LANGUAGES AND LITERATURE
2101 CAMPUS DRIVE
BOX 90414

TELEPHONE (919) 684-4309

August 24, 1993

Professor Walter G. Andrews
Near Eastern Languages and Civilization
University of Washington
Seattle, WA 98195

Dear ~~Professor~~ Walter Andrews:

I am writing you in my capacity as language and literature editor of the Middle East Studies Association Bulletin. Would you be willing to review Barbara K. Walker's The Art of the Turkish Tale Vol. 1 and 2 by October 15, 1993? The review should be between 450 and 500 words in length.

If you are willing to do the review, please complete and return to me the attached form. I do hope you will be able to write this review.

Sincerely yours,

Miriam Cooke
MESA Bulletin Literature Book Editor

MC:gw

More Tales Alive in Turkey, Warren S. Walker and Ahmet E. Uysal

329 pp.

Index and two charts (of tales 1 and 4)

Texas Tech University Press

Lubbock, Texas

1992

As the name indicates *More Tales Alive in Turkey* is a sequel volume to the authors' *Tales Alive in Turkey* first published in 1966. Both volumes are collections of English translations of oral performances of Turkish folk tales recorded for the Archive of Turkish Oral Narrative at Texas Tech University. *More Tales* is an extension rather than an expansion of *Tales* insofar as it explores story and character types not found in the preceding volume. The stories themselves are organized under nine general rubrics: The Vagaries of Fate, Immanence of the Supernatural, The Battle of the Sexes, Clever Thieves and Lucky Tricksters, The Language of Cryptic Metaphor, Legends of Moslem Saints, Myth and Miracle, Rustics in Urban Wonderland, Grotesque Innocence. The rubrics themselves are descriptive and not analytical, which is to say that they do not correspond to any typology of folktales nor are they discussed by the authors.

The compilation has a very brief (4 pp.) introduction by the authors, a foreword by Kathleen R. F. Burrill, some (28 pp.) notes to the stories, and plot development charts for two of the longer and more complex tales. However, despite the notes and charts this is much more a popular presentation than a scholarly study. The notes have some material which should be helpful to folklorists and other material which would help the non-specialist but there is only the barest necessities of either. The translations themselves are very readable and appear to be reasonably accurate, although in the absence of an actual transcription it is impossible to tell

for certain . (It would certainly be a *major* contribution to the field if Texas Tech could also do the less profitable service of publishing the Turkish texts.)

More Tales is certainly a welcome publication. The stories are delightful and expand the repertoire in English. They should be a good read for students and the general public alike, and provide a useful addition to the materials available to teachers of Turkish and world folklore and culture. It must be said, however, that some of the introductory and annotational commentary seems irritatingly naive and laconic---for example, the authors do not seem interested in distinguishing between a "text" and a "performance," which raises fundamental questions about the term "alive" as used in the title---but this may well be an unintended artifact of writing for a general, non-scholarly audience. Nonetheless, this only foregrounds the need for such compilations and for the direction of more and more analytical attention by a broader range of scholars to the nature of Turkish folktales.

Walter G. Andrews
University of Washington
Seattle, Washington

Tales Alive in Turkey

Warren S. Walker
& Ahmet E. Uysal

TEXAS TECH UNIVERSITY PRESS
Lubbock, Texas 1990

Contents

Foreword

More than three centuries have elapsed since the Ottomans' defeat at the second siege of Vienna in 1683. It was that defeat, above all, that caused the Ottomans to question why the West was stronger than they and (with further indications of decline) led to their long and slow process of modernization or Westernization as it is often called. The Republic of Turkey is the final product of that process.

Officially imposed change in the Ottoman Empire came first in the military and technical arenas, but spread gradually to administrative and political institutions and to the higher echelons of education. Social and general cultural change was much slower to occur, but began to quicken its pace considerably after the middle of the nineteenth century when a small group of the intelligentsia started to create a modern Turkish literature. Strongly influenced by French literature and thought, this group of men began to substitute Western genres for the highly formalized poetry of the Islamic-inspired Arab-Persian tradition and the ornate (and often rhymed) prose of the Ottoman scholars and literati. Moreover, they initiated a language reform movement that eventually was to cleanse Turkish of most of the Arabic and Persian elements that had dominated it over the centuries and launched a movement that has culminated in this century in a vibrant and exciting Turkish literature. This literature, while producing works that are in full step with the literary directions followed by Europe and America, has turned also to the centuries-old heritage of Turkish folklore for inspiration.

It is no coincidence that modern Turkish literature has shown particular strength in the short story. The narrative medium in Ottoman literature was the *mesnevi*, a long verse genre with didactic, heroic, or romantic intent that served also as a vehicle for the very forceful current of mysticism existing

among the Ottomans. Over the course of time, it became a highly stylized and precious art form. In contrast, the popular literature of the Turks—from its earliest days in Central Asia—demonstrated particular vitality in narrative prose. It is this oral prose tradition that is represented in *Tales Alive in Turkey*. First published in 1966, the book has been out of print for a number of years. The present reprint is to be welcomed, therefore, by teachers, who now can reinstate the title on their list of required readings for a wide variety of courses in the field of Turkish studies, and by anyone wanting to learn something about this very special aspect of the true national heritage of the Turk, which, as the title of the book implies, still flourishes in Turkey. The tales presented were collected, however, over the years 1961 to 1964, and the reader may well ask whether this implication still holds good as we approach the nineties, whether Professors Warren Walker and Ahmet Uysal can confirm the statement they make in their introduction that Turkey "is still dominated by an oral tradition." To answer such a question, we must look at conditions in Turkey today and record the more recent findings of the authors of *Tales Alive in Turkey* as they continue their work with the Turkish folktale.

Life in Turkey has undergone many striking changes since the sixties, both in the towns and cities and in rural areas. Urban populations have increased by leaps and bounds, and the expectations and lifestyles of those living in Turkish towns and cities today differ very little from those of urban populations in Europe and America. Villages that were remote in those days may now lie on or close to one of the newly constructed highways and take for granted such services as tap water and electricity that not long ago were regarded as luxuries. Many more village schools have been built, and literacy in general has experienced a huge increase, present forecasts being for total literacy by the year 2000, a notable contrast to the barely one-third rate at midcentury. The telephone, more radios, the television, and programs such as "Dallas" have become a part even of village life in many parts of Turkey. More and more Turks have had experience of town or big-city living. Some have spent long periods working in West Germany or other European countries, or at least know of these lands vicariously through friends and family members who come to visit or return to settle in their homeland once more, bringing with them their Mercedes and all the other accoutrements of a different world, a different lifestyle.

Such changes have had a deep influence on the habits, the tastes, and the cultural orientation of the Turks, especially on those groups linked traditionally to the folk rather than the Ottoman or, more recently, the Western mode of life. Over a large part of the country, especially in the more populated regions of central and western Anatolia, folklorists are finding fewer

individuals who appreciate, let alone who are committed to, the folk traditions. Even in villages these days, people have less time and insufficient patience to sit listening to the long performances of the raconteurs. As for the raconteurs, a definite deterioration is noticeable in their repertories and performances as one generation succeeds another. The sons of well-known storytellers do not have the knowledge and skill of their fathers.

Yet in the eastern provinces, indeed as far west as areas such as Konya, the folktale *is* still alive. In recent fieldwork, Professors Walker and Uysal have found relatively young raconteurs, persons only in their forties or fifties, telling good tales in the old tradition, a tradition that continues to serve not only as an entertainment but also as a window opening onto the imaginative and moral world of the Turks. Moreover, they have come across rich veins previously not mined. They have collected, for example, very interesting material from among nomad groups in the Taurus Mountains (an area corresponding in some ways to America's Appalachia with its rich folklore), and plan to collect also from three villages in the Black Sea area near Trabzon said to have been settled by Scots who had taken part in the Second Crusade. As to categories and personages, a large corpus of religious tales has emerged: a number of tales dealing with figures who, though not part of the canon, are favorites of folklore; also, more long minstrel tales (represented only by Köroghlu in *Tales Alive*). Tales involving Hizir, the *deus ex machina* who appears mysteriously to save the main protagonist at moments of extreme danger, are still popular, as are Nasreddin Hoca anecdotes. Another comic figure previously documented only minimally but well covered by tales recently recorded is Behlül Dane—the wise simpleton depicted as the half brother of Harun al-Rashid and one of the Forty Saints.

All this is good news. Even better is the fact that a selection of this new material is now being prepared for publication under the title *More Tales Alive in Turkey*. Together, the volumes comprise a veritable treasury of Turkish tales to delight and inform present and future generations of English speakers who do not understand Turkish. Professors Walker and Uysal are to be congratulated and thanked for their painstaking research and fieldwork that made this possible.

Kathleen R. F. Burrill
Director of the Center of Turkish Studies
Columbia University

Duke University
DURHAM
NORTH CAROLINA
27708-0414

ASIAN AND AFRICAN LANGUAGES AND LITERATURE
2101 CAMPUS DRIVE
BOX 90414

TELEPHONE (919) 684-4309

March 14, 1994

Professor Walter G. Andrews
2908 131 Place, N.E.
Bellevue, WA 98005

Dear Walter,

I am writing you in my capacity as language and literature editor of the Middle East Studies Association Bulletin. Would you be willing to review Warren S. Walker and Ahmet E. Uysal's Tales Alive in Turkey by June 15, 1994? The review should be between 450 and 500 words in length.

If you are willing to do the review, please complete and return to me the attached form. I do hope you will be able to write this review.

Sincerely yours,

Miriam Cooke/gw

Miriam Cooke
MESA Bulletin Literature Book Editor

MC:gw

Boylan, Michael, et. al., ***Hafez: Dance of Life***, Mage Publishers: Washington, D. C., 1987, 109 pp.

At times, the most difficult part of writing a review lies in determining exactly what it is that one is reviewing. ***Hafez: Dance of Life*** is, for this reason, a difficult and, at the same time, an interesting subject. At first glance it appears to be a loosely articulated pastiche: English translations of Hafez by Michael Boylan, illustrations by a Paris trained, Persian artist, Hossein Zenderoudi, some ludicrously archaic prose renderings by the 19th century orientalist, H. W. Clarke, fine calligraphic renderings by Amir Hossein Tabnak, transliterations, guides to pronunciation, an audio tape (unavailable to this reviewer) of the Persian and English versions, some notes both by an unnamed editor (Batmanglij?) and by Clarke, some traditional anecdotes about Hafez, and an essay or ``afterword'' by Michael Hillmann. ~~It is even unclear who is responsible for putting the book together; we do not really know whose book this is, although from the foreward one suspects it is the brain-child of the Batmanglijs of Mage Publishers~~. What is this, who is it for, why is all this stuff in this rather short volume, who is dancing what life?

I raise these questions not to disparage the book but because the book fascinates me and I intend to offer an interpretation of it that answers most if not all of them. The notion of interpretation is crucial here; I do not believe that this is a book that can be read as an attempt at scholarship (even the foreward points this out), it is not even, in my opinion, an introduction to Hafez directed at a certain audience (e.g. Western poetry buffs), although the editors say of it,

``Our goal is to make Hafez's poetry as enjoyable to readers in English as it is to Iranians and as accessible to the lay lover of poetry as it is to the linguist and scholar.'' Is this the real goal? ~~--Are readers of English the real or the sole audience?~~ Why then such strange inclusions as the lines, written with a steel or ball-point pen in the hard to decypher semi-***shikaste*** style of modern Iranian handwriting, included on the pages of notes citing, without translation, relevant couplets by such poets as ***Sa'dî***, ***Selmân***, ***Kamâl.e Khodjandi***. What would an English speaker who needs two translations, a guide to pronunciation, notes and an essay to approach the text make of these? The ostensible goal is a naive goal, but its manifest impossibility--as everything that follows in the book serves to demonstrate--points toward the real mission of this work and demands that it be read and interpreted more as a work of art rather than as a work about art.

This is a book, not so much about Hafez of Shiraz but about Hafez of the Iranian diaspora. It represents an attempt, not so much to introduce Hafez to the West, but to introduce the transplanted Iranian community by beginning from a focal point of its cultural core. ~~It is suggestive that the first text we see are quotes mentioning Hafez by Goethe and Emerson--a conjuring up of transcendental, mystical bonds that link West and East~~. The book struggles to say, ``Here we are, we Iranians, this is our past and an abiding truth of our present.'' Michael Hillmann's concluding essay points out quite clearly how Hafez is ingrained into Iranian culture, while pointing out, incedentally, how little hope there really is of introducing Iranians to the West through an intermediary like Hafez. It is all too complex, layers upon layers of Iranian experience that will not, that cannot, be transmitted. So the renderings of Boylan ~~--which are quite good, by the way--~~ are not enough. Like all translations, they only work in the small area of

overlap where the circles of Iranian and Western culture intersect. Thus, we get the antequated, ``literal'' prose renderings of Clarke--perhaps something ``closer'' to the Persian will add more!--and like all ``literal'' renderings, these fail abjectly, turning masterpieces of Persian language into ridiculous parodies of English (~~``[From non-existence] to the clime of existence, came Hafez for thy sake:/~~ // Plant thy foot for farewell to him, for [quickly in death] passing he--shall be''). Then come the notes, and then the essay (from whence we really should refer to many other essays) more notes, a sprinkling of mystery citations, and thus the original encounter with Hafez-as-key-to-the-soul is lost in a blizzard of references and the purity of the desire to be known is tainted by the intrusion of all manner of intermediaries.

In truth, Zenderoudi's artwork tells the whole story. He presents picture after picture built up out of layer upon layer of writing--writing too crude, too copybookish to be called calligraphy (real calligraphy is represented by the ***nastalik*** renderings of Tabnak) but powerful examples of the Persian style. He paints with text upon text where words build words on a dense background of words, all resolving here and there into recognizable images and icons--the concentric spheres, the moon, ubiquitous scatterings of triangles (which Hillmann tells us represent Zenderoudi's mysticism)--texts of poetry overlayed by and creating the name of God, ~~dense geometrical patterns of writing and numbers reminiscent of the magic of classical talismans~~. This is a true representation of what Hafez really is; despite the purity of our motives or the purity of our love, his is a tangled, dense, multilayered, ambiguous verse drawing together all the cultural threads from which the Iranian experience is woven. It is difficult to see how that experience can be known from without or, perhaps even more

painful to contemplate, how it can be carried on by a generation of Iranians in exile whose sons and daughters, like the children of the editors, ''learned the lyrics of 'chicken soup with rice' but no Hafez.''

The invisible sub-text to all of this is the tragedy of a community in exile, a community embedded in a context that cannot help but see it as alien, a community torn between unsatisfactory choices: to abandon one's cultural identity and join the larger community, to cling to that identity and remain forever a stranger in a strange land. ***Hafez: the Dance of Life***, is a moment in the dance that goes on in the space between communities, where they approach but never quite touch, where the reaching out by both sides occurs, where our beliefs that there can be global understanding, peace, and love undergo a cruel testing.

Walter G. Andrews
Near Eastern Languages and Civilization
University of Washington
Seattle, WA 98005

Ordinary people

MAHFOUZ TELLS FINE TALES OF CAIRO'S MIDDLE CLASS

■ **"Palace Walk"**
by Naguib Mahfouz
Doubleday, $22.95

by Walter G. Andrews

Rounded, realistic images of Arabs, of Muslims, or of the peoples and cultures of the Middle East are difficult to come by in this country. We are deluged with unsympathetic and grossly distorted stereotypes that resist all but the most determined attempts to build bridges of understanding over the abyss of cultural difference.

Thus it is a rare and wonderful thing when the economics of publishing gives us access to the translated work of a Middle Eastern author. When Egypt's Naguib Mahfouz won the Nobel Prize for literature in 1988, American publishers were given a powerful incentive to introduce the modern literature of the Arabic-speaking world through its best-known representative.

Naguib Mahfouz

Mahfouz's career of more than 40 years and 40 works of fiction spans much of the lifetime of the Arabic novel and has profoundly influenced its development, character and wide popularity. Before now, his work has only been available in English editions from small, specialty market publishers – a situation now remedied by Doubleday's purchase of rights to 14 of Mahfouz's books and the appearance this month of the hard-cover edition of his seminal Cairo Trilogy's first volume, "Palace Walk."

The Cairo Trilogy, first published in 1956-57, might well be Mahfouz's masterwork. It belongs to the social-realist phase of his career between the end of World War II and the 1952 military coup that ended the monarchy in Egypt. In his work of this period, we see Mahfouz doing exceptionally well what he does best: telling the stories of ordinary people embedded in the activities and color of the poor and middle-class quarters of Cairo.

Himself a Cairene, born in 1911, a civil servant son of a civil servant, Mahfouz has been intimately involved in the life of the city. Although educated in Western philosophy and widely read in Western literature, the Mahfouz of the Trilogy writes from his own roots out of a core of sympathy for his characters, creating an atmosphere of tolerance and understanding that should make his work travel well between cultures.

"Palace Walk" is an effective introduction to Mahfouz, to the Arabic novel in general, and to life and social change in traditional Muslim Cairo. Set in the waning years of World War I, it is the story of the family of Ahmad Abd-al-Jawad, a member of the ambitious middle-class that was fast becoming a force in the new Cairo.

This volume begins the saga of three generations with the tale, complete in itself, of Abd-al-Jawad's struggles to maintain illusions of control over the concentric public and private spheres he inhabits. He strives to dominate his family core by harsh, authoritarian subjugation of his sons and unyielding adherence to the traditional seclusion and submission of his wife and daughters. By way of contrast, in the public sphere he manipulates his environment by casting off the tyrant's role and exercising his natural inclination for attracting love and support by dispensing wit, affection and generosity.

None of his tyranny avails, however, against the natural forces – love, marriage, curiosity, patriotism, piety, lust – that break the walls of Abd-al-Jawad's fortress-home from within. Neither can his appealing public persona prevent the intrusion of the political realities of a Cairo occupied by British and Australian troops into the life of the street called "Palace Walk."

The simple truth is that "Palace Walk" is a wonderful story. One is quickly caught up in the life of the family and the twin fascination of the details of an unimaginably circumscribed life in the women's world and the crowded confusion of the streets, coffeehouses and open markets of Cairo. Short but meaty chapters carry the story quickly along, and an excellent translation by William M. Hutchins and Olive E. Kenny almost imperceptibly helps the reader over the more difficult cultural hurdles.

Doubleday made us wait a long time for "Palace Walk" – it was supposed to have come out a year ago. Henceforth they had best be prompt, now that we will eagerly await its sequels.

■ Walter G. Andrews is professor of Near Eastern languages and civilization at the University of Washington.

WORLD LITERATURE TODAY
FORMERLY BOOKS ABROAD

A LITERARY QUARTERLY
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FROM THE **SUMMER 1979** ISSUE

Michael Zwettler. *The Oral Tradition of Classical Arabic Poetry*. Columbus, Oh. Ohio State University Press. 1978. xii + 310 pages. $25.

The case for a theory of the oral creation of much early epic and heroic verse has been building since the early 1930s when Milman Parry began publishing his revolutionary views on the nature of Homer's composition technique. Since then scholars have ranged from Yugoslavia to England and Africa seeking to develop an understanding of the nature of oral poetry and to discern, over a broad gulf of time, the techniques of ancient poets. For those of a scholarly bent who enjoy reading about the long and painstaking searching out and sifting of evidence which marks scholarly detective work, Zwettler's *The Oral Tradition of Classical Arabic Poetry* will make for an enjoyable experience. For scholars and students of Arabic literature and for those with an interest in oral tradition this is a book which must be read.

The background for Zwettler's study is meticulously set; no major study seems to have been overlooked, nor is there any extraneous padding—all of the available evidence is woven into a very tight and convincing case. For me the concise and well-written résumé of work on the subject of oral-formulaic poetry was well worth the admittedly stiff cost of the book. For the Arabist there is, however, much more, as Zwettler does a masterful job of exhibiting the evidence for the oral-formulation of early Arabic poetry and of showing how the hypothesis that this poetry follows patterns of composition observed elsewhere helps to resolve problems which have divided scholars for years. Zwettler ranges through history, anthropology, linguistics and philology to tie the loose ends of his evidence together—and all without losing a sensitive sympathy for the poetry and the people who produced it.

The Oral Tradition of Classical Arabic Poetry is a weighty book—not in size but in content—and although it is very well written, it is not an easy book. It is an outstanding work of scholarship and a major contribution to the fields of Arabic literature and oral tradition. As such it is well worth buying.

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University of Washington

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FROM THE **SUMMER 1978** ISSUE

Nazim Hikmet. *The Epic of Sheik Bedreddin and Other Poems*. Randy Blasing, Mutlu Konuk, trs. New York. Persea. 1978. 141 pages. $10 ($4.95 paper).

Nazim Hikmet is a marvelous poet. He was also a sincere and outspoken communist. For the latter he lived a life of exile and persecution at the hands of Turkish governments obsessed by a fear of Russia and things Russian. For the former he has achieved worldwide reknown. It is to be hoped that this selection of translations by Randy Blasing and Mutlu Konuk (published under the title of one of its major poems) will help to bring Hikmet the attention he deserves in this country despite our own obsessive fears.

In *The Epic of Sheik Bedreddin* Hikmet can be seen, much as he must have been, as a human communist and a communist humanist. In one of his love poems he says:

I am among people, I love people
I love motion,
I love thought,
I love my struggle,
Your are a person in my struggle,
I love you.

This little stanza seems to sum up the essence of the man, the genesis of his ideology and the substance of his poetry. His communism never appears cold and doctrinaire but seems a natural outgrowth of his love for people, his desire that humankind grow in love and cooperation and his deep reflection on life and living—and beneath it all he is himself a loving, hurting, feeling human being.

The selections, with the aid of a sensitive and compact introduction, take the reader chronologically through much of his life to his death in 1963. Throughout the journey one hears the continuing theme of political struggle against a moving counterpoint of personal tragedy, elation, love, friendship, despair and all the other emotional facets of a full life fully lived.

Nazim Hikmet's poetry also appears to translate well into English, or that is to say, the Blasing-Konuk translations read very well and stand on their own as poetry without any excuses. Even the occasional reader of poetry should find this book enjoyable reading and very well worth the cost. Moreover, the poetry has a pervasive universal quality, which means that it is open and accessible to readers with little or no knowledge of Turkey. It is an autobiography in poetry which is self-sufficient and tremendously compelling—a first-class book!

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University of Washington

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SPRING 1977 ISSUE

Talat Sait Halman, ed. *Modern Turkish Drama: An Anthology of Plays in Translation.* Minneapolis, Mn. Bibliotheca Islamica. 1976. 415 pages. $15.

Talat Halman's *Modern Turkish Drama* represents another monument to Halman's taste, sensitivity, scholarship and determination to make Turkish culture accessible to the English-speaking world. The book is essentially an anthology of four recent Turkish plays recast into English by skilled translators. Halman himself provides an excellent introduction and a very useful bibliography of works on Turkish drama in English, Turkish and European languages.

In my opinion two of the plays selected (*Ibrahim the Mad* and *The Ballad of Ali of Keshan*) are major works worthy of widespread international attention. They both appear to be outstandingly performable and display essential features of the Turkish cultural, historical and social experience in an intriguing and universal context. The other two plays (*Dry Summer* and *The Ears of Midas*) are good representative works which seem to lack only some of the scope and uniqueness of the truly major plays.

The translations are quite competent throughout, especially so in view of the extreme difficulty of the language of the originals. *The Ballad of Ali of Keshan*, with its puns, malapropisms and slang, was perhaps the most ambitious undertaking and may be somewhat perplexing to American English speakers with its mixture of British and American slang which appears at times odd or confusing.

Halman's *Modern Turkish Drama* is, on the whole, an extremely exciting book. Anyone with an interest in drama should read it, and one would hope that some of the plays included will be performed in this country. Neither special expertise nor even a passing acquaintance with Turkey is a necessary prerequisite to appreciating these plays; however, those with some knowledge of Turkey and the Middle East will find a special pleasure in this book.

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University of Washington

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A. F. L. Beeston, ed. *Selections from the Poetry of Baššār.* New York. Cambridge University Press. 1977. v + 90 pages.

In many ways Beeston's edition of selected poems from the work of the eighth-century Arab poet Baššār b. Burd is a very useful little volume. The selections are well made and proceed, more or less, from easy to difficult; the translations and notes appear to be helpful, and the Arabic texts are accurate so far as I can see. A student just beginning his or her exploration of Classical Arabic poetry would be rather well served by using this type of book instead of relying, as usual, on poorly edited texts without commentary or translation.

While it is true that Beeston's book will be a useful classroom tool, I would not recommend it for persons working on their own or for more casual reading. The introduction, although it contains some useful and interesting information (especially the sections on poetic conventions and linguistic features), is full of typographical errors and is written in a style which seems tediously choppy and labored. The relatively long discourse on meter has some points of interest but reads like the précis of a much longer creative study and as such leaves entirely too much to the reader's prior knowledge—the more so if one considers the ostensible audience for the work!

Although it is likely no fault of the author's, the book as an example of the printer's art may be compared unfavorably with the chalk-on-the-sidewalk school of visual art. The whole work is poorly printed from typescript, which gives a mediocre appearance to the Roman-letter portion and is a disaster for the Arabic. It is also obvious that the publisher spent no time or money in proofreading even the seventy-two pages of English text. All things considered, one could accept a certain level of shoddiness if only the result were an inexpensive publication. However, although the publisher does not give a suggested price, the hard-cover is selling for over $10 for a ninety-page book. Caveat emptor!

Walter G. Andrews
University of Washington