

## *Emory Resources on the Middle East*

### **Arabic Influence on Spanish Language, Literature, and Culture**

(Devin Stewart)

The Middle East has exerted important influences on Western European culture, and contributed thereby to world culture since the beginnings of recorded history. In ancient history, the cultures of Egypt, Mesopotamia, Persia, and Anatolia influenced the Greeks and the Romans. The Phoenicians established trading colonies throughout the Mediterranean. In the middle ages and the pre-modern period, Arab and Islamic culture exerted a profound effect on western Europe. While this influence showed itself in many ways, it was particularly strong in certain areas and periods. It was strong, for example, in the Crusader states of Outremer (1097-1291); in Sicily, parts of which were first conquered in 827 and which were under Islamic rule for over three centuries and then under the Christian Norman Kings, who fostered Arab cultural achievements; in the Balkans (i.e., what is now Greece, Albania, Yugoslavia, Bulgaria, and Romania) under Ottoman rule (ca. 1300-WWI), and in Spain and Portugal, parts of which were under Muslim rule from 712 until 1492, nearly eight centuries! Nowhere else has there been more intense and sustained contact between Christendom and the Muslim world than there was in medieval Spain and Portugal. The large number of Arabic borrowings in Spanish relative to the other Romance languages is just one indication of this prolonged cultural symbiosis which characterized the Andalus. Other relics may be seen in architecture, music, and literature.

#### **The Islamic Expansion:**

One of the most important effects of the rise of Islam, regarding world history, was the rapid foundation and expansion of an Islamic Empire after the Prophet Muhammad died in 632. By 712, only seventy years later, the Islamic Empire controlled all of the Middle East and North Africa, spanning from Morocco to Pakistan, and Muslim troops crossed from Morocco into Spain. They rapidly conquered most of the Iberian Peninsula (now occupied by Spain and Portugal), leaving only small sections in the north unconquered (the province of Galicia, for example). They even took over southern France for about thirty years, and were only defeated by Charles Martel near Poitiers in 732. The Muslims did not maintain control of southern France and northern Spain for long, but they would hold on to about two thirds of the Iberian peninsula for over four centuries, one half for two more centuries, and the kingdom of Granada in the south for two more centuries.

After the fall of the Umayyad Caliphate in Damascus as the result of the Abbasid revolution in 750, a member of the Umayyad family escaped in disguise, fled across North Africa, and ended up in Spain, where he was named amir of Cordoba in 756. He established a new Umayyad dynasty which would last nearly centuries. In the mid-tenth century, these Spanish Umayyads would revive their claims to the Caliphate and adopted the Abbasid custom of taking religious titles designed to stress their roles as religious leaders and authorities.

The Umayyad state disintegrated over a thirty-year period as a result of civil war, ushering in a period that is known as that of the “Party Kings.” During this period, Islamic territory was divided between a large number of petty kingdoms—little more than city-states, in many cases. The warring between these states weakened the Muslims, politically. In cultural terms, however, this period was a high point in Andalusian arts and letters because of the expanded opportunities for patronage.

The “Party King” period came to an end with the conquest of nearly all the Muslim territory in the Peninsula by a new Berber dynasty from North Africa, called al-Mur•biṭūn (“border warriors”) or the Almoraves. They ruled in Spain for about a century, until they were overrun by another North African Berber dynasty called al-Muwaḥḥidūn (“those who confess the unity of God”) or Almohades.

A major blow to the Muslims came in 1212, when a combined force of Christian powers defeated a Muslim army in the battle of Las Navas de Tolosa in central Spain. Subsequently, the main cities of the Andalus fell in rapid succession: Cordoba fell in 1236, Valencia in 1238, Seville in 1248, and Cadiz in 1250. From this point on, the only Muslim territory in the Iberian peninsula was the Nasrid Kingdom of Granada, which would survive until 1492.

Even after the establishment of Christian political domination over the entire peninsula in 1492, Arab-speaking Muslim populations continued to be an important part of Spanish society, living as *mudéjars*, that is protected Muslim populations, for a short time in Granada, and longer in Murcia and Valencia. Their status was similar to that which Jews and Christians had held under Muslim rule. In the course of the sixteenth century, this option, too, was closed. Muslims were given the choice to convert or to leave. Many converted, but conversion did not bring an end to their problems. The new converts were termed Moriscos “Moor-like” stressing their continued similarity to Muslims (Moors). They were continually suspected of having converted for convenience’s sake alone and secretly harboring attachment to Islam rather than Christianity. Many became sincere Christians, but it is known that many were crypto-Muslims, pretending to be part of the Catholic Christian faith for fear of punishment while practicing Islam in private. These crypto-Muslims became a primary target for church authorities. In 1502, the Muslims of Granada were baptized by fiat, and Muslims under the rule of Castile had to choose between conversion to Christianity and exile. In 1525, Muslims under the rule of Aragon, particularly the large populations living under protected status in Murcia and Valencia, faced the same choice. The final expulsions of Moriscos took place in 1609-14; after that, the Iberian Peninsula was entirely Christian.

As a result of these expulsions, many Andalusian Muslims migrated to Morocco, Algeria, Tunisia, and other Muslim territories. The Andalusian immigrants often faced difficulties in their new Muslim surroundings. In many cases, they spoke Spanish more than Arabic and had customs which made them more like their Christian neighbors in Spain than their new Muslim neighbors. Many knew little about Islam or common Islamic practices, and so were viewed with suspicion by the locals. Eventually, they assimilated, but not without exerting important influences on the local cultures. Andalusian dishes, traditional clothing, and music remain an important part of the cultural heritage in certain parts of Morocco, Algeria, and Tunisia where there was a high concentration of Andalusian immigrants.

From the Spanish point of view, this period of history is referred to as the Reconquista, the “Reconquering” of the Iberian peninsula from the Muslim powers. Extreme views state that the Reconquista began almost immediately after the Muslim armies invaded and continued throughout the Middle Ages until the last Muslim state in Iberia, the Nasrid Kingdom of Granada, was defeated in 1492. It is often described as a steady, planned, even inevitable march southward to get rid of the “temporary” invaders. It is difficult, however, to imagine that rulers who controlled territory and populations who lived there for many, many centuries were actually alien forces engaging in a temporary foray into Spanish territory. Despite the many conflicts of medieval political history in the Andalus, Islamic rule provided a stable environment in which Muslims, Jews, and Christians flourished and interacted in relative harmony for several centuries.

***Glossary:***

- judería** The Jewish quarter of a town.  
**morería** The Muslim quarter of a town.  
**aljama** A Jewish or Muslim community living under Christian rule.  
**muladí** Native Iberians who converted to Islam and their descendants.  
**mozarabe** “Arabized” or “would-be Arab”, a term used to refer to Christian communities who had adopted Arabic language and customs after living under Muslim rule for extended periods.  
**mudéjar** A term applied to Muslims enjoying a protected status while living under Christian rule. While they were free to practice their religion, they had to pay a special tax and were subject to other restrictions.  
**morisco** Literally, “Moorish, Moor-like.” Muslim converts to Christianity, often suspected of being crypto-Muslims, that is, of practising Islam in secret while pretending to be Christian in public.  
**marrano** Literally, “chestnut.” Jewish converts to Christianity, often suspected of being crypto-Jews, that is, of practicing Judaism in secret while pretending to be Christian in public.  
**Reconquista** The “reconquest” of Spain and Portugal by Christian powers.  
**Convivencia** “Living together,” a term used to describe the relatively peaceful and tolerant relationships that existed between Muslims, Jews, and Christians in Iberia during many periods in the course of the Middle Ages. Debate about exactly how tolerant the various religious groups were of each other is on-going.

***Chronology of the Arab/Muslim Presence in Spain:***

- 632 death of the Prophet Muhammad  
640 conquest of Egypt by Arab/Muslim forces  
690 by this date, all of North Africa had been conquered  
712 Berber and Arab Muslim army crosses over from Morocco into Spain.  
Gothic kingdom with its capital at Toledo collapses.  
Cordova becomes the capital of Muslim territory in Spain.  
732 Arab/Muslim army defeated by Charles Martel between Tours and Poitiers in France.  
This marked the furthest reach of their invasion.  
747-50 The Abbasid revolution. The Umayyad Caliphate in Damascus overthrown.  
756 Umayyad survivor, Abd al-Rahman, escapes to Spain and named Prince of Cordova.

- Umayyad dynasty established in Spain (756-1031)
- 759 Muslim armies expelled from southern France.
- 929 Umayyad Caliphate in Spain declared by Abd al-Rahman III (912-961 C.E.)
- 997 Umayyads attack Santiago de Compostela, the famous shrine city of St. James in the far North of Spain
- 1009-1031 Protracted civil war in the Umayyad Caliphate
- 1031 The last Umayyad Caliph, Hisham III, is deposed and replaced by a council of state. Ibn Jahwar is the first consul.
- 1031 Beginning of the "petty kingdom" period, in which there were as many as twenty-three independent city-states at one time
- 1085 Fall of Toledo to the Christian ruler Alfonso VI
- 1086 The Almoravid ruler Yusuf ibn Tashufin crosses over from Morocco.  
Defeats Alfonso VI of Leon and Castile at Zallaqa near Badajoz.
- 1091 Almoravids conquer the Abbadids of Seville
- 1094 Almoravids take the Aftasids of Badajoz
- 1094 The Cid (Rodrigo Diaz) takes Valencia and holds it until his death, in 1099
- 1099 Almoravids take Valencia
- 1110 Hudids of Saragossa vassals of the Almoravids; last "Petty Kingdom" left
- 1118 Saragossa taken by Alfonso Christian powers
- 1142 Hudids overrun by Alfonso I el Batallador and Ramiro II of Aragon
- 1144 End of Almoravid power in al-Andalus
- 1147 Almohads cross into Spain; take over territory of the Almoravids
- 1147 Christian powers take Lisbon
- 1178 Treaty of Cazola partitions Muslim territories to be conquered by Castile and Aragon
- 1195 Almohad victory over Castile at the Battle of Alarcos
- 1212 Battle of Las Navas de Tolosa. The Almohads are defeated by combined forces of Castile, Aragon, and Navarre.
- 1228 Almohads leave the Iberian Peninsula
- 1229 Jaime I of Aragon conquers Mallorca
- 1230 Permanent union of Castile-León
- 1235 Nasrid dynasty founded in Granada
- 1236 Cordova conquered by Fernando III of Castile-León
- 1238 Valencia conquered by Jaime I of Aragon
- 1248 Seville conquered by Fernando III of Castile-León
- 1250 Cadiz conquered by Christian powers
- 1266 Alfonso X of Castile-León conquers Murcia
- 1309 Allied forces of Castile and Aragon fails to defeat Granada
- 1469 Isabella of Castile and Ferdinand of Aragon marry. They become known as *los Reyes Católicos* "the Catholic Monarchs."
- 1478 The Spanish Inquisition is established.
- 1479 Castile and Aragon are formally joined into one kingdom.
- 1492 Granada falls to the Catholic Monarchs, Ferdinand and Isabel.
- 1492 Expulsion of the Jews from Spain.
- 1501-2 Alpujarras rebellion near Granada
- 1502 Muslims under the rule of Castile (including Granada) must convert or be exiled.

1525 Muslims under the rule of Aragon (Valencia, Murcia, etc.) must convert or be exiled.

1609-14 Expulsion of the Moriscos from the Iberian Peninsula.

### ***Major Muslim Dynasties in Iberia:***

#### **The Spanish Umayyads**

756 Abd al-Rahman I  
 788 Hisham I  
 796 al-Hakam I  
 822 Abd al-Rahman II  
 852 Muhammad I  
 886 al-Mundhir  
 888 Abd Allah  
 912 Abd al-Rahman III al-Nasir  
 961 al-Hakam II al-Mustansir  
 976 Hisham II al-Mu'ayyad, first reign  
 1009 Muhammad II al-Mahdi, first reign  
 1009 Sulayman al-Mustafin, first reign  
 1010 Muhammad II, second reign  
 1010 Hisham II, second reign  
 1013 Sulayman, second reign  
 1016 `Ali al-Nasir [Hammudid]  
 1018 Abd al-Rahman IV al-Murtada  
 1021 al-Qasim al-Ma'mun, first reign [Hammudid]  
 1022 Yahya al-Mu'tali, first reign [Hammudid]  
 1022 al-Qasim, second reign [Hammudid]  
 1023 Abd al-Rahman V al-Mustazhir  
 1024 Muhammad II al-Mustakfi  
 1025 Yahya, second reign [Hammudid]  
 1027-1031 Hisham III al-Mu'tadd

#### ***The Party Kings [Muluk al- $\dot{z}$ aw•\if]:***

##### **1. Hammudids of Malaga**

1010 `Ali al-Nasir  
 1016 al-Qasim I al-Ma'mun, first reign  
 1021 Yahya al-Mu'tali, first reign  
 1023 al-Qasim I, second reign  
 1023 Yahya I, second reign  
 1036 Idris I al-Muta'ayyid  
 1039 Yahya II  
 1039 Yahya II  
 1039 al-Hasan al-Mustansir  
 1043 idris II al-`Ali, first reign  
 1046 Muhammad I al-Mahdi  
 1048 Muhammad II al-Mu'tasim

1048 al-Qasim II al-Wathiq  
 1054 Idris III al-Muwaffaq  
 1054 Idris II, second reign  
 1055-57 Muhammad II al-Musta`li  
 Conquest of Malaga by the Zirids of Granada in 1057, and of Algeciras by the `Abbadids in 1058.

## **2. Abbadids of Seville**

1023 Muhammad I Ibn Abbad  
 1042 Abbad al-Mu`tadid  
 1069-91 Muhammad II al-Mu`tamid  
 Almoravid conquest

## **3. Jahwarids of Cordoba**

1031 Jahwar  
 1043 Muhammad al-Rashid  
 1058-69 Abd al-Malik  
 Abbadid conquest

## **4. Aftasids of Badajoz**

1022 Abd Allah al-Mansur  
 1045 Muhammad al-Muzafar  
 1068-94 Umar al-Mutawakkil  
 Almoravid conquest

## **5. Dhu `n-Nunids of Toledo**

? Abd al-Rahman Ibn Dhi al-Nun  
 1028 Isma`il al-Zafir  
 1043 Yahya al-Ma`mun  
 1075-85 Yahya al-Qadir  
 Conquest by Alfonso VI of Leon and Castille

## **6. `Amirids of Valencia**

1021 Abd al-Aziz al-Mansur  
 1061 Abd al-Malik al-Muzarffar  
 1065-76 Dhu`n-Nunid occupation  
 1076 Abu Bakr  
 1085 al-Qadi `Uthman  
 1085-90 Dhu n-Nunid Yahya al-Qadir  
 1090-96 al-Qadi Ja`far  
 Conquest by El Cid and then by the Almoravids

## **7. Tujibids and Hudids in Saragossa**

1019 Mundhir I al-Mansur  
 1023 Yahya al-Muzaffar  
 1029 Mu`izz al-Dawla Mundhir II

**Hudids**

- 1039 Sulayman al-Musta`in
- 1046 Ahmad I al-Muqtadir
- 1081 Yusuf al-Mu`tain
- 1085 Ahmad al-Musta`in
- 1110 Almoravid suzerainty established
- 1110 `Imad al-Dawlah Abd al-Malik
- 1119-42 Ahmad II al-Mustansir
- Conquest by Alfonso I el Batallador and Ramiro II of Aragon

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**Almoravids (capital Marrakesh)**

- 1061 Yusuf ibn Tashufin
- 1062 founded new capital at Marrakesh
- 1086 Begin conquest of territory in Spain
- 1106 `Ali
- 1142 Tashufin
- 1146 Ibrahim
- 1146-47 Ishaq
- 1147 Almohad Conquest

**Almohads**

- 1130 Abd al-Mu'min
- 1147 Last Almoravid ruler killed in Marrakesh;  
Begin conquest of territory in Spain
- 1163 Abu Ya`qub Yusuf I
- 1184 Abu Yusuf Ya`qub al-Mansur
- 1199 Muhammad al-Nasir
- 1214 Abu Ya`qub Yusuf II al-Mustansir
- 1224 Abd al-Wahid I al-Makhlu`
- 1227 Yahya al-Mu`tasim
- 1229 Abu al-`Ala' Idris al-Ma'mun
- 1232 Abu Muhammad Abd al-Wahid II al-Rashid
- 1242 Abu 'l-Hasan `Ali al-Sa`id al-Mu`tadid
- 1248 Abu Hafs Umar al-Murtada
- 1266-69 Abu al-`Ula al-Wathiq
- 1269 Christian conquest of all Spain except Granada

**Nasrids or Banu al-Ahmar of Granada (1230-1492)**

- 1232 Muhammad I al-Ghalib = Ibn al-Ahmar
- 1272 Muhammad II al-Faqih
- 1302 Muhammad III al-Makhlu`
- 1308 Nasr
- 1313 Isma`il I
- 1325 Muhammad IV
- 1333 Yusuf I

1354 Muhammad V al-Ghani, first reign  
 1359 Isma`il II  
 1360 Muhammad VI  
 1362 Muhammad V, second reign  
 1391 Yusuf II  
 1395 Muhammad VII al-Musta`in  
 1407 Yusuf III  
 1417 Muhammad VIII al-Mutamassik, first reign  
 1419 Muhammad IX al-Saghir, first reign  
 1427 Muhammad VIII, second reign  
 1430 Muhammad IX, second reign  
 1432 Yusuf IV  
 1432 Muhammad IX, third reign  
 1445 Yusuf V, first reign  
 1446 Muhammad X, second reign  
 1447 Muhammad IX, fourth reign  
     1451-52 together with Muhammad XI  
 1453 Sa`d al-Musta`in, first reign  
 1462 Yusuf V, second reign  
 1462 Sa`d, second reign  
 1464 `Ali, first reign  
 1482 Muhammad XI (Boabdil = Abu Abd Allah), first reign as sole ruler  
 1483 `Ali, second reign  
 1485 Muhammad XII al-Zaghall  
 1487-92 Muhammad XI Boabdil  
 Spanish conquest of Granada by the Catholic Monarchs

### ***Language:***

Arabic has exerted a profound influence on Spanish (and Portuguese as well). Though borrowings from Arabic played an important role in all of the European languages, the effect it has had on Spanish and Portuguese is much greater than that it exerted on Italian and French, for example. It is estimated that about 800 Spanish words in common use are Arabic in origin. The number recorded in dictionaries is about double that, but includes many words which are used infrequently or are obsolete, having been replaced with equivalents originating in Latin or elsewhere. Arabic also made an important contribution to learned vocabulary, including chemical terms such as alkali and alcohol and astronomical terms such as *azimuth* and the names of many stars—these, however, are shared by Spanish and the other European languages. Many borrowings have to do with more mundane topics, including food, agriculture, irrigation, architecture, trade, the military, and other topics. It is in these areas that the presence of Arabic in Spanish is much greater, relatively, than in the other European languages. A good example is the olive, which of course pre-existed the Arab/Muslim presence in the Andalus, but which was nevertheless a highly cultivated and valued product in the Muslim period. The Italian words for olive and (olive) oil are *uliva* and *olio*; the French words are *olive* and *huile*; German is *Oliven* and *Öl*; English has *olive* and *oil*. All of these

derive from Latin. In contrast, Spanish has *aceituna*, from Arabic *az-zaytuna* “the olive”, and *aceite*, from Arabic *az-zayt* “the oil.”

In addition, Spanish has borrowed types of words and phrases which are rarely borrowed except in cases of particularly intense or extensive linguistic contact. The most common words to be borrowed from one language to another are always nouns. Spanish has of course borrowed many Arabic nouns, but it has borrowed adjectives, such as *baladí* “second-rate, inferior,” from Arabic *baladí*, meaning “local, low-class,” and this is something that occurs much less frequently. It has borrowed conjunctions such as *hasta* “until”, from Arabic *ḥatta* “until.” It has also borrowed expressions, such as *ojalá* “I wish; would that ...”, which derives from Arabic *in shāʾi llāh* “I God wills; God willing,” or more complex terms such as *fulano* “So-an-so,” from Arabic *fulān*.

Toponyms are also an important field of borrowing. Names of Arabic origin make up about 20% of the place names in areas that were heavily populated by Arab speakers, such as Valencia and Alicante.

The study of the origins of words is called etymology. There are many works on the etymology of Spanish, particularly the *Diccionario crítico etimológico de la lengua castellana*, by Joan Corominas. Corriente, a major figure in the study of Arabic in the history of al-Andalus, states that we now have a nearly complete corpus of words of Arabic origin in Spanish, Portuguese, Gallician and Catalan, as well as a good idea of the correct etymologies of these words. His *Diccionario de arabismos*, the second edition of which appeared in 2003, is the latest major work in this field and represents the state of the art. It should be recognized, however, that many of the etymologies that Corriente and others consider decided remain questionable. Other words that Corriente and others have ruled out as deriving from Arabic may yet be proven to be of Arabic origin. There remains a great deal of work to do. A typical example is the interjection *ole!*, used to express applause. To many Arabists, it seems extremely likely that this derives from one common usage of the word *Allāh* “God.” In many Arabic dialects, exclamations of *Allāh!* or *Allāh! Allāh!* are used to express applause in contexts very similar to those in which *ole!* is used in Spanish, such as when one applauds after a singer finishes an improvised section in flamenco music. Despite these similarities, Corriente and others insist that *ole!* cannot derive from Arabic. Words like this suggest that there remains a great deal of work to do on Spanish etymology.

**Phonological Changes:** In order to understand the changes in sound and spelling that occurred when words were borrowed from Arabic into Spanish, we must realize that most borrowings were not from the Arabic literary language, but from Arabic dialects spoken locally in various areas of the Iberian peninsula. While these dialects showed many general similarities, they probably had distinct regional features, something that is not surprising given the size of the Iberian peninsula. Analysis of the Arabic borrowings into Spanish, Portuguese, and Catalan, as well as of other records of Arabic dialect in a variety of texts, shows that Andalusian Arabic shared certain features with the North African Arabic dialects. One such feature was the use of a *ki-* or *ka-* prefix with the present verb forms to suggest a habitual or progressive meaning: *kayiktib* (as opposed to classical *yaktubu*) meant “he is writing (right now)” or “he (usually) writes”. Other such features include loss of the second person singular feminine verb form “you (f.) do X” which was often reduced to the second person singular masculine form. For example,

“you get frightened, startled” is *tafzafi* to a man, and *tafzafi* to a woman in most Arabic dialects. In some dialects in North Africa, such as Morocco, forms like *tifzafi* or *tishuf* “you see” (as opposed to *tishüfi*) are often heard for the feminine as well. This leveling also occurred in Andalusian Arabic. The first person present verb (“I do X”) begins with *ni-*, and the first person plural present verb ends in *-u*: “I write” = *niktib*; “we write” = *niktibu*. This is characteristic of the Arabic dialects of North Africa, from Libya all the way to Morocco and Mauretania. The fricative letters *th*, *dh*, and ÷ are regularly reduced to *t*, *d*, and *ð*. This is also characteristic of most North African dialects.

In contrast, some features make Andalusian Arabic seem unlike the North African dialects. The most obvious of these is the very strong *im•lah* (literally “bending”) which existed in the dialect. This is the phenomenon whereby the vowel *-•-* tends to be pronounced *-e-* or *-i-*. Pedro de Alcalá, who wrote a grammar and dictionary of Andalusian Arabic for priests who were supposed to confess and preach to the Moriscos in the early sixteenth century, tells us that the words for “door” and “tongue” are *bib* and *licin*: these are Arabic *b•b* and *lis•n* pronounced with strong *im•lah*.

The following chart gives a rough account of the transformations of particular phonemes from Classical Arabic, to Andalusian Arabic, to Spanish.

### **Table of Sound Correspondences:**

#### **Cl. Ar.    And. Ar.    Spanish    Examples**

##### **Consonants:**

<i>b</i>	<i>b</i>	<i>b/v/p</i>	<i>al-qubba</i> “dome” > <i>alcova</i> “bedroom” <i>al-bardafia</i> > <i>albardea</i> “donkey saddle” <i>ar-rubb</i> > <i>arrope</i> “syrup concentrated by boiling”
<i>t</i>	<i>t</i>	<i>t</i>	<i>az-zaytüna</i> > <i>aceituna</i> “olive” <i>at-tannür</i> > <i>atanor</i> “brick oven”
<i>th</i>	<i>t</i>	<i>t</i>	
<i>j</i>	<i>j</i>	<i>j/g/ch</i>	<i>as-sikb•j</i> > <i>escabeche</i> “pickled fish” <i>al-jafiba</i> > <i>aljaba</i> “quiver” <i>jabali</i> “mountain” (adj.) > <i>jabali</i> “wild boar”
<i>ç</i>	<i>ç</i>	<i>f/h/--</i>	<i>al-çayyiz</i> > <i>alfiz</i> “enclosure” <i>al-buçayra</i> “lake” > <i>albufera</i> “lagoon” <i>al-çamr•ç</i> > <i>Alhambra</i> palace in Granada =“The Red Fortress” <i>al-muçtasib</i> > <i>almotacén</i> “market inspector” <i>ç•üna</i> > <i>tahona</i> “mill”
<i>kh</i>	<i>kh</i>	<i>--/c/g/h/f</i>	<i>al-khiz•na</i> > <i>alacena</i> “closet, pantry” <i>al-kharshüf</i> > <i>alcarchofa</i> “artichoke” <i>al-kharriib</i> > <i>algarrobo</i> “carob” <i>al-mikhadda</i> > <i>almohada</i> “pillow, cushion” <i>al-khanjar</i> > <i>alfanje</i> “dagger”
<i>d</i>	<i>d</i>	<i>d/t(e)</i>	<i>al-q•vid</i> > <i>alcaide</i> <i>al-fiamüd</i> “pillar” > <i>alamud</i> “bar for window or door”
<i>dh</i>	<i>d</i>	<i>d</i>	<i>al-muadhhdhin</i> > <i>almuédano</i> “muezzin, caller to prayer”
<i>r</i>	<i>r</i>	<i>r</i>	<i>ßaqr</i> > <i>sacre</i> “falcon”

			<i>al-qaṣr</i> > <i>alcázar</i> “fortress, palace”
<i>z</i>	<i>z</i>	<i>c/z</i>	<i>az-zayt</i> > <i>aceite</i> “oil”
			<i>az-z•mila</i> > <i>acémila</i> “donkey, pack animal”
<i>s</i>	<i>s</i>	<i>z/c/s</i>	<i>as-s•qiya</i> > <i>acequia</i> “water-wheel”
			<i>ar-rayyis</i> > <i>arraez</i> “captain of a ship”
			<i>as-saqq•√</i> > <i>azacán</i> “water-carrier”
			<i>as-sawsana</i> > <i>azucena</i> “lily”
			<i>Banī Mūs•</i> > <i>Benimusa</i> town in Alicante
			<i>Banī Q•sim</i> > <i>Benicasim</i> town in Castellón
<i>sh</i>	<i>sh</i>	<i>j/ch</i>	<i>ash-shaḥranj</i> > <i>ajedrez</i> “chess”
			( <i>ash</i> )- <i>shabb</i> > <i>jebe</i> , <i>ajebe</i> “alum”
			<i>al-kharshūf</i> > <i>alcarchofa</i> “artichoke”
<i>ḥ</i>	<i>ḥ</i>	<i>z/c</i>	<i>al-qaṣr</i> > <i>alcázar</i> “fortress, palace”
			<i>aḥ-ḥufr</i> > <i>azufre</i> “sulphur”
			<i>Banī al-fiḥḥ</i> > <i>Benalaz</i> town in Valencia
<i>ḍ</i>	<i>ḍ</i>	<i>d/l</i>	<i>al-fiarḍ</i> “presentation” > <i>alarde</i> “military review”
			<i>ar-rabaḍ</i> > <i>arrabal</i> “suburbs, outskirts”
			<i>rabb aḍ-ḍ•n</i> > <i>rabadán</i> “official in charge of herds”
			<i>aḍ-ḍabba</i> > <i>aldaba</i> “wooden lock for a door”
<i>ṭ</i>	<i>ṭ</i>	<i>d/t</i>	<i>aṭ-ṭūb</i> > <i>adobe</i> “mud bricks”
			<i>as-sawṭ</i> “whip” > <i>azote</i> “whip, spanking”
			<i>qinṭ•r</i> > <i>quintal</i> “hundredweight”
<i>ḍ</i>	<i>ḍ</i>	<i>t/d</i>	<i>al-ḥanḍal</i> > <i>al-ḥanḍal</i> “colycinth (a bitter plant)”
<i>fi</i>	<i>fi</i>	<i>--/g/h</i>	<i>aḍ-ḍayfia</i> > <i>aldea</i> “village”
			<i>al-qalfia</i> > <i>alcalá</i> “fortress, citadel”
			<i>az-zafifar•n</i> > <i>azafrán</i> “saffron”
			<i>al-fiarabiyya</i> “Arabic” > <i>algarabía</i> “gibberish”
			<i>ṭ•fia</i> > <i>taha</i> “district”
<i>gh</i>	<i>gh</i>	<i>g</i>	<i>ghaz•la</i> > <i>gacela</i> “gazelle”
			<i>al-gh•ra</i> “raid” > <i>algara</i> “troop of cavalry”
			<i>al-gh•ba</i> > <i>algaba</i> “woods, forest”
<i>f</i>	<i>f</i>	<i>f</i>	<i>al-f•ris</i> “knight” > <i>alférez</i> “standard-bearer”
			<i>al-fakhh•r</i> > <i>alfarero</i> “potter”
<i>q</i>	<i>q/g</i>	<i>c/qu/g</i>	<i>al-qaṣba</i> > <i>alcázaba</i>
			<i>al-fiaqrab</i> > <i>alacrán</i> “scorpion”
			<i>al-quḥn</i> > <i>al-godón</i> “cotton”
			<i>as-sūq</i> > <i>azogue</i> “market”
<i>k</i>	<i>k</i>	<i>c/qu</i>	<i>al-kir•√</i> > <i>alquiler</i> “rent”
<i>l</i>	<i>l</i>	<i>l</i>	<i>al-</i> > <i>al-</i> Arabic definite article
			<i>an-naqq•l</i> > <i>añacal</i> “tray for carrying bread”
<i>m</i>	<i>m</i>	<i>m/n/--</i>	<i>al-ḥamm•m</i> > <i>alhama</i> “public baths”
			<i>im•m</i> > <i>imán</i> “Muslim prayer leader”
<i>n</i>	<i>n</i>	<i>n</i>	<i>an-n•fiūra</i> > <i>nória</i> “hydraulic wheel for raising water”
			<i>al-mun•d•h</i> > <i>almoneda</i> “auction”
<i>h</i>	<i>h</i>	<i>--/h/f</i>	<i>jih•z</i> > <i>jaez</i>
			<i>al-jawhar</i> “jewel” > <i>aljófar</i> “small, imperfect pearl”

			<i>al-hury</i> > <i>alfolí, alholí, alhorí</i> “granary, salt storehouse”
			<i>az-zahr</i> > <i>azahar</i> “orange blossoms”
w	w	<i>gu/v/hu</i> ( <i>al-</i> ) <i>W•di al-kabir</i> > <i>Guadalquivir</i> (name of a river)	
			<i>al-karawya</i> > <i>alcaravea</i> “carraway seed”
			<i>al-karaw•n</i> > <i>alcaraván</i> variety of plover (bird)
y	y	<i>i/y</i>	<i>al-qaww•d</i> “procurer” > <i>alcahuete</i> “go-between”
			<i>al-kunya</i> > <i>alcurnia</i> “sobriquet, nickname”
			<i>al-qarya</i> > <i>alquería</i> “village”
			<i>al-khayy•ṭ</i> > <i>alfayate</i> “tailor” (obs.)

**Vowels:**

a	a/e/i	a/e/i	<i>al-kir•√</i> > <i>alquiler</i> “rent”
			<i>al-bann•√</i> “mason, builder” > <i>albañil</i>
			<i>al-khayy•ṭ</i> > <i>alfayate</i> “tailor” (obs.)
i		e/i	<i>al-fil</i> lit. “the elephant” > <i>alfil</i> “bishop (in chess)”
			<i>al-faqih</i> “jurist” > <i>alfaquí</i> “Muslim scholar, religious official”
			<i>ṭari_a</i> > <i>tarea</i> “task”
			<i>baṭṭikha</i> “watermelon” > <i>badea</i> “inferior watermelon”
u		o/u	<i>as-sūq</i> > <i>azogue</i> “market”
			<i>aṭ-ṭüb</i> > <i>adobe</i> “mud bricks”
			<i>Bani Müs•</i> > <i>Benimusa</i> town in Alicante
ay	e	e	<i>aḍ-ḍayfia</i> > <i>aldea</i> “village”
			<i>az-zayt</i> > <i>aceite</i> “oil”
			<i>aḍ-ḍayfa</i> “f. guest” > <i>aldaifa</i> “concubine”
aw	o	o	<i>as-sawṭ</i> > <i>azote</i> “whip, spanking”
			<i>al-jawhar</i> “jewel” > <i>aljófar</i> “small, imperfect pearl”

**Geminate (= doubled) consonants are reduced in Spanish, except for -rr-:**

<i>aṭ-ṭub</i> >> <i>adobe</i>	<i>-ṭṭ-</i> > <i>-d-</i>
<i>ar-ruzz</i> >> <i>arroz</i>	<i>rr</i> > <i>rr</i> but <i>zz</i> > <i>z</i>
<i>az-zaytiina</i> >> <i>aceituna</i>	<i>zz</i> > <i>c</i>

**Arabic doubled -nn- >> Spanish ñ, usually:**

<i>al-bann•√</i> > <i>albañil</i> “mason, builder”
<i>al-anna</i> > <i>alheña</i> “henna”
<i>an-nil</i> > <i>añil</i> “indigo (plant used to make a dark blue dye)”

**Arabic final consonants (without following vowel) are often followed by –e in Spanish:**

<i>aṭ-ṭub</i> > <i>adobe</i> “mud bricks”
<i>as-sawṭ</i> > <i>azote</i> “whip, spanking”
<i>ar-raṣṭif</i> > <i>arrecife</i> “reef”
<i>as-sūq</i> > <i>azogue</i> “market”

**Final consonants are sometimes devoiced (b > p; d > t; g > qu):**

*Muhammad* > Mahomate personal name  
*Amad* > Hamete personal name  
*masjid* > mesquita “mosque”  
*ar-rubb* > *arope* “syrup concentrated by boiling”

### The Arabic Definite Article al-:

A large percentage of the Arabic nouns borrowed into Spanish were borrowed with a prefixed definite article, *al-*. *Al-* means “the” in Arabic. For example, *bayt* is “a house” *al-bayt* is “the house”. Unlike English, where “the” is an independent word, *al-* in Arabic is a prefix attached directly to the word it modifies. (Definite article means a word that means “the”. Indefinite article means a word that means “a”. Arabic does not have an indefinite article.) For this reason, there is a high concentration of Arabic borrowings under the letter A in a Spanish dictionary. The following are some examples:

*al-jawhar* > *aljófar*  
*al-quḥn* > *algodón*  
*al-buḥayra* > *albuhera, albufera*  
*al-kuḥl* > *alcohol*  
*al-fawwara* > *al-faguara*  
*al-kir* > *alquiler*

The definite article in Arabic has a number of other forms in addition to *al-*, depending on the first letter of the word to which it is prefixed. In front of dentals, sibilants, alveolars, it assimilates to the following letter. This means that the *-l-* of *al-* changes to match the following letter, producing a doubled letter. The following are some examples.

*al-* + *zayt* = *az-zayt* > *aceite*  
*al-* + *zaytūna* = *az-zaytūna* > *aceituna*  
*al-* + *sukkar* = *as-sukkar* > *azucar adobe*  
*al-* + *ḥūb* = *aḥ-ḥūb* > *adobe*  
*al-* + *naqqal* = *an-naqqal* > *añacal arrabal* <  
*al-* + *rabaḥ* = *ar-rabaḥ* > *arrabal*

This does not mean that all Arabic nouns borrowed into Spanish were borrowed with the definite article attached. Words adopted without the article include the following:

*b•dhinj•n* > *berenjena*  
*q•fila* > *cáfila*  
*ḍayfa* > *daiifa*  
*jabalī* > *jabalí*  
*rakūba* > *recua*  
*ḥaqr* > *sacre*  
*ḥ•fia* > *taha*

Some words were adopted in two forms, one without the definite article and one with:

*baṭṭikh* > *badea* “inferior watermelon”  
*al-baṭṭikh* > *albudega* “inferior watermelon”

It is estimated that 60% of the nouns borrowed into Spanish include the Arabic definite article. It must be kept in mind, though, that no sense of the original meaning of the article is retained. In other words, while *az-zaytūna* means “the olive” in Arabic, Spanish *aceituna* merely means “olive” without “the”, even though the latter derives from the former. “The olive” in Spanish is *la aceituna*.

### **Vocabulary of Arabic Origin:**

A look at the types of Spanish words that derive from Arabic gives some idea of the extent and variety of Arabic influence in the local culture in Iberia.

#### **Food:**

*aceite* < *az-zayt* (olive) oil  
*aceituna* < *az-zaytuna* olive  
*albaricoque* “apricot” < *al-barquq* “plum”  
*arroz* < *ar-ruzz* “rice”  
*azúcar* < *as-sukkar* “sugar”  
*berenjena* < *b•dhinj•n* “eggplant”  
*escabeche* < *as-sikb•j*  
*jabalí* “wild boar” < *jabalí* “mountain-, wild”  
*res* “cow, beef” < *r•s* “head (of cattle)”

#### **Architecture:**

*adobe* < *aṭ-ṭūb* mud-bricks  
*alcova* “bedroom” < *al-qubba* “dome”  
*alacena* < *al-khiz•na* “closet, pantry”  
*almacén* < *al-makhzan* “storehouse”  
*alamud* “bar for doors or windows” < *al-famūd* “column”  
*alcántara* < *al-qanṭara* “bridge”  
*alcalá* < *al-qalfia* “fortress, citadel”  
*alcázar* < *al-qaṣr* “fortress, palace”

#### **Irrigation/Water:**

*asequia* < *as-s•qiya* water-wheel  
*noría* < *an-n•fūira* machine/wheel for lifting water  
*arcaduz* < *al-q•dūs* bucket on pole for lifting water  
*albufera* “lagoon” < *al-bu,ayra* “lake”

#### **People:**

*alcaide* “mayor” < *al-q•ṣid* “leader, commander”  
*alcalde* “judge, municipal official” < *al-q•ḍi* “judge”  
*alguacil* < *al-wazir* “vizier”

*Mozarabe* < *mustafirib* “Arabized (Christians)”  
*alférez* “standard-bearer” < *al-f•ris* “knight, mounted fighter”

### Topography (Place names):

*Guadalquivir* < (*al-*)*W•dī al-kabir* = “the Big River”

Other river names such as Guadalupe, Guadix, etc.

*Alcalá* < *al-qalfiah* “citadel, fortress”

*Alcázar* < *al-qaṣr* “castle, palace”

*Almodóvar* < *al-mudawwar* “the round (hill), circle”

*Medina* < (*al-*)*madīna* “town”

*Algaba* < *al-gh•ba* “the woods, forest”

*Albufera* “lagoon” < *al-bu•ayra* “lake”

*Alberca* “reservoir” < *al-birka* “pool, pond”

### Miscellaneous:

As mentioned above, not only the number but also the nature of Arabic borrowings into Spanish indicate a particularly long or intense linguistic contact that occurred in the Iberian peninsula. The adjective *baladí* derives from the Arabic adjective *baladī*. The Spanish conjunction *hasta* “until” derives from the Arabic conjunction *ḥatt•* “until”. The expression used to designate an unknown person, the equivalent of “So-and-so” or “What’s-his-name” in English, is *fulano* in Spanish for a man, and *fulana* for a woman. These clearly derive from Arabic *ful•n* and *ful•na*, which are used in identical circumstances. The expanded expression *fulano de tal* “So-and-so of such-and-such (place)” may be understood as a translation of sorts of the Arabic expression *ful•n al-ful•ni*, where *al-ful•ni* takes the form and place of a denominal adjective indicating a place of origin.

The formal term of address *Usted*—meaning something like “Mr.” “Sir,” “Ma’am”—sets Spanish apart from French and Italian. In many Spanish dialects it has completely replaced the second person pronouns. While it has been argued that this word derives from the expression *vuestra merced* “your mercy,” it is likely that Arabic *ust•dh* “Master, Mr., Sir” ultimately from Persian, also played a role in its etymology.

The expression *ojalá* “I wish (that)” “would that” etc. clearly derives from Arabic, most probably from the common Islamic expression *in sh•√ All•h*, literally “if God wants” and functionally “God willing.” While there is consensus that the expression is of Arabic origin, some scholars consider it unlikely that the form *ojalá* can be traced back to *in sh•√ all•h*, for phonetic reasons, and suggest alternative etymons, such as *wa-sh•√ all•h* “and God wants” or *law sh•√ all•h* “if God were to want”. The problem with both of these suggestions is that neither phrases are common in known Arabic dialects, whereas *in sh•√ all•h* is a standard expression in all Arabic dialects, not to mention other “Islamic” languages like Persian, Urdu, and so on.

Spanish has a particular usage of the preposition *a*, ordinarily “to” that sets it apart from French and Italian which is called “personal *a*” in the grammar books. When a direct object is a person, it is preceded by the preposition *a* “to”. For example, one says *vi a*

*Raúl* “I saw (to) Raúl” (personal direct object) as opposed to *vi el gato* “I saw the cat” (ordinary direct object). One may also use an extra indirect object pronoun, as is “le ví a

el” “to him I saw (to him)”. This particular usage resembles very closely a similar use of the preposition *li-* in the Levantine dialects of Arabic, such as Syrian, Lebanese, and Palestinian, where one says, for example, *shuft il-b`it* “I saw the house” but *shuftu li-Muhammad* “I saw (him) (to) Muhammad.” Not found in classical Arabic, this usage appears to be the result of Aramaic influence on Arabic in the Syrian region specifically. It may be that the Spanish usage is the result of influence from Andalusian Arabic dialects, which, as we have mentioned, shared certain features with Levantine Arabic dialects.

### **Alfonso X and the Translation School in Toledo:**

Toledo was one of the first major Muslim capitals to be taken permanently by Christian powers. It became a major Spanish capital (in many ways it is the precursor of modern Madrid), and was particularly important as a conduit of Arabo-Islamic cultural material into a Latin, Christian environment. Under the patronage of such rulers as Alfonso X, known as Alfonso the Wise, it became a major center for translation. Among the most famous works he had translated were, *Calila e Dimna*, a collection of animal-fables similar to Aesop’s Fables which had its origin in an Indian work called the *Panchatantra* (Sanskrit, ca. 300 C.E.). That work was translated into Persian by Burzuwayh before the advent of Islam (ca. 70 C.E.). The Persian secretary Ibn al-Muqaffafi translated it into Arabic in the eighth century. Alfonso had it translated into Spanish 1251 or 1261 C.E., and it became extremely popular. Another popular work was *El Libro de los Engaños*, which was a translation of the Sindbad cycle of stories from Arabic. Alfonso had a number of non-fictional works written which likely drew on Arabic sources as well, including a book on chess and other games, a book on precious stones, and a history of the world.

### ***El Cid***

*El Poema de Mio Cid*, written by an anonymous author ca. 1140, has long been recognized as one of the foundational texts of Spanish literature. It is an epic poem describing the feats of the great warrior and commander Rodrigo (or Ruy) Díaz, who conquered Valencia and held it a short time before his death in the later eleventh century. One interesting feature about this commander and the epic poem which describes him is the title applied to him, *El Cid*. This is the Arabic title *Sayyid* “Mister, Master, Sir, Lord” rendered into Spanish. In the epic poem, and in actual history, *El Cid* interacts freely with his Muslim counterparts, such as the Abbadid rulers of Seville, and even allies himself with them on occasion. It seems ironic, now, after the Reconquista, that Spain’s national hero had an Arabic title!

### ***El Conde Lucanor***

*El Conde Lucanor* is a well-known work from the thirteenth century written by Don Juan Manuel (1282-1348), a noble and nephew of Alfonso X. *El Conde Lucanor*, after 1326 A.D. In this collection of 51 “Exemplos” or tales of advice, three are explicitly presented as Arabic in origin, others are demonstrably so, and others portray action in the Middle East. The explicitly Arab tales are each based on an Arabic proverb.

Each of the three ends with the original proverb presented in transliterated dialectal Arabic and translated into Spanish. Other stories are clearly of eastern origin though they do not include any actual Arabic phrases. One story depicts Saladin's attempt to have an affair with a noblewoman and how she deters him. Another story is famous throughout Arab lands as a story featuring Ju'a, an Arab folkloric character who often plays the part of a wise fool. A man and his son are going to market and have brought their donkey along to carry the goods they will buy home. People pass by them and remark that they are stupid, since both of them are walking and neither is riding the donkey. Then the father tells his son to get on the donkey. Another group of passers-by remarks that it is wrong for the son to ride and let his poor old father walk. So they switch places. Then, another passer-by comments that it is mean of the father to ride while his poor, tired son walks. Then they both get on the donkey. Yet another passer-by remarks that it is cruel for both of them to ride the donkey, when they are so heavy. The father uses this experience to teach his son not to base one's actions on what people say. The following is part of one of the tales based on an Andalusian Arabic proverb.

**Exercise II. Read the following excerpt from Exemplo XLI of *El Conde Lucanor* and answer the following questions.**

“There was in Cordova a Moorish king named al-Hakam, who governed the kingdom well. He strove to act honorably on his own part and to be just with others. Indeed, he did all that was required of good kings, not only in guarding their kingdoms, but in augmenting their territories, with the view that they might receive the praises of their people and be remembered after death for their good deeds. Yet this king gave himself up to a life of luxury and enjoyment; vice and disorder reigned in his palace.

“It so happened that when they played before him on an instrument which the Moors liked very much, and which they called *Albogon*, the king perceived that it did not sound as good as it ought, so he took the instrument and made a hole at the bottom, in line with the other holes. Since that time, the *Albogon* has given a much better sound than before.

“This must certainly be considered an improvement, but it was not an act suited to the dignity of a king, and so thought the people. When they heard that the improvement was made by the king, they exclaimed in a ridiculing manner in Arabic, *v.a he de ziat Alhaquim (wa-h•di ziyadt al-akam)*, which means “This is the addition of al-Hakam.” This saying became so common all over the country that it at last reached the ears of the king, who begged to know why the people always used this saying, but his attendants took pains to avoid answering his question. He, however, insisted on being told the truth and the meaning of the expression, so they were compelled to tell him. When he heard it he was very much grieved, but instead of punishing those who related the origin of the saying, he resolved to do some worthy deed, in order that the people might be compelled to praise him deservedly.

“At this time the mosque of Cordova was not yet finished, so King al-Hakam did all that was necessary for its completion. In this way it became one of the most beautiful mosques the Moors had in Spain. Glory be to God! It is now a church, called “Saint Mary of Cordova” and it was dedicated by the good King Ferdinand to Saint Mary after he had taken Cordova from the Moors.

“Now, when the Moorish king had done so good a work as that of finishing the mosque, he said to him self, ‘The people have hitherto made fun of me for the addition I made to the Albogon (one of which instruments he then held vbefore him), but now they have reason for praising me, for have I not completed the mosque of Cordova? From this time the Moors ceased to make fun of him; and to this day, when they wish to extol a good act, they say, ‘This is like the addition of the King al-Hakam.’” ...

**Notes:**

The King Alhaquem of the story is probably the Umayyad Caliph al-~akam II, who ruled from 961 to 976.

Fernando III of Castile conquered Cordova in 1236.

The Mosque of Cordova, which has been converted into a church, is still standing. The main structure of the church has been built inside the mosque. This leaves a great deal of the original structure intact, but disrupts the space and view considerably.

**Questions:**

1. What are the two “additions of al-~akam”?
  
2. Why was the first “addition” inappropriate or undignified?
  
3. What is the moral of this story? Is it relevant in today’s world?

**Exercise III: Read the following excerpt from the Exemplo XXIV of *El Conde Lucanor* and answer the following questions.**

“My lord,” said Patronio, “there was a Moorish (= Muslim) king who had three sons. He had the power to appoint whichever of them he pleased to reign after him. When he had reached a good old age, the leading men of his kingdom came before him, asking to be informed which of his sons he would like to name as his successor. The king replied that he would give them an answer in one month.

“After eight or ten days the king said to his eldest son, “Tomorrow I will go out riding, and I want you to accompany me.”

“The son came to the king as asked, but not as early as the time appointed. When he arrived, the king said that he wished to dress, and asked that he bring him his clothes. His son when to the Lord of the Bedchamber, and asked him to bring the king his clothes. The attendant inquired what suit he desired, and the son returned to ask his father, who replied, his state robe. The young man went and told the attendant to bring the state robe. Now, for every article of the king’s clothing it was necessary to go back and forth, carrying answers and questions, till at last the attended had dressed and shod the king. The same repetition went on when the king called for his horse, spurs, bridle, saddle, sword, and so forth. Then, all prepared after some trouble and difficulty, the king changed his mind, decideing that he would not ride out. Instead he wanted his son, the

prince, to walk through the city, carefully observing everything worth notice. Upon returning, he should come and give his father his opinion of what he had seen.

“The prince set out, accompanied by the royal attendants and the chief nobility. Trumpets, cymbals, and other instruments preceded this brilliant cavalcade. After traversing only part of the city, he returned to the palace. the king then asked him to relate what caught his attention most.

“I observed nothing, your majesty,” he said, “but the great noise caused by the cymbals and trumpets, which confused me.”

A few days later, the king sent for his second son, and commanded him to come very early the next day, when he subjected him to the same ordeal as his brother, but with a somewhat more favorable result.

“Again, after some days, he called for his youngest son to come. Now this young man came to the palace very early, long before his father was awake, and waited patiently until the king got up, when he entered his chamber with an appropriate, respectful humility. Then the king asked him to bring his clothes that he might dress. The young prince begged the king to specify which clothes, boots, and likewise all the other things he wanted, so that he could bring them all at the same time. He did not permit the attendant to assist him either, saying that if the king permitted him (to do this) he would feel highly honored, and was willing to do everything (the king) wanted.

“When the king was dressed, he requested his son to bring his horse. Again the son asked which horse, saddle, spurs, sword, and other necessary things he desired to have; and as he commanded so it was done, without trouble or further annoyance.

“Now, when all was ready, the king, as before, decided not to go. Instead, he asked his son to go and to take notice of what he saw, so that on his return he might relate to him what he thought worthy of notice.

“In obedience to his father’s commands, the young prince rode through the city, attended by the same escort as his brothers, but they knew nothing, neither did the youngest son, nor indeed anyone else, of the purpose the king had in mind. As he rode along, he asked them to show him the interior of the city, the streets, and where the king kept his treasures, and what was supposed to be the amount thereof. He inquired where the nobility and people of importance in the city lived. After this, he asked them to present to him all the cavalry and infantry, and he made them go through their formations. Afterwards, he visited the walls, towers, and fortresses of the city, so that when he returned to the king it was very late.

“The king asked him to tell him what he had seen. The young prince replied that he feared he might offend the king if he stated all he felt at what he had seen and observed. So, the king ordered him to relate everything, as he hoped for his blessing. the young man answered that although he was sure that his father was a very good king, it seemed to him that he had not done as much good as he might, having such good troops, so much power, and such great resources. For, had he wished it, he might have made himself master of the world.

“Now the king felt very pleased at this judicious remark of his son. So when the time came that he had to give his decision to the people, he told them that he should appoint his youngest son as their king, from the indications he had given him of his ability, by certain proofs of fitness to govern, to which he had subjected all his sons.

Although he would have wanted to appoint his eldest son as his successor, he nevertheless felt it a duty to select the one who appeared best qualified for the position. ...

Questions:

1. What is the principle whereby the eldest son is sole heir to the throne called?
  
2. What hints are there in this story that it comes originally from an Arab or Muslim context?
  
3. What abilities, aptitudes, or aspects of character does the king test in his sons in this story? Explain in detail, using specific examples from the text.

### **Cervantes and *Don Quijote***

*Don Quijote* (1504, 1511) is the most famous book in Spanish and perhaps the most famous novel in the world. The author, Miguel Cervantes (1547-1616), witnessed the expulsions of Muslims from Valencia, Aragon, Murcia, and Granada between 1609 and 1613, after which the Iberian peninsula became completely Christian. Nevertheless, Cervantes' life and work was heavily imbued with the presence of Arab, Muslim culture. He fought against the naval forces of the Ottoman Turks in the Mediterranean and lost his left arm in the Battle of Lepanto. He was held captive for ransom for five years in Algeria, from 1575 until 1580. His literary works show a debt to his appreciation for Muslim Arab culture. His work *El Trato de Argel* and the play *Los baños de Argel* ("The Baths of Algiers") draw on his experiences there during his captivity, as does the story of Zoraida and the captive in *Don Quijote*. *Don Quijote*, his greatest work, includes several characters which draw on Cervantes' knowledge of and fascination with the Arabo-Islamic heritage of Spain.

An important Arab character in *Don Quijote* is Zoraida (Thurayya/Surayya), an Algerian woman who converted to Christianity and fled to Spain with a group of Christian captives she helped escape. Having been attracted to Christianity by a servant woman who worked for her father, a wealthy merchant in Algiers, Zoraida devotes herself to Lela Marién, that is Lady—Lalla is a Berber term meaning "Lady, Madame"—Mary. She and her party successfully reach Spain, but after being stripped of their riches by French pirates. She is baptised in Spain, becoming a devoted Christian, and marries one of the captives she helped escape. (Book I, Chapters 37-42).

Another second important Arab/Muslim character in the work is Ricote, a local Morisco and friend and neighbor of Don Quijote's peasant squire, Sancho. He is a

native of la Mancha who is forced into exile by the royal edicts of 1609, and is portrayed touchingly in the novel (Book II, Chapter 54).

**Exercise IV: Read the text below and answer the following questions.**

In Chapter 54 of Book II of Don Quijote, Sancho Panza runs across his former friend and neighbor Ricote, a Morisco who had lived in his own village but was forced into exile by the decrees of 1609. After staying for a while in France and Italy, Ricote returned to Spain disguised as a German pilgrim. In the following speech, he describes the plight of the Moriscos to Sancho.

..Ricote, never once slipping into his own Moorish speech, spoke what follows in the purest Spanish:

"Oh Sancho Panza, my neighbor and my friend! How well you know that the proclamation against my people, ordered by His Majesty, shocked and terrified every one of us; it certainly had that effect on me, at least, because even before the time came for us to leave Spain, I had felt the harshness of the punishment fall both on me and on my children. It seemed to me only sensible (just like someone who must provide himself another house to live in, once he knows that by such-and-such a day he must leave the house he now occupies) to leave our village first by myself, without my family, and hunt comfortably and without the undue urgency other Moors would later be feeling, for a place to take them, because I believed, as did all the older men among us, that these proclamations were not mere threats, as some considered them, but carefully thought-out laws that, when the time came, would be fully enforced, and I was driven to this conclusion by what I knew of the vicious, crazy plans hatched by some of our people, so wild, indeed, that it seemed to me that nothing less than divine inspiration could have led His Majesty to promulgate such a courageous decree--not that all of us were equally guilty, some Moors having become firm and reliable Christians, but most were, and the minority among us could not have successfully opposed the vast majority. And why nourish a viper in your bosom, and let your enemies lodge in your house? Truly, the penalty of perpetual exile fell upon us for good cause, and though some may think it a mild and gentle punishment, to us it was the most terrible we could have received. Wherever we are, we weep for the Spanish homeland where, after all, we were born and raised, nor have we found, anywhere else, the welcome our miserable hearts long for, and even in Algeria and Morocco and all the places in North Africa where we hoped and expected to be eagerly and joyously and bounteously received, there above all else we have been most reviled and mistreated. We had not known our good fortune until we lost it, and virtually every one of us has such a burning desire to return to Spain that those among us who know the language as I do--and there are many, many who do--in fact make our way back, abandoning our wives and children in all those other places, for that is how intensely we love Spain, and now, indeed, I know and have experienced the common saying: 'The love of your country is sweet.'

Questions:

1. Why does the text stress that Ricote made this speech in Spanish?

2. What specific problems did the Moriscos face, according to Ricote?
  
3. Does the author, Cervantes, support the expulsion decree or not? What evidence can you find here that the text is ironic--i.e., that Cervantes says one thing but means another, or even the opposite?

Yet neither Zoraida nor Ricote is as central to the novel as the narrator of the work, whose name is Cide Hamete Benengeli. Cervantes maintains that nearly the entire novel—everything after the eighth chapter—is a translation from Arabic of an Arab Muslim historian's detailed account of Don Quijote's adventures. In the same surprising way that the great Spanish hero is known by the Arabic title *El Cid*, so is the narrator of Spain's most famous novel an Arab Muslim.

Cide Hamete is mentioned by name in the two books of Don Quijote 40 times in all. In 14 passages, the name appears as Cide Hamete Benengeli. Hamete Benengeli appears without Cide once. Benengeli occurs alone three times. Cervantes tells us that he is an Arab historian [I, 9]. He is a Muslim or Moor and, like Don Quijote himself, a native of the region of la Mancha [I, 22]. The novel breaks off after the eighth chapter when Cervantes informs the reader that he can no longer continue because the text he is relating breaks off abruptly. In the next chapter, he tells the reader that he discovered the continuation of the adventures of Don Quijote by chance in the market of Toledo. He came across a manuscript in Arabic, and when he asked about it was informed that it narrated the feats and adventures of Don Quijote. Cervantes bought the manuscript and had it translated by some local person—he doesn't say who. The rest of the novel is supposed to be the translation of the Arabic manuscript Cervantes had discovered.

Cide Hamete Benengeli is a native of la Mancha. His transformation from a humble local Morisco into a famous Arab historian is parallel and related to the creation of the other "noble" characters of the novel, including Don Quijote de la Mancha (< Alonso Quejana) [I, 1, 5], his squire Don Sancho de Azpetia (< Sancho Panza/Zancas) [I, 9], his beloved Dulcinea del Toboso (< Aldonza Lorenzo) [I, 1], his nag-become-steed Rocinante, and many others. With regard to Cide Hamete's name in particular, scholars have not grasped the extent of the parallelism between the tripartite name Cide Hamete Benengeli and other tripartite names in the work such as Don Quijote de la Mancha and Don Sancho de Panza. The following analysis treats each of the three parts of the name in a separate discussion.

### ***Cide < Sid < Sayyid***

The first element of the narrator's name, "Cide," like the epithet of the famous hero *El Cid*, derives from the honorary epithet *Sayyid* in classical Arabic, which means "master," and which develops in many Arabic dialects into *Sid*. Don Quixote himself relates that Cide means "master" in the second book, *Tú debes, Sancho . . . errarte en el sobrenombre de ese Cide, que en árabe quiere decir señor* [II, 58]. Some critics have suggested that Cide represents not *Sid*, but *Sidi* "my master," also an honorific title, but I believe that the *-de* is simply a rendering of the final consonant *-d*. We have seen above that Spanish often adds a final *-e* to Arabic borrowed words that end in consonants. The fact is that final *-e* occurs in many Spanish words which derive from Arabic words

ending in a consonant, such as *alcaide* < *al-q•\id* "mayor" and *aceite* < *az-zayt* "oil," The supplementary *-e* after consonants appears often in Cervantes' transcriptions of Arabic words, either to emphasize the preceding consonants or to adapt the Arabic words more easily to Spanish phonetics, as with the *e*'s of *macange* < Ar. *m•-k•n-sh* "no, no hay" [I, 37] and *ámexi* < Ar. *imshi* "vaste" [I, 41]. This supplementary *-e* also appears in the famous fifteenth-century work *Lazarillo de Tormes*; the black Moor with whom Lazarillo's mother is having a clandestine affair is called *Zaide*, a representation of the common Arabic personal name *Zayd*. In my opinion, Cervantes chose the title *Cide* because it corresponds to Spanish *Don* (< Latin *dominum* "master"), and indicates the name of a noble. The tripartite name *Cide Hamete Benegeli* is meant to correspond to the tripartite Spanish names in the novel, such as *Don Quijote de la Mancha*, *Don Sancho de Azpetia* [I, 9], *Don Rodrigo de Narváez* [I, 5], and others. Just as Cervantes transformed Alonso Quijana into the noble knight-errant *Don Quijote de la Mancha*, he transformed a local Morisco into a celebrated historian of *Don Quijote*'s fantastic deeds. This transformed character required a noble name and title as well. The honorific *Cide* here should be understood to be as ironic in the novel as the honorific *Don*. While parallel with *Don*, *Cide* nevertheless emphasizes that the narrator is an Arab and a Muslim, a point that is made in the novel as well. The text reads that the main character, *Don Quijote* himself, reflected on the history of his marvelous feats, and *desconsolóle pensar que su autór era moro, según aquel nombre de Cide* "It saddened him to think that his author was a Moor, judging from that name of *Cide*" [Book II, Chapter 3].

### *Hamete* < *A, mad*

There have been a number of proposals concerning the name *Hamete* as well, some quite far-fetched. The most likely explanation is that *Hamete* represents *A, mad*, the well-known Arabic Muslim personal name. Here as well, the final *-e* appears to be supplementary, as in *Cide*, with the additional feature that the consonant *d* is unvoiced, going to *t*. As we have seen above, final *-d* is also rendered as *-t-* or *-te* in many Spanish borrowings from Arabic, including *alcahuete* < *al-qaww•d*, *mezquita* < *masjid*, *Mahomate* < *Mu, ammad*. *Hamete* must be simply *A, mad*. *Hamete* was a popular name in the Morisco community, second only to versions of *Mu, ammad* such as *Mahoma* and *Mahomad*, and more popular than *Alí*, *Aly* < *fiAlí*, *Abrahán*, *Abrahén* < *Ibr•him*, *Abdalla*, *Abdallah*, *Abdolla*, *Abdulla* < *fiAbdall•h*, *Yuça* < *Yüsuf*, and *Çayde* < *Zayd*. Cervantes must have chosen this name because it was typical of Moriscos and perhaps also because of its identification with Islam and the Prophet *Mu, ammad*. Indeed, in the first edition of the novel, the narrator's name appears once as "*Cide Mahamate Benengeli*," [Book I, Chapter 16], which of course represents *Mu, ammad*.

## III. Benengeli

### A. Berenjena "Eggplant"

The most difficult part of the narrator's name to interpret is the third and last, *Benengeli*. The best known interpretation, that which has figured most prominently in discussions to date and which Murillo includes in his edition of *Don Quijote*, is that the name *Benengeli* is a comic deformation of the common noun *berenjena* "eggplant" and means '*aberenjenado*' "eggplant-ed" or '*berenjenero*' "eggplant-ish". The comic deformation which Murillo notes is indeed mentioned in the text of *Don Quijote* itself,

and proponents of the eggplant theory take this as evidence of its validity. In the second part of the novel, Sancho Panza reports that the author of the history is named Cide Hamete *Berenjena* "Eggplant," and adds, by way of explanation, that Moors like eggplants a great deal [II, 2]. Sancho's statement serves to ridicule the supposed Arab author, to demonstrate Sancho's limited understanding and exposure to the literary world, and to create humor by emphasizing the material objects of everyday life in the high context of chivalric romance.

In many passages of *Don Quijote*, uneducated characters, and Sancho in particular, produce a number of deformations similar to that of *Benengeli* > *Berenjena* when dealing with unfamiliar names. He usually deforms words and names which are *recherché* or form part of learned or literary vocabulary. When Don Quijote mentions characters from the tradition of chivalric romances, Sancho often does not understand who they are, and therefore misconstrues them. Don Quijote's *el bálsamo de Fierabrás* "the balsam of Fierabrás" becomes Sancho's *la bebida del feo Blas* "the drink of the ugly Blas" [Book I, Chapter 15]. Don Quijote mentions "la sabia Urganda" ("the sage Urganda") who would be able to cure his wounds, his wife refers to her as *esa hurgada* "this poked woman" [Book I, Chapter 5]. It appears that *Benengeli* is not intended to be a comic deformation of "eggplant". Instead, Sancho deforms the name *Benengeli*, which has a completely different meaning, and gives it himself the meaning of "Eggplant." Sancho often makes such deformations with the names of a character from the books of chivalry. In this fashion, Cervantes creates comedy by mixing registers and pointing out the tremendous contradictions which exist between Don Quixote's view of his actions and the view of the ordinary people around him. One should therefore look elsewhere for the real meaning of *Benengeli*.

### **B. Ben- < Ar. *ibn* "son"**

The beginning of the name *Benengeli*, *Ben-*, suggests a relationship with other Arabic names because it resembles the word *ibn* "son" in classical Arabic and *ibn*, *bin*, or *ben* in the modern Arabic dialects. Some scholars have equated the *Ben-* of *Benengeli* with the *ben* < *ibn* common in North African Arabic names. *Benengeli*, therefore, might mean "son of *Engeli*". The question then becomes, "What does *Engeli* mean?" The answer is not clear, for *Engeli* does not resemble closely any common name. Scholars have suggested *'ayyil* or *'iyyal*, meaning "deer," and that *Benengeli* therefore means "son of the deer," that is, a translation of sorts of "Cervantes." because Spanish *cervo* means "deer". However, the word *'iyyal*, *'ayyil*, or *'uyyal* means "male mountain goat," and not "deer". It is quite rare in the Arabic dialects. It is also quite distant phonetically from *engeli*, most notably because of the presence of *-n-*. Arabic *-y-* does not usually change into Spanish *-g-*. Some authors have suggested that *-engeli* derives from the Arabic *injil* "gospel," and they suppose that *Benengeli* means "son of the Gospel". There are several problems with this interpretation. One is the fact that *Benengeli* has a final *-i* which does not appear in the word *injil*. In addition, the Gospel in Arabic is not *injil* but rather *al-injil*, with the definite article *al-*. The phrase "son of the Gospel" would be *ibn al-injil* in Arabic. Even so, it is distant from *Benengeli*. Furthermore, the sense does not fit the context. It seems illogical for Cervantes to name his Muslim Arab narrator "son of the Gospel." Another critic has suggested that the name *Ben-engeli* sounds like Arabic *ibn*

"son" followed by the Spanish *ángel* "angel," giving the putative meaning "son of the angel".

A major difficulty with all of the above interpretations is that Arabic *ibn* usually becomes *Aben* or *Abin* in Spanish and not *Ben-*. The initial vowel is fairly consistently rendered *A-*, as in the names of the famous Muslim philosophers Averroes < *Ibn Rushd* and Avicena < *Ibn Sīnā*. Such forms of *Ibn* occur in the sixteenth-century anonymous work *El Abencerraje y la hermosa Jarifa*, where *Abencerraje* represents *Ibn (as-)Sarrāj*. This type of transcription is even found in *Don Quijote* itself, the name *Abindarráez* appears twice, and is clearly meant to represent an Arab name beginning with *Ibn* [Book I: Chapter 5].

It is of crucial importance to note, however, that the tripartite structure of the name Cide Hamete Benengeli is parallel to that of the Spanish names in the novel such as *Don Quijote de la Mancha* or *Don Sancho de Azpetia*. As we have seen, *Cide* corresponds to Spanish *Don*. *Hamete* is a typical Muslim given name, parallel to *Sancho*, for example. If the analogy holds, then *Benengeli* would be a *nisba*, a "relational" or "denominal" adjective. Such adjectives end in *-i* and appear often in personal names, usually indicating the town or region of the bearer's origin. *Muḥammad al-Gharnī* means "Muḥammad from Granada" (*Gharnī*); *fiAlī al-Qurṭubī* means *fiAlī* from Cordova (*Qurṭuba*), and so on. These toponymic adjectival names correspond exactly to the Spanish names of the form "de X" such as *de la Mancha*, *de Pasamonte*, etc. The final *-i* of *Benengeli* suggests that it is indeed an adjective of this type, for it would be difficult to explain otherwise.

Actual Morisco names include many such *nisba* adjectives. Documents from fifteenth-century Seville, for example, include a number such names ending in *-i* or *-y*:

*Hamete Alcorazí*  
*Ali Almadani*  
*Mahoma Almazmudi*  
*Abdallah Carmoní*  
*Hamete Carmoní*  
*Mahoma Carmoní*  
*Mahomad Carmoní*  
*Mohamad Carmoní*  
*Hamete Cordoví*  
*Mahoma Cordubí*  
*Hamete Gesyri*

This list is sufficient to establish that Cervantes and his audience would in all likelihood have been familiar with adjectival Morisco names ending in *-i* or *-y*. While the meaning of some such names is unclear, a number of them are tribal or toponymic designations. The name *Alcorazí* is probably the well-known Arabic name *al-Qurashī*, the adjective derived from *Quraysh*, the tribe of the Prophet. The name *Almazmudi* derives from the famous Berber tribal confederation *Maṣmūda*. The other names appear to be primarily geographical. *Almadani* (< *al-Madani*) refers to one of the Spanish cities named *Medina*--there were several, *Medina de las Torres*, *Medina del Campo*, *Medina de Pomar*, *Medina de Río seco*, *Medina Sidonia*. The names *Cordoví* and *Cordubí* (<

*Qurḡubi*) refer to Cordova. The name *Gesyri* (< *Jaziri*) refers to Algeciras on the southern coast of Spain. The name *Carmoní* derives from Carmona, a town to the northeast of Seville. While some of these names, like *Almadaní* and *Alcorazi*, retain the definite article *al-* characteristic of such Arabic names in classical texts, most, such as *Cordubí*, *Carmoní*, and *Gesyri*, do not. It is therefore entirely possible that *Benengeli* represents just such an adjectival name and refers either to a place or a tribal grouping.

### **Ben- < Bani-**

It is more reasonable to connect the initial *Ben-* of *Benengeli* with the plural *Bani* "sons" rather than *Ibn* "son". *Benengeli* may then be analyzed as a toponym of a common, recognizable form. Many Iberian town names that derive from Arabic begin with *Ben-*; they are formed from combinations with Arabic *Bani*. Such toponyms must have originally designated a tribal grouping or clan but then came to designate the region or town where that group settled. Similar names of cities and towns are found throughout the Arab world: *Beni Mazar* (*Bani Maz•r*) in Egypt, *Beni Saf* (*Bani Σaff*) and *Beni Abbes* (*Bani fiAbb•s*) in Algeria, and *Beni Mellal* (*Bani Mall•l*) in Morocco are just a few examples. The *Nomenclator Comercial: Pueblos de España* includes a total of 173 towns the names of which begin with *Ben-* and 15 that begin with *Bin-*. Not all of these derive from Arabic, but many derive from compounds with *Bani*.

### **Bani X = the Sons of X**

<i>Benagéber</i> (Valencia)	<	<i>Bani al-J•bir</i> "Sons of the Bonesetter"
<i>Benaguacil</i> (Valencia)	<	<i>Bani al-Wazir</i> "Sons of the Vizier"
<i>Benalaz</i> (Valencia)	<	<i>Bani al-fi∅β</i> "Sons of al-fi∅β"
<i>Benalí</i> (Valencia)	<	<i>Bani fiAlí</i> "Sons of fiAlí"
<i>Benalmadena</i> (Málaga)	<	<i>Bani al-Madina</i> "Sons of the town, the old quarter"
<i>Benamahoma</i> (Cádiz)	<	<i>Bani Mu_ammad</i> "Sons of Muhammad"
<i>Benamer</i> (Alicante)	<	<i>Bani fi∅mir</i> or <i>fiAmr</i> "Sons of fi∅mir or fiAmr"
<i>Benecid</i> (Almería)	<	<i>Bani al-Sayyid</i> "Sons of the Master"
<i>Beniafalquí</i> (Alicante)	<	<i>Bani al-Faqih</i> "Sons of the Jurist"
<i>Beniali</i> (Alicante)	<	<i>Bani fiAlí</i> "Sons of `Alí"
<i>Beniarrés</i> (Alicante)	<	<i>Bani ar-Rayyis</i> "Sons of the Captain"
<i>Benicasim</i> (Castellón)	<	<i>Bani Q•sim</i> "Sons of Qasim"
<i>Benigánim</i> (Valencia)	<	<i>Bani Gh•nim</i> "Sons of Ghanim"
<i>Benimámet</i> (Valencia)	<	<i>Bani M(u)_ammad</i> "Sons of Muhammad"
<i>Benimusa</i> (Alicante)	<	<i>Bani Müs•</i> "Sons of Musa"
<i>Benimuslem</i> (Valencia)	<	<i>Bani Muslim</i> "Sons of Muslim"
<i>Bentarique</i> (Almería)	<	<i>Bani ḡ•riq</i> "Sons of Tariq"

The second term of these compounds is generally a given name, as in *Beniali* < *Bani fiAlí*; *Benicasim* < *Bani Q•sim*; *Benigánim* < *Bani Gh•nim*. Others of these compounds, such as *Beniafalquí* < *Bani al-faqih*, show a second term which is a title: *al-faqih* means "jurist" or "Muslim scholar." Yet others have names of tribes as the second element: *Benicanena* < *Bani Kin•na*, *Benitagla* < *Bani Taghlib*. It is most likely that the *Ben-* in *Benengeli* derives not from the singular *ibn* but from the plural *bani*, and that the name, at least formally, represents an Arabic toponymic.

Given that the narrator, like Don Quijote and his squire, is a native Manchego, it stands to reason that the town or place name from which Benengeli would derive would lie in that region. Assuming that Benengeli is a toponymic adjective, and given the morphological rules for the formation of such adjectives in Arabic, the name *Benengeli* would derive from a toponym *Benengel*, *Benengela*, *Benengeli*, or *Benengele*, all of which would be designated by the adjective *Benengeli*. Of these perhaps most likely would be a putative town called Benengel or Benengela, just as the Morisco name Carmoní seen above derives from the town of Carmona. Research to date, however, has not turned up such a town, though this need not be surprising. Are Azpetia and Toboso, the native towns of Sancho and Dulcinea, well-known toponyms?

The term Cide represents Arabic honorific Sayyid > S-d, which corresponds exactly to Spanish Don. Its use signifies the transformation of a man of ordinary, humble origin into a nobleman. Just as a country gentleman is transformed into a knight and a common farmer is transformed into a squire, one of the local Moriscos, known to be uneducated and to engage primarily in lowly professions such as muleteering [I, 16], is transformed into a noble historian. Hamete is the common Arabic Muslim name  $\text{A}\Omega\text{mad}$ , and is intended to identify the narrator as a typical Morisco, Hamete being one of the most popular names among the Moriscos. Benengeli is intended as a toponymic with the characteristic Arabic toponymic adjectival ending -i. This, too, is parallel to the Spanish toponymic designations such as de la Mancha, de Azpetia, del Toboso, de Pasamonte which abound in the novel and also serve as an ironic reference to the nobility of the characters in question. Similar in parodic intent is the toponymic designation de Tormes in *Lazarillo de Tormes*, a quasi-noble designation which refers to the fact that lowly Lazarillo was born quite unceremoniously directly into the river Tormes. Benengeli might be intended to refer to an actual town by the name of Benengel, Benengela, or some similar designation; it shows the prefix Ben- or Bene- which is found in many toponyms deriving from Arabic tribe or clan names beginning in *Bani-* "the Sons of". Research to date has not revealed a town with a name which matches, but it seems clear that Cervantes intended the name to sound like an adjective derived from a typical Spanish town founded by the Moors.

### **Music and Dance**

While much research has yet to be done in this area, certain types of Spanish music, particularly flamenco and related forms, shares many features with traditional forms of Arab music, and the same may be said of dancing. For example, in both Arabic and flamenco music, the singer begins with an introductory improvisation of nonce syllables—that is, they are often sounds and not actual words or texts—. The pattern of repetition with variation is also parallel, as is the climactic improvisational section, which is followed, upon completion, by applause from the audience. The particular exclamation of applause used in flamenco music, *ole!*, seems to match quite closely cries of *all•h* ("God!") heard in Arabic music performances at exactly the same point.

Flamenco dance also shows remarkable similarities with Middle Eastern oriental dance, or belly-dance. One similar feature is the interaction between men and women in flamenco dance. Unlike many Western European dance forms where men and women are holding hands continually, the pair in flamenco dance are engaged in a flirtatious

pattern of coming close and moving apart usually without touching. This matches the pattern of Middle Eastern dance forms exactly. Other similarities include the importance of the woman's hip movements, the erect posture of both dancers, the hand and arm movements, and the use of hand percussion. Middle Eastern dancers generally use small finger cymbals made of metal, whereas flamenco dancers use castanettes, made of wood. One major difference is the importance of tapping and stomping on the floor in flamenco dancing.

**Afterword:**

These are just a few examples of the tremendous influence Arabic language, literature, and culture have exerted on Spain. There are many more examples, some already well known, and others waiting to be discovered, in this rich field of scholarly inquiry.

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