

Appendix

FURTHER RESEARCH AGENDAS

We are planning a further conference on the *muwashshah* and *zajal* in 2022, and we hope to hold it in Granada. With that in mind, a questionnaire was sent to our contributors, asking them to define desirable areas for future research. Their anonymised suggestions are summarised below.

SOURCES

Further research is required into the identification and evaluation of previously ignored manuscripts that contain *zajals*. For instance, Aṣ-Ṣafadī's *Taḍkira*, could prove to be a rich source, as he was fond of this form of poetry, and tried his hand himself. The shadow plays of Ibn Daniyal are also a promising source, including parodic treatment of the genre. Such work could lead into the editing of *zajal* collections, or *zajals* from hitherto unedited works, to form a reliable textual basis for the purpose of further research into the Eastern *zajal*.

Useful work could also be done in consideration of other *adab* encyclopaedias, biographical works, anthologies and historical works such as al-Malaṭī's *Nayl al-amal fī ḡayl ad-duwal*, which have not yet been examined in detail, or works which have not yet been consulted, such as the anonymous *Ġawāhir as-sulūk fī l-ḡulafā' wa-l-mulūk*, Ibn Hiḡḡī's *Tārīḡ*, etc.

In the *Dīwān* of al-Mi'mār (Mamluk period, recently edited by Thomas Bauer et al.), there is a small collection of very interesting *zajals*. Translations and interpretation of these would be very welcome.

It would be appropriate to widen the perspective on *zajal* poetry in order to include poets who were also active in the other dialectal poetic forms. The aim of this would be to clarify the links between the practices of these poetic forms and to highlight, among other things, similarities and differences in content, style and language.

In historical terms, it would be appropriate to set up a study of Ottoman-period *zajals* and their relationship to Mamluk and to contemporary *zajal* practice.

PRACTICES

An investigation of *mu'āraḡa* practice in *zajal* poetry in the East and a comparison with the practices of al-Andalus would be useful. Indeed, in the longer term we need a thorough comparative analysis of Eastern and Andalusian *zajal* poetry. This to include the study of works on *zajal* theory and poetics written in Mamluk and Ottoman times.

We would welcome examination of early manifestations of competitive poetering / literary exchanges of verses in Andalus and Early Europe. As well as more research on the Hebrew contrafacta of Arabic *muwashshahaat*.

A crucial question of the *muwashshah* and *zajal* throughout the 1,000 years of their history is how they manifest in the practices of Sufi culture, and the changes over time.

Their enactment in liturgical and paraliturgical settings. Hence, an examination of the Sufi *zajal*, the religious *zajal*, and, as a special case of the latter, the praise-*zajals* on the Prophet.

PHILOLOGY

A detailed study is required into the language of the eastern *zajal* in its regional and typological manifestations.

Research into the historical spread and development of the *muwashshah* and *zajal* after the 12th century would be useful, given that the later historical developments are just as worthy of scholarly attention as questions of origins. How and why did the Yemeni tradition develop into a tripartite structure rather than the more common bipartite structure? When and how did Moroccan *muwashshahaat* shrink from five or more stanzas to one single stanza? Etc.

Literary analysis of some of the best examples – why are there so few analyses of *muwashshah* or *zajal* poems, when so much has been written on courtly *qasidas*?

A historical mapping of the use of internal rhyming in Andalusí and Early European strophic verse.

MUSICAL ASPECTS

The study of *muwashshah* and *zajal* traditions has generally been pursued in terms of philology. More research is required into their musical dimension. On this aspect, note Dwight Reynolds 2007 article (“New directions in the study of medieval Andalusí music”, *Journal of Medieval Iberian Studies*, vol. 1, no. 1, 2009) outlining new lines of research in medieval Andalusí musical traditions)

Within the categories of world music, Andalusí music effectively constitutes a genre in its own right. How is it represented in local (national) contexts, and how does it manifest on the global stage? Further research would be welcome into contemporary performance practices of Andalusí music, and also its placement within the recording industry. There is, furthermore, also a political dimension to Andalusí music which can be fruitfully addressed.

As regards historical musicology, detective work is required to identify manifestations of Andalusí rhythms and modes in Early European popular music and song (hypothesis). It would also be useful to gather textual references in Arabic and Hebrew texts for instrumental practices in Andalusí popular music – evidences for the Andalusí instrumentarium. Historically there may be an association of strophic forms with forms of dance. What is the evidence for this?

A complex but ultimately rewarding musical project would also be the study of the voice in Andalusí music.

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