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**Chikovani, Guram, *Shua aziis arabuli dialektebi, Kashkadariuli dialekti (phonologia, gramatika, leksika) – [Central Asian Arabic Dialects, Qashqa-darya Dialect (Phonology, Grammar, Vocabulary)]*. Tbilisi: “Ena da Kultura” Publishing House, 2002, 260 pp.**

The prestige that Guram Chikovani is granted in the community of the researchers of Arabic dialects comes from his being a great expert in peripheral Arabic dialects, in Central Asia. Because of the recognition these studies acquire, the name of Guram Chikovani is today identified with the study of Arabic dialects in Central Asia. Also, by the decision of the Academy of Sciences in Georgia on December 27, 2002 for the works dedicated to the Central Asian Arabic Dialects, he was awarded the *Academician George Tsereteli Prize*.

His latest work in Georgian, *Central Asian Arabic Dialects, Qashqa-darya Dialect (Phonology, Grammar, Vocabulary)* is published in Tbilisi, 2002 (260 pages). It also has a fairly long abstract in English. The book is edited by the Prof. Acad. Konstantin Tsereteli (1921-2004), a famous specialist of Semitic Studies, especially of Aramaic dialectology. The book is dedicated to the memory of the Academician George Tsereteli (1904-1973), who was a founder of Central Asian Arabic Studies and the first who identified, in the 30s of the last century, two independent Arabic Dialects in Bukhara and Qashqa-Darya Regions.

This book is a monograph dedicated to the most important linguistic phenomena of the peripheral Arabic dialects. It minutely presents all the characteristics of this dialect, beginning with the phonological ones, with a stress on the spontaneous changes of articulation of sounds, then continuing with the morphological ones, with a keen analysis of the elements inherited from common Arabic and those borrowed from Uzbek and Tajik languages. The book, which becomes a reference work for the analysis of contact languages, makes clear that the non-identical linguistic environment contributed to a certain extent to the formation of the linguistic system of the Qashqa-darya dialect; for example in phonology, through the apparition of the phonemes /p/ and /č/ and others, in morphology, where the alteration mainly comes from the influences of Uzbek and Tajik languages, like the formation of the superlative degree, numerals from eleven to twenty, forms of the Past Indefinite and the Present Definite tenses etc.

Moreover, the author stresses and analyses other phenomena specific to contact languages, such as the modification of the characteristic of the syntactic constructions, code mixing, code switching, lexical loans, etc.

Through the rich information it offers, through its credible analysis, the book *Central Asian Arabic Dialects, Qashqa-darya Dialect (Phonology,*

*Grammar, Vocabulary*) represents an important contribution to both Arabic dialectology and linguistic studies in general.

George Grigore

Kilpatrick, Hilary, *Making the Great Book of Songs. Compilation and the author's craft in 'Abū-l-Faraġ al-'Isbahānī's Kitāb al-'aġānī*. London and New York: Routledge Curzon. 435 pp.

Dans la préface de son ouvrage sur *Kitāb al-'aġānī*, Hilary Kilpatrick se demande pourquoi le livre d'Abū-l-Faraġ al-'Isbahānī n'a bénéficié que de très peu d'études en tant qu'oeuvre littéraire. On sait que ce volumineux livre (environ vingt volumes) a été étudié plutôt en tant que source de l'histoire des Arabes avant et après l'Islam, en tant que document irremplaçable de la vie sociale, culturelle et artistique du X<sup>ème</sup> siècle abbasside, en tant qu'ouvrage sur la musique, ou de critique littéraire, etc. et moins qu'une oeuvre majeure de "*belles lettres*". Hilary Kilpatrick, quant à elle, considère le livre d'Abū-l-Faraġ al-'Isbahānī comme un texte essentiel non seulement de la littérature arabe, mais de la littérature universelle en général. Pour être reconnu en tant que tel, c'est à dire comme équivalent de *Eneide* et de *Shahnameh* ("secondary epic", selon son expression), il a besoin d'une clé de lecture et c'est justement cela que H. K. offre dans son ouvrage. C'est la composition du livre qui l'intéresse spécialement: "I wanted to shed light on how he (i.e. 'Abū-l-Faraġ) put his book together, so that readers understand better the nature of this complex text and thus derive more profit and pleasure from it." (p. 278).

Ce livre contient neuf chapitres que voici:

1. Modern research on the *Kitāb al-'aġānī*
  2. 'Abū-l-Faraġ's life, times and works
  3. 'Abū-l-Faraġ on songs and singers
  4. 'Abū-l-Faraġ on poetry and poets
  5. 'Abū-l-Faraġ on prose, *'aġbār* and the arrangement of material
  6. Articles on songs, events and relationships
  7. Articles on personalities
  8. Connection between articles: the common fund of material
  9. The framework of introductory songs: ordering the articles
- Epilogue: prospect for further research

On trouve en appendice :

1. Concordance of the Dār al-kutub and Būlāq editions of the *Kitāb al-'aġānī*