

Citing Sources
A Guideline for Students of Arabic Studies
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In any genre of scholarly writing all sources, both primary and secondary, must be fully and accurately cited. Failure to do so in the case of secondary sources can constitute *de facto* plagiarism.

Separate conventions are used for citing primary and secondary sources. Various formats are acceptable. Students should aim above all at accuracy and consistency.

I. Primary Sources.

Citations of primary sources are intended to allow your reader to find a quotation or paraphrase and its immediate context in the original work as quickly and easily as possible. Each citation should generally include the author's name (if possible), and always the title of the work (if possible) and the particular chapter, paragraph, fragment or line(s) from which the relevant text is taken.

- In certain cases the name of the author and/or the work in question will be abundantly clear from the citation's own context, in which cases they can remain implicit.
- Citations must be given whether the text is merely referred to, paraphrased or directly quoted.
- Quotations of approximately one line or less of text should be incorporated into the body of the text and enclosed by quotation marks. When quoting poetry in this format line divisions should always be marked by a forward slash (/).
- Quotations of approximately more than one line should be indented left and right, single-spaced, set off from the main body of the text by a double space and not enclosed by quotation marks. They may be set in a smaller font than the main body of the text.
- Shorter quotations of less than approximately four or five Arabic words may be transliterated and italicized.
- Among the conventions of Arabic transliteration, those of the Library of Congress (*American Library Association-Library of Congress Romanization Tables*, Washington, D.C.: Library of Congress, 1991) and the *International Journal of Middle East Studies (IJMES)* are preferred.
- Translations may or may not be given with a citation of an original Arabic source. If given they may immediately follow the Arabic text or be placed in a footnote.

- When citing Arabic sources in translation the name of the translator (if other than the author) should always be cited.
- For standard abbreviations for names of authors and titles of works, consult Carl Brockelmann, *Geschichte der arabischen Litteratur* (Leiden: Brill, 1943-49), Fuad Sezgin, *Geschichte des arabischen Schrifttums* (Leiden: Brill, 1967-), and the *Encyclopaedia of Islam* (Leiden: Brill, 2nd edition).
- The Muslim date (the Hijri, or Anno Hegirae) is always given first, the Gregorian date following after an oblique stroke: thus, 1/622, 787/1385, or 1287 AH/1870-71 AD, etc. The same system is also applied to centuries: 8th/14th century, early 12th/late 18th century, etc.

Examples:

1. The Qur'an refers to an important transforming experience or perhaps a series of such experiences of Muhammad in several Suras of the Qur'an (XVII, 1; LIII, 5-18; LXXXI, 23).
2. In LIII, 11-12, the Qur'an says: "His heart lies not of what he saw; what, will you dispute with him what he sees?" (A.J. Arberry)
3. The Prophet Muhammad was reported to have said that whatever of good sayings there be, it can be assumed to have been said by him and can be accepted on his authority (Ibn Maja, 4).
4. The Prophet Muhammad was alleged to have pronounced: "He who tells a deliberate lie about me should be prepared for his seat in Hell" (*Mishkat al-masabih, Kitab al-'Ilm*; Hadith no. 1).
5. Abu Nawas was at his best in his songs on wine. One of his Khamriyyat, or wine songs, reads, in the translation by R.A. Nicholson (*A Literary History of the Arabs*, p. 295):

Ho! A cup, and fill it up, and tell me it is wine
 For I will never drink in shade if I can drink in shine!
 Cursed and poor is every hour that sober I must go,
 But rich am I whene'er well drunk I staged to and fro.
 Speak, for shame, the loved one's name, let vain disguise alone:

No good there is in pleasure o'er which a veil is thrown.

6. Thus the Egyptian mystic poet Ibn al-Farid (d. 1235) begins his famous *Khamriyya* (Wine Song) with an allusion to Abu Nuwas's ancient vintage (cf. Homerin II): "In memory of the beloved / we drank a wine / we were drunk with / before the creation of the vine" [sharibna 'ala dh-dhikri l-habibi mudamatan / sakirna biha min qabli an yukhlaqa l-khamru]. The commentators explain that this wine refers to the mystical intoxication that can be achieved when the boundaries of the ego-self are dissolved and the divine beloved appears in the heart of the human.
7. Ibn 'Arabi's esoteric discourse on beauty is not aesthetic. Beauty is theophany—a manifestation of God—and mystic love is the religion of beauty (Henry Corbin, *Ibn 'Arabi*, p. 78).
8. The terms *uns* (the intimacy with Him) and *rida* (supreme pleasure and satisfaction) were criticized by the orthodox for their sensual associations, but Ghazali refuted such arguments as superficial (Ghazali, IV, p. 312).

II. Secondary Sources:

Citations of secondary sources are, like primary sources, intended to help your reader find the precise location of the passages you make use of as quickly and accurately as possible. More importantly for the undergraduate student, however, they are further used to guarantee that all external scholarship incorporated into a given paper is fully and accurately identified as such, thus precluding any possibility of charges of plagiarism.

Various formal and typographical conventions for constructing footnotes, endnotes, bibliographies, tables of works cited etc. are available in, e.g. *The Chicago Manual of Style*, the *Modern Language Association Handbook for Writers of Research Papers* and *The Essentials of MLA Style: A guide to Documentation for Writers of Research Papers*, and White's *The Elements of Style*. Students not familiar with one or more of the standard conventions are encouraged to consult a style manual. Again, whatever the format chosen, accuracy and consistency should always be the primary concern.

Students should learn at once to take precise and detailed notes to support any research undertaken in secondary sources. This will allow ready access to the exact location of arguments, claims and direct quotations the student may later wish to incorporate into his or her research project and will often save a great deal of time and effort tracking down otherwise elusive or vaguely remembered sources.

- Names of scholarly journals can be either abbreviated or given in full; standard abbreviations for journals commonly cited in Arabic Studies can be found in Stephen Humphreys, *Islamic History: A Framework for Inquiry* (Princeton, 1991); J.D. Pearson, et. al., *Index Islamicus* (Cambridge/London, 1958-), the quarterly database of Islamic bibliography (Arabic, Persian, Turkish), available in print and CD rams.
- Standard and/or reference works frequently used in a given paper can be cited by abbreviation (often an acronym) or author's name only; in this case a list of abbreviations used and full references to the works to which they correspond should be given in a list separate from the main bibliography.
- As in the case of primary sources, when quoting a secondary source in translation the translator's name should be given; if possible the original-language source should be cited as well.

Examples:

1. On the etymology of *ta'rikh*, see F. Rosenthal, *A History of Muslim Historiography* (Leiden, 2nd rev. ed., 1968), pp. 11ff.; very infrequently one finds *khabari* instead of *akhbari*, such as in Ibn 'Abd al-Mun'im al-Himyari, *al-Rawd al-mi'tar fi khabar al-aqtar* (Beirut, 1975), p. 133.
2. My views here on the *maghazi* and *sira* are based on M. Hinds, "Maghazi and sira in early Islamic scholarship," in T. Fahd, ed., *La vie du prophète Mahomet* (Paris, 1983), pp. 57-66 (reprinted in Bacharach et al., eds., *Studies in Islamic History*, pp. 188-198), but the argument that the term *sira* was used from the start has been made; thus Sellheim, "Prophet, Chalif und Geschichte," p. 43, and Jarrar, *Prophetenbiographie*, esp. pp. 14ff; for a review, M. Schöller, *Exegetisches Denkun und Prophetenbiographie: Eine quellenkritische Analyse der Sira-Überlieferung zu Muhammads Konflikt mit den Juden* (Wiesbaden, 1998), pp. 37ff; the Ibn Mas'ud number comes from G.H.A. Juynboll, *Muslim Tradition: Studies in Chronology, Provenance and Authorship of Early Hadith* (Cambridge, 1983), p. 29; for the changing significance of Muhammad during the first two Islamic centuries, P. Crone and M. Hinds, *God's Caliph: Religious Authority in the First Centuries of Islam* (Cambridge, 1987).
3. The standard work on al-Suyuti is E.M. Sartain, *Jalal al-Din al-Suyuti: Biography and Background* (Cambridge, 1973).
4. Conversion to Islam has been little studied. See N. Levtzion, ed., *Conversion to Islam*, New York, 1979; R. Bulliet, *Conversion to Islam in the Medieval Period*,

Cambridge, Mass., 1979; I. M. Lapidus, "The Conversion of Egypt to Islam," *In Memoriam S. M. Stern (Israel Oriental Studies)*, ii (1972), pp. 248-62.

5. Naguib Mahfouz admits that Zahra was consciously portrayed so as to represent Egypt. See interview in *al-Musawwar*, 21 October 1988, p. 71. Compare the short story "Samara al-Amir" in *Love under the Pyramids* (1979), where Mahfouz comes back again to the idea of using a poor country girl to represent Egypt, and a host of men standing for different classes and regimes who all exploit her.
6. Those attitudes are explored in two significant studies of women's writings about war: Evelyn Accad, *Sexuality and War: Literary Masks of the Middle East* (New York, 1990), and Miriam Cooke, *War's Other Voices* (Cambridge, 1988). Both works contain lengthy analysis of *Hikayat Zahrah*.
7. Much of this is being put online in the form of searchable electronic texts, which promise to change how scholars read and research. (One of these is <http://www.alwaraq.com>, which boasts that it makes available over 1,000,000 pages of Arabic texts online.)
8. According to many Western commentators, Islam and the West are on a collision course. . . . The confrontation is often portrayed as a clash of civilizations. Two pieces have been particularly influential: Bernard Lewis's "The Roots of Muslim Rage" (*Atlantic Monthly*, September 1990) and Samuel P. Huntington's "The Clash of Civilizations" (*Foreign Affairs* 72, no. 3, 1993).