

# Live Theatre And Dramatic Literature In The Medieval Arab World

by Shmuel Moreh

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the Arab world at a particular time would have known. Scholars agree that because the stories told in the Nights by and large reflect urban life, they were probably known mostly to urban audiences, both educated and un-educated. Whereas the educated might read to each other in private gatherings, the uneducated were likely to have heard the tales from a storyteller in a public marketplace or in the booths of professional storytellers.<sup>12</sup> On female jesters, see Moreh, *Live Theatre and Dramatic Literature in the Medieval Arab World*, 65. 210. Women and the fighter in medieval comic literature. This confusion has contributed to the widespread belief that Arabs had no live theatre in the Middle Ages, and that modern Arab theatre is simply a European transplant. This exciting book uses detailed and scholarly research of impressive originality to prove that the pre-modern Arab world did have a tradition of live theatrical performance, not just one of shadow plays. Moreh illustrates how this cultural richness contributed to the formation of modern Arabic theatre. Covering a wide range of periods and cultures - from the ninth to the nineteenth centuries; from Greek, Jewish, Andalusian and Includes bibliographical references (p. [179]-194) and index. English and Arabic. Series. New York University studies in Near Eastern civilization ;, no. 17. Classifications. Dewey Decimal Class. 792/.0917/5927. Library of Congress. PN2960.A67 M67 1992. The Physical Object. Pagination.