

a mess of men were pressing at the door, his / shirt already stripped off, awfully gorgeous /surrounded by the staring eyes of tourists
another knockout! he for sure hits one-fifty / perfect score, his win wholly, and the gamblers' / and the fans', who'd been adding holy
blessings ("Yasin! Taha!") to their cheers, alms / tossed right on his arms, gold dinars, silver dirhams / collecting on his shoulders
and here he comes / closer to me in the dark, his shining face, this — moon / my lunatic heart abducted, as soon as I saw him
my mind aswoon, awestruck, vexed / on the spot I came up with the song I'll sing next / trying my best for a fittingly exquisite text



**COMING FRI MAY 31 (7PM)
AND SAT JUNE 1 (5PM, AFTER Q&A AT 2:30PM):**

THE INFATUATED AND THE RAVISHING

**A WORKSHOP READING* OF
MUḤAMMAD IBN DĀNIYĀL'S
RAUNCHY, SHOCKING, QUEER SHADOW PLAY
FROM 13TH/14TH CENTURY CAIRO**

**A NEW TRANSLATION INTO ENGLISH
BY PROF. LI GUO (U NOTRE DAME)
SET INTO RHYME AND RHYTHMIC PROSE
BY PROF. MATT SERGI (U TORONTO)**

**PRESENTED BY PLS AND THE JACKMAN HUMANITIES INSTITUTE'S
MIEVEAL WORLD DRAMA WORKING GROUP**

The Infatuated and the Ravishing (*al-Mutayyam wal-Dā'i' al-Yutayyim*), composed by Muḥammad Ibn Dāniyāl (c. 1249-1310), is an Arabic shadow play written across multiple verse forms, connected by dialogue in rhythmic, rhyming prose. It centers on "The Infatuated," a middle-aged man from Mosul who has fallen in love – or, often, predatory lust – with a much younger Cairene man, "The Ravishing." The play takes queer erotics as its given circumstance and, in language that alternates between the subtly beautiful and the shockingly graphic, directly addresses unsettling, disturbing, and very sensitive topics and content.

**FREE AND OPEN TO THE PUBLIC
FRIDAY MAY 31, 7:00PM
SATURDAY JUNE 1, 5:00PM**

**WITH A DISCUSSION AND Q&A FEATURING GUO AND SERGI,
ON SATURDAY JUNE 1, 2:30PM**

**AT THE JACKMAN HUMANITIES BUILDING, ROOM 100
170 ST GEORGE ST., FLOOR 1**



Jackman Humanities Institute
UNIVERSITY OF TORONTO

* At a workshop reading, expect a lightly rehearsed early showing of a new/developing play text, before full production has begun – actors hold the scripts in their hands, with minimal movement and production elements, often revealing the text to a public audience for the first time.