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TAKSĪṬ (A.), the verbal noun of a form II verb *ḳassaṭa* "to distribute", especially used as a term of early Islamic financial administration. It denoted the allocation or distribution amongst the taxpayers of the global amount of taxation due. The synonyms *ḳasṭ/ḳisṭ* are also found. The term could also denote the total amount of taxation due or the instalments by which it was paid. See the references given by F. Løkkegaard, *Islamic taxation in the classic period, with special reference to circumstances in Iraq*, Copenhagen 1950, 127, and also H.F. Amedroz, *Abbasid administration in its decay, from the Tajarib al-Umam*, in *JRAS* (1913), 883-4.

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(C.E. BOSWORTH)

ṬAḲṬŪḲA (pl. *ṭaḳāṭīḳ*), a form of strophic song in Egyptian colloquial Arabic. The semantic background of the term is vague. In the 11th and 12th centuries A.D., a certain manner of singing to the accompaniment of a wand (*ḳaḍīb*) was called *ṭaḳṭaḳa*, as attested by Ibn al-Ḳaysarānī (*Kitāb al-Samāʿ*, Cairo 1970, 63) and by Abu 'l-Ṣalt Umayya b. ʿAbd al-ʿAzīz (see *al-Mawsūʿa al-Taymūriyya*, Cairo 1961, 168). Similarly, a traditional Egyptian Bedouin song called *ṭagg* is accompanied "by the beating of two sticks on some hard surface" (see J.R. Smart, in *JSS*, xii [1967], 248). There is, however, no reference to any particular "beating" in early *ṭaḳṭūḳa* performances that would permit an explanation of the term based on its onomatopoeic connotation. The actual song form flourished in urban Egyptian society from the late 19th century to the 1940s. Being considered a basically female genre, it seems to have originated in the circle of the Egyptian singers called *ʿawālim* (sing. *ʿālima* [q.v.]). The popularity of the *ṭaḳṭūḳa* was stimulated by the local record industry. One of the prominent performers was Munīra al-Mahdiyya (d. 1965), but also Umm Kulthūm (d. 1975 [q.v.]) recorded *ṭaḳṭūḳa* songs in the twenties and early thirties. The fashionable genre was soon taken up by some well-known composers, such as ʿAbduh al-Ḥamūlī (d. 1901), Sayyid Darwīsh (d. 1923), and Zakariyyā Aḥmad (d. 1961), who refined the melodic structure, whereas the rhythm was generally based on simple musical metres (*uṣūl*).

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349; Ṣ. al-Sharīf, *al-Ughniya al-ʿarabiyya*, Damascus 1981, 117-23; V. Danielson, *Female singers in Cairo during the 1920s*, in *Women in Middle Eastern history*, New Haven and London 1991, 292-309, esp. 304; K. al-Nadjmī, *Turāth al-ghināʾ al-ʿArabī*, Cairo and Beirut 1993, 131-6, 157-62; Chr. Poché, *De l'homme parfait à l'expressivité musicale. Courants esthétiques arabes au XXᵉ siècle*, in *Cahiers de musiques traditionelles*, vii (1994), 60-74, esp. 65-6.   (E. NEUBAUER)

TĀKURUNNĀ, the name of one of the provinces (*kuwar*) of al-Andalus from the 2nd/8th to the 4th-5th/10th-11th centuries, at least up to the formation of the Taifas. Somewhat curiously, the Arabic sources do not describe the boundaries of these *kuwar* with precision, hence we have to rely on approximations illuminated to varying extents by the geographers and historians of the time.

This is the case for the *kūra* of Tākurunnā, for the sources on this administrative division are vague. We know that its chef-lieu was Ronda [see RUNDA], which was also one of its strongholds, although, according to Ibn Ghālib, Ronda was an *iḳlīm* or district of the *kūra* of Écija. In this regard one should recall that the Sierra de Ronda formed part, at varying times, of Écija, Cordova and Seville. In his *Mughrib*, Ibn Saʿīd states that the town of Tākurunnā "was the fortified centre of the *kūra*, later depopulated (or: destroyed)". Perhaps there was a fortified place in the first stages of the Muslim invasion, later abandoned through necessity or politico-military strategy or for some administrative restructuring. One should also remember that Ibn Saʿīd was writing in the 7th/13th century and that his descriptions may be based on anachronistic information.

The main fortresses of Tākurunnā included Bobastro [see BARBASHTURU], the refuge of ʿUmar b. Ḥafṣūn [q.v.].

It seems certain that there was a *kūra* thus named where a *djund* or army group was established from 125/743, since, according to the anonymous *Dhikr bilād al-Andalus*, the lord of the province appeared some years later before ʿAbd al-Raḥmān I with his soldiers in order to give allegiance. After that, Tākurunnā is mentioned amongst the *kuwar* of al-Andalus, and Ibn Ḥayyān mentions the governors nominated or dismissed by ʿAbd al-Raḥmān III during his reign. In the 5th/11th century, Runda was the seat of the Berber Taifa of the Banū Īfran [q.v.], who belonged to the Zanāta recently arrived in the Peninsula. Once independent, the Banū Īfran occupied the territory of Tākurunnā after the death of the ruler of Malaga, Idrīs al-Mutaʾayyid, in 431/1039-40, the year in which Hilāl b. Abī Ḳurra al-Yafranī rebelled, reigning in the first instance till 445/1053-4. Whilst he was imprisoned by al-Muʿtaḍid [q.v.] for four years in Seville, his son Bādīs succeeded him, but acted so tyrannically that, once his father was released in 449/1057-8, he resumed power and executed his son. He died soon afterwards, leaving the succession to another son, Abū Naṣr Fatūḥ. But on the rebellion of one of his commanders, in league with al-Muʿtaḍid, the principality passed to the Seville kingdom in 457/1065. The region fell into the hands of the Almoravids in 484/1091. In the last stage of this dynasty's power, as part of a process observable in other parts of al-Andalus, Abu 'l-Ḳāsim Akhyal b. Idrīs rebelled, according to Ibn al-Abbār and Ibn Saʿīd, but for only a short time, it seems, since the people of Tākurunnā subsequently returned Abu 'l-Ghamr b. al-Shāʾib b. Gharrūn to power. For the Almohad period, al-Baydaḳ affirms that their occupation took place peacefully.