

Character and Characterization in Gibran Khalil Gibran's *Al-'Awāsif* Short Story Collection

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Extended Abstract

1- Introduction

Character is one of the most basic narrative fundamentals in each story, and it plays a significant role in developing the plot and unfolding of the events. Gibran's *Al-'Awāsif* involves a series of short stories, in which the author has assigned significant importance to characters and means of developing them. In this book, Gibran has been very concerned with the element of character and the methods of characterization. The present article focuses on character in *Al-'Awāsif*, given the effective role of this element in shaping the events and developing the plot of the story.

2- Theoretical Framework

For the research to have a methodological structure, this section sets to briefly introduce the study key terms and elaborate on their practical use in the text. It can be stated that characters of a story are, in fact, an objective image of behaviors, features, and habits of those who are formed via a logical cycle in the author's mind by the modeling of external realities and the author's surroundings. The most renowned categorization of different characters is presented by Morgan Forster. In his categorization, Forster distinguishes between “round” and “flat” characters. From his viewpoint, a flat character, in its best, is built upon a united quality or idea and could be expressed in a single sentence. However, there are further dimensions to a “round” character (Forster, 2005). A “static” character remains the same from the beginning until the end of a story (Doubtfire, 2009), yet a “dynamic” character gradually changes throughout a story and is influenced by the course of events (Najm, 1963). Two methods have been suggested for characterization:

a) Direct description of personal traits: in this method, the personal qualities, states, activities, and behaviors are presented, and the goal is to induce an image of the character (Mirsadeghi, 2009). Direct characterization involves the simultaneous

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or separate presentation of two personality aspects of a character. One aspect is the character's appearance and the other is his/her internal qualities such as moods, emotions, feelings, and thoughts (Najm, 1963).

b) Indirect Description: in this method, authors develop their characters gradually through conversations, deeds, behaviors, actions, and thoughts (Zeituni, 2002).

3- Method

This is a descriptive-analytical research. First, the definition and significance of character in the world is explained, and then, within the body of the research, some theoretical backgrounds are provided in each section, followed by the analysis of the examples.

4- Results and Discussion

The minor characters in almost all of the stories are flat and have only one type of behavior.

In those stories of *Al-'Awāsif* with a third person point of view, there is usually not more than one round character while the other characters are flat and one-dimensional. Basically, there is no round character in the stories recounted by a third-person narrator. All minor characters in *Al-'Awāsif* are static since they do not change significantly over the course of the stories.

Some of the main characters of this collection are dynamic. They are affected and turned by the events, which set the stage for a range of spiritual, behavioral, and sociological changes in them. The static characters of the stories are more frequent than the dynamic ones. The reason should be sought in the limitations of characterization instruments, which is itself because of the "compression and concision of short stories" (Almomeni, 2009, p. 32). In developing his characters, Gibran is not just concerned with physical characteristics, but he is also engaged in describing the characters' inner aspects, and tries to show the feelings of sadness and joy, love and hatred, rancor and jealousy, etc., by using different means.

5- Conclusion

The characters and characterization in these stories are closely linked to the type of narrative or point of view. In the stories with first-person point of view, the range of characters is limited, and the stories are comprised of two characters. However, in the stories with third-person point of view, there is a greater variety of characters. Since the lack of time in short stories may prevent the proper development of characters, writers could use a combination of story description, dialogue, and action with more emphasis on dialogue.

In *Al-'Awāsif*, the focus has been more on the reality of characters.

Keywords: *Al-'Awāsif*, Gibran Khalil Gibran, Character, Characterization, Short story.

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Analysis of Some Imageries in *Nahjul Balaghah*

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Extended Abstract

1- Introduction

“Imagery” or aesthetic referencing, i.e., symbolism or representation, is useful in conveying the intellectual treasures, as an imaginative synthetic process. The frequency of this aesthetic feature in Arabic literature and within the text of *Nahjul Balaghah*, which is one of the paragons of eloquent Arabic, gives rise to the questions of the history of imagery in Arabic literature and the role of imagery in *Nahjul Balaghah*’s exegesis. In the present study, clinging to the assumption that imagery is one of the ancient features of Arabic literature and that *Nahjul Balaghah*’s imagery has rendered its phrases eloquent, using a descriptive-analytical methodology and presenting some examples of imagery in Arabic literature along with *Nahjul Balaghah*, useful elements in creating this type of visual aesthetics are determined and their efficacy is explained.

2- Theoretical Framework: Imagery in Arabic Literature

In Arabic literature, phenomena pertaining to dynamic or static nature of objects with which the audience is familiar, in the forms of visualization, personification, and simile, are the fundamental elements of imagery. For instance, al-Shanfari, a poet of Jahiliyyah (age of ignorance), creating an imagery, analogizes the release of an arrow from a bow and its sound to the separation of a bereaved women’s child, in whose grief she is mourning and weeping, saying: “*Eza zalla anha assahm hannat ka annaha / morazzaaton sakla tarenno va tavalo*” (Whenever an arrow leaves it, it moans, as if it were a woman who is weeping and mourning). In a wise piece of advice offered by a woman in Jahiliyyah period to her newly-wed daughter who is moving in with her husband, he depicts the imagery of a bird leaving its nest, saying: “*khallafta aloshshe allazi darajte ela vakren lam tarefihe*” (Sefvat, 1985, p.145). (You left behind a nest in which you were and entered one which you do not know). In the verses of holy Quran, the phrase “*Yoghallabo kaffayhe*” (al-Kahf, 42) (Rubs the palms of his hands together) portrays the internal moods of grief and repentance of a wrongdoer, aesthetically, using imagery. The Prophetic Hadith of “*Annaso savaon ka asnanel moshte*” (al-Sadduq, 1992, p. 380)

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(People are quite equal as the teeth of a comb) is an imagery denoting equality of people. In the texts of *Nahjul Balaghah*, phrases such as “*Yaredonahoo vorood alaname*” (Like arriving of animals at the spring of water, they arrive), “*attaghva mataya zolol*” (virtue is like a tamed horse), “*yakhzamonah mallalahe ka khezmatel ebele*” (sermon 1) (They eat the common property of the society like a camel eats) are examples of imageries that are described and analyzed in the present study.

3- Findings: Some imageries from *Nahjul Balaghah*

Amir-ul-Mu'minin (PBUH), in describing pilgrims who are entering Beytollah al-Haram, has utilized the dynamic elements of nature, invoking an image of primate's headlong approach towards a fountain and the influx of pigeons into a trough, saying: “*Yaredonahoo vorood alaname / va yalagoon elayhe vclooh alhamame*” (sermon 1) (Like arriving of animals at the spring of water, they arrive). In this aesthetic depiction, Beytollah al-Haram, is a fountain towards which the pilgrims who are thirsty of Twaf move greedily, to satiate their parched souls by the spiritual serenity derived from making Tawaf in Kaaba.

Analyzing the words used in this imagery reveals that the terms used in it have added to the clarity of the expression. Since, firstly, the phrase *yalagoon- vclooh* is derived from “*valah*”(despair) which mean perplexity caused by enchantment. Apparently, Imam Ali (PBUH) is alluding to the fact that those who circumambulate Kabaa, move towards it with enchantment and love. Secondly, the denotative meaning of the verb, “*Yaredona*”(they enter) is arriving at a fountain and the root of the word, that is “*vorood*”(enter) means arriving at a source of water; however, utilizing figurative language, here it has been used for Kaaba. Thirdly, absolute objects of “*vorood alaname*”, “*vcloohal hamam*” are adverbs expressing the manner of the rushing and influx, adding to the clarity of the message. Moreover, as indicated in, “*Hamshi*”or “*Ehshae*”(implication)the words of “*Vorood*” and “*vclooh*” with their connotations are indicative of Amir-ul-Mu'minin's (PBUH)passionate viewpoint towards this religious ritual. In utilizing non-nature elements, those palpable objects are used that had a distinctive presence in the daily lives of people back then. Objects such as “*ghamis*” (shirt), “*raha*” (mill), “*dera*” (armor), “*jannah*” (shield), and “*sharak*” (cattle),“*Laghd taghammasaha folanon va ennahoo layalamo anna mahalli menha mahalla alghotbe men alrahha*” (sermon 3)(Swear to God, someone has put on the shirt of caliphate, while he knows that my position in caliphate is like the position of the axis of a millstone).In this aesthetic depiction, the abstract act of caliphate has been analogized to a shirt and grabbing hold of it unrightfully has been portrayed as putting someone else's shirt on. Since every shirt is tailored for an owner, the message of this analogy is that not everyone is worthy of superseding and creating a caliphate after Prophet Muhammad (PBUH). Similarly the phrase “*Ennahoo layalamo anna mahalli menha mahalla alghotbe men alrahha*” (He knows that my

position in caliphate was like the axis of millstone) which is imagery, is based on three analogies: Firstly, Prophet Muhammad has analogized his position, which is abstract, to the position of the eye of a millstone (millstone axis). Secondly, through analogizing tangible to tangible, he has analogized himself to the eye of a millstone. Thirdly, in analogizing the caliphate to a mill, he has analogized an abstract issue to a tangible one. The eloquence of similes in this imagery is that the caliphate of Prophet Muhammad (PBUH) and assuming the leadership of the Muslim Ummah, just like a millstone that has no use without its lever, will not materialize without my (Amir-ul-Mu'minin's) Imamah (leadership). The other message is that, just as in turning a millstone nothing can make up for its axis, in Caliphate, too, no one can be elected instead of him (Ali Ibn Abi Talib).

4- Conclusion

The findings of the study reveal that the history of Arabic imagery dates back to Jahiliyya and has been prevalent in the collective style of both that era and the advent of Islam. Imagery has been utilized for the purpose of clarity of message. Analyzing the imagery in *Nahjul Balaghah* revealed that Imam Ali (PBUH), too, in his utterances, has utilized the collective style of literati at the advent of Islam. His highness, corresponding to the theme of utterance, has borrowed dynamic and static natural elements and familiar objects. In many of the imageries used in *Nahjul Balaghah*, from analogies' perspective, spiritual issues have become salient.

Keywords: *Nahjul Balaghah*, Imagery, Religion, Piety, Collective style.

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Narrative Analysis of the Novel, *the Beggar*, by Naguib Mahfouz

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Extended Abstract

1- Introduction

The present article is a narrative reading of the novel, *The Beggar*, by Naguib Mahfouz. The main narrative elements of this novel including point of view, focalization, method of presenting dialogues and thoughts, title, description, simile, time (time of narration and commencement of the novel), and place are analyzed. *The Beggar* is one of the masterpieces of Naguib Mahfouz, the eminent Egyptian writer. Usage of modern story writing techniques, polyphony, etc., have turned this novel into a clear reflection of the third stage of Naguib Mahfouz's literary life, mostly considered as philosophical realism or a semi-psychological stage. In this novel, objectivity and realism, as the main characteristics of the first stage of Mahfouz's literary trajectory, are supplanted by subjectivity and abstractionism. Many of Arabic literary analysts and critics have divided Mahfouz's literary life into four different stages: historical stage (1939-1944), critical realism stage (1945-1957), philosophical realism stage (1961-1967), and finally the stage of return to critical realism (1972 until the end of his life). *The Beggar*, which we aim to analyze here in terms of narration and semiotics, has been penned during Naguib Mahfouz's philosophical-realism stage, a stage which also includes many of his masterpieces such as *the Thief and the Dogs*, *Miramar*, and *Children of Gebelawi*. Many features can be mentioned for this stage, the most salient of which can be the author's digression from objectivity and realism and his inclination toward subjectivity and abstractionism. Although all these important features are discernible in all the novels of philosophical realism stage, undoubtedly, its embodiment and epitome is to be found in *The Beggar*. The present study shows how this crucial feature has emerged in all the elements and narrative techniques of *The Beggar*, including title, narration, time, and place.

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2- Point of View

The Beggar is narrated from three different points of view; hence there is a multiplicity of narrators. Some parts of this novel are narrated from a third person point of view. The next point of view is that of first person which comprises a considerable portion of the novel. This point of view takes various forms in the novel such as first person singular which is used to explicate Omar's inner crisis and commotion, in a naked and nude way. Obviously, no one can express this crisis for the audience as well as the character himself. The second one is monologue, where in fact Omar is talking to himself. In this type of narration, he addresses himself. This type of narration reveals another aspect of Omar's psyche for the reader. The third point of view is the first person plural which expands the realm of Omar's psyche, transforming it from a singular I to a plural I. Another point of view is the second person which is in fact a fusion of the third person and monologue. In this type of narration, the author, one way or another, addresses the reader. In fact, the author asks the reader to step into the character's shoes and interact with the narration.

3- Focalization

Focalization in *The Beggar* takes two different forms, among which the author has created a relative balance: zero focalization and internal focalization. In parts of the novel, the narrator takes an overhead vision; thus zero focalization reigns over the narrative. But, not before long, this type of focalization is replaced by internal focalization. In this type of focalization that, usually, materializes in inner monologues of the main character, narrator's point of view accompanies the character. Concerning the way of presenting speeches and thoughts, it should be mentioned that direct, free presentation of thoughts along with pure narration are more frequent in *The Beggar*, the former corresponding with internal focalization and the latter with zero focalization. However, another salient narrative point discernible in *The Beggar* is its polyphonic feature, compared to Mahfouz's previous novels, specifically in the critical realism stage. In fact, *The Beggar* can be taken as a perfect example of a polyphonic novel, a notion propounded by Mikhail Bakhtin in his dialogism.

4- Title

The Beggar, regardless of being a set of words, has many connotations within itself which become clear as the reader pores over the novel. It is a description of the protagonist (Omar al-Hamzawi) or the bourgeoisie class during the 60s in Egypt, to which Omar al-Hamzawi belongs. A class divest of its past (especially in the 20s and 30s of the 20th century, which had a pivotal role in 1919 revolution and anticolonial movements) aspirations, zest, and gusto, and then, having been drowned in the superficiality of life, in seeking what it has missed.

Commencement of the Novel

Naguib Mahfouz, by presenting a digressing and technical beginning, induces the two mentioned functions—giving information and creating incentive—in the best possible form into his work. To achieve this, he has used a narrative technique known as *mise en abyme*.

4-1- Description

It is known that usually description in a novel is presented either through objective description or expressionistic description. Taking a brief glance at *The Beggar* we can realize that the preponderance of the descriptions used in this novel is of the latter type, while in the novels pertaining to the second stage of Naguib Mahfouz's literary life (critical realism) objective description is absolutely dominant.

5- Place

Contrary to the previous novels, the majority of places in *The Beggar* are confined places such as a doctor's office, Omar al-Hamzawi's house, his workplace, a cabaret, a new apartment, a house on the outskirts of the city ,etc., which are more commensurate with the protagonist's mental and psychological crisis and lend a lot of strength to the abstract aspect of the novel.

6- Time

Concerning the element of time, what distinguishes this novel from not only the novel of the critical realism stage, but also from other novels of his philosophical realism stage (e.g., *the Thief and the Dogs*) is the entwining of past and present in an abstract, non-objective process, materializing in Omar's monologues.

Key word: Naghib Mahfouz, Philosophic. Realism, Beggar(AL shahaz), Narrative Study.

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Investigating the Truth of Live Burial of Girls in Arabic Jahiliyyah Prose and Poetry

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Extended Abstract

1- Introduction

In this article, we will consider the live burial of girls and the historical reality of this act. According to documents and evidence such as poetry and prose of pre-Islamic period (Jahiliyyah), and holy verses and sayings, it seems that the live burial of girls was a truth of that time and even of our present age. However, the missing bit of information is whether it was limited to Arabs in one time and moment in a specific tribe or it was (is still) practiced by members of other nations and races.

The evidence shows that not all Arabian tribes performed this horrid act. Many Arabs held great respect for girls and women given the existence of business women and poets in Jahiliyyah period and the emergence of many outstanding figures in that period such as Al-Khansā in literature and Khadijahin in business. Quran is not just for one period, age, and place, but it addresses all other nations with different races and religions. The live burial of girls is not essentially limited to Arabs or a specific period of time in Quran. Therefore, it has a background in other races and nations. The exaggeration of ascribing this act to only Arabs in Quran has political and promotional aspects, which could be ignored.

2- Theoretical Framework

This horrifying tradition was originated before the birth of Christ and continued to exist in different non-Arab nations and communities (Ali, 1970). The ironic meaning and the dictionary meaning of live burial of girls (i.e., the lack of respect for girls and women in different parts of life and not giving them credit for determining their fate and that of other members of society) suggest that the history of Arab and non-Arab nations before and after Islam (even in the present age)

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includes many cases of disrespect and humiliation of women. Some tribes used to kill widows and bury them close to their deceased husband. Some other buried them alive in their husbands' graves (Maknoon & Sanapoor, n.d.). In the civilized nations prior to Islam, women had the right of ownership but no right of disposal (Tabatabaei, n.d.). Thus, Quran uses the phrase "don't kill" to prevent all men in the past and present ages, including Arabs and non-Arabs, from performing such a despicable act.

3- Method

Given the poetry and prose of pre-Islamic period (Jahiliyyah), and holy verses and sayings on live burial of girls, it could be understood that a few poems have remained that describe or praise this immoral act, which are as follows:

The act was not common in all Arab tribes but only in few. Because if it had been popular, it would have been reflected in Arabic poetry. Furthermore if this had been the case, all Arabs would have been proud of it and they would have blamed those who did not kill their daughters.(Abd, 1989).

In those tribes where live burial was practiced, there were people who opposed it by different means. It should also be noted that if all members of a tribe had killed their daughters, after some time the number of girls would have dropped and the tribe would have simply died out. (Abdul Satar, 2010)

Motives for killing of siblings were different in various tribes. The most significant of those reflected in both poetry and prose were hatred, prejudices, perceiving of girls as having bad omen, fear of poverty etc. However, it may be stated that the most important reason for killing of siblings (whether girl or boy) was poverty that made the parents do such an evil act.(Fazlollah, 1984)

Quran has severely criticized this action, and Prophet Muhammad (peace be upon Him) has expressed his hatred for this act by his own behaviors and sayings. The position taken by Quran was general, and it addressed all human beings in all times.(Tabatabai, n.d.).

4- Conclusion

Since there are few poems on this issue, it seems that the live burial of siblings was not acceptable for any tribe. It was an individual act done on the basis of different forces and obligations. It was also criticized and admonished by other people. (Al-Ghazali. n.d).

Because of the fact that this act was more often practiced by other nations and communities rather than Arabs, it may be stated that Arabs have been heavily disparaged regarding this issue (live burial of girls) mainly because of the disputes between them and other races.

(Mamouri, 2010)

Keywords: Poetry and prose, The pre-Islamic era, The beginning of Islam, Girls' killing.

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Rhetoric of “Repetition” Device in the Themes of Javaheri’s Satire and the Analysis of its Secondary Meaning

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Extended Abstract

1- Introduction

Literature and society have an ancient, indissoluble bond. In social poetry, which stems from human feelings and social suffering, the poet strives for his poem to be a veritable reflection of his time. Awakening of the public mind, improving insight, and attempting at the desired evolution are Javaheri’s main objectives of this poetic approach.

2- Introducing the Writer and his Orientation

Javaheri (1900-1997), a contemporary Araqi satirist, utilizes criticism under the guise of humor while analyzing and visualizing social, political feelings and thoughts in his creative mind and poetic vision, so that through transmutation of thought and deliberation, novel literary creations materialize. He has endued his poems with a fierce, throbbing, dynamic and excitement-inducing expression to obliterate feelings of lethargy and torpor plaguing his audience, the great masses of the people, and instigate their passion and enthusiasm, creating a revolution within the realms of the society. He is a poet with a deep social vision, endowed with a unique revolutionary and political insight.

3- Research Questions

The present paper is a study of “repetition”, as a technique and a literary and rhetorical device in the satirical themes of Javaheri’s poem and aims to find the answers to the following questions: 1) What is the role of rhetoric- based aesthetics in highlighting and notifying the meaning? 2) Has Javaheri been able to successfully utilize the rhetorical device of repetition in his quest of social objectives? 3) On which techniques Javaheri’s success in usage of aesthetic imagery has been based?

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4- Background of the Study

Many independent books, theses, and articles have been written on Javaheri, an issue which can be attributed to his poetic affluence and meticulous, deep and broad views concerning political and social issues. As an example the following papers can be mentioned:

- “Mahdi Javaheri”, authored by M. Hooshmand , Chista, volumes 162 and 163, November and December 1989,
- “Javaheri the Iranian poet” authored by Ahmad Mahdavi Damghani, Golestan, volume 1, issue 3, autumn of 1997,
- “The influence of Persian culture and literature on Mahdi Javaheri’s poem”, authored by Shamsi Vaghefzade, Journal of Comparative Literature, Jirfot Campus of Islamic Azad University, issue 5, summer of 1999.

However, the present study investigates the secondary meanings of repetition in Javaheri’s political and social intentions, with a satirical approach that, to the best of author’s knowledge, no other article or book in neither Arabic nor Persian has delved into.

5- Scope and Statement of the Problem

Literary value is begotten by specific rhetorical devices and their usage through specific techniques. One of the highly used literary elements in Javaheri’s Satire, which is of significant importance, is the “repetition” technique. Skillful repetition is not only a rhetorical device and verbal stratagem, but also the essence for the creation of beauty in all arts. In order to address his audience’s mind, Javaheri has resorted to making them contemplate and to underscoring the meanings concealed within it(repetition), inducing his inner feeling ,and by using this device, he has been able to create a mellifluous music in his words, bringing the meaning closer to the minds of his audience. This way, he has given a special influence to his poem, taking it higher than those of his contemporaries and turning it into an eternal poem. Criticism cloaked in clarification, parody and ridicule under the guise of gravit and lampoon and hatred as adulation and affection, are the common and prevalent methods which Javaheri accentuates in the themes of his verse. The scope of the present research is confined to the famous ballads of Tanvimatol jeia(Sleep out of hungries) Kam be Baghdad Alaeibo(It’s very playthings in Baghdad) Atbegh Doja (Dark ;Cover fully)Ma Tashaoua Fasnaou(Whatever you want Do it). Analyzing repetition in satirical poems of Javaheri makes his acumen and enigmatic artistry clear in using this device.

6- Conclusions

a) The repetitive elements in Javaheri’s poem are in line with the features of literary works and help in the creation of the meaning through making a new device.

- b) Solidity, serenity of interpretation, specific sweetness and felicity of the chosen words, have granted the meaning more dynamism and depth.
- c) Repetition in his ballads is significant from two aspects: word and meaning, each one influencing the other.
- d) Highlighting the theme, situation, or the word is one of the objectives of repetition in Javaheri's satirical ballads, so that the audience can realize the hidden thoughts through contemplation.
- e) Creation of new concepts and combinations of repetition have sometimes been done due to the multiplicity of attributes and their diversity, carrying a new meaning with them each time.
- f) He is a daring poet who is not timorous of criticizing people and the ruling class. His familiarity with the atmosphere has given him the audacity to, at times, distance himself from criticism and innuendo and at other times, to utilize satire as a tool to buttress his reformative thoughts.

Key Word: Satire, Recurrent Pattern, Review, Javaheri.

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**Satirist Criticism of Society in *Ṭayf al-Khayāl* by
Ibn Daniyal Mosuli**

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Extended Abstract

1- Introduction

Literature is a significant part of culture in each society and could illustrate a whole gamut of events and phenomena that have been unfolded before the eyes of a nation over various historical eras. These events have been a force to guide nations through the turns and twists of history. The solid bond between literature and society is a bridge by which the dominant atmosphere of a society in different ages could be illustrated and redesigned from the critical viewpoint of devoted scholars. Therefore, literature could be considered as the cultural identity of each nation. Each line of literature reveals untold secrets of the fate of those who lived and passed away years ago. Thus, literature is not only a part of culture, but it is also the dynamic and revealing component with a number of lessons to offer and learn from.

2- Theoretical Framework

Satire has always been a powerful means to criticize social conditions in certain periods. It concerns injustice, social, and political extremism, and crookedness of a society in general. It is one of the most important literary characteristics of Mamluk period, which together with Ottoman era has been overlooked by literary researchers. Literary innovations and creativities have been ignored for the great part, and even sometimes it has been known as the period of collapse. Although, this era is not parallel to the golden ages of Islam, it witnessed the emergence of a number of literary books, which all demand the precise attention of the researchers to this time period.

3- Method

Based on a descriptive and analytical approach, this study focuses on a shadow play, *Ṭayf al-Khayāl* (*The Phantom of Shadow*), written by Ibn Daniyal Mosuli.

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Through getting familiar with Mosuli, this study takes a step in knowing the forgotten atmosphere of Mamluk period more precisely.

4- Results and Discussion

The satires in this book address different social and political issues. Through a perfect vision, they are capable of observing the crookedness and ugliness of the time. After introducing such problems to the audience by getting assistance from the principles of hyperbole, the satires tended to eradicate them in society.

5- Conclusion

Tayf al-Khayāl is a satirical book written in Mamluk period. By illustrating the bitter truths of society, the book showed the ugly truth of life and environment to its contemporaries. The goal of such an illustration was to question the thoughts and beliefs of people and society. The satires worked as a means for magnifying the crookedness and making the people smile while at the same time implicitly criticizing them. It might be assumed at first that Ibn Danyal only intended to entertain the people and make them laugh, yet more focus on the narrated stories of the book reveals that satire and caricature were the only available tools to the author to criticize the truth of his society. Satire took hold of the people's focus and made them aware of their mistakes by entertaining them. Thus, Ibn Danyal could be compared with Ubayd Zakani in Iran. Despite his bare use of political satire, Ibn Danyal made use of social satire on topics such as poverty, complaining about his time, fraud, and deception in different life affairs, beliefs, and ideas within society, misuse of religious power, and corruption. All these satirical images are reflections upon the dominant social situation of his time.

Keywords: Ibn Daniyal Mosuli, Criticism, Satire, Society, *Tayf al-Khayāl*.

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A new approach toward word selection in Arabic language

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Extended abstract

1-Introduction

Since the ancient times the *role* of terminology in all languages has been undeniable .in contemporary era the word formation is considered one of the superior or Functional *equivalence finding* processes in order to overcome the challenges of the word shortage especially in Arabic and Persian speaking countries Furthermore as most prominent method of language input, the word formation is highly noticed by the linguists.

The present review is a contribution to the studies related to the knowledge of word formation *due to the lack* of pertinent studies in this field. In fact, despite of many studies, the basic technical research on lexicology for the contemporary Arabic language faces a serious shortage therefore, the present article tries to review them mechanisms of the word selection in Arabic language based on a descriptive method.

2- Theoretical Framework

Reviewing the related literature, the present study examines Arabic language . The research methodology is based on semantic development which is divided into two categories:

The first category includes newly coined terms which previously had specific implications and in this section, first their current meanings are recorded in front of them. After wards then the former meanings are determined according to the ancient texts .The second category includes the formed words with previously specific implications the meanings of which are changed in the target languages. In this review the former and new meanings are listed. After wards their new connotations are determined according to the contemporary texts. Finally the way of acquisition of affixes and acronyms in Arabic language are analyzed.

3-Research Methodology

Applying a descriptive approach, this study analyzes the theoretical framework accurately. In addition, considering the case studies in pre-Islamic literary texts as

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well as the cotemporary media and speech transcripts, two research questions are raised:

1- What are the most applicable methods for equivalence finding in the contemporary Arabic language ?

2-How much do Arabic language speakers utilize loanwords and a cronymization?

The answer lies in relatively accepted hypotheses as follows: 1)in Arabic language, word formation is the second accepted method due to the efforts of Arabs to avoid loanwords .2) If necessary translation of the borrowed words and acronyms along with lexical and phonetic changes is carried out by Arabic language speakers.

4-Results and Discussion

The results of the present study suggest that contemporary Arabic speakers are more inclined towards the available new applied words in classic poetic texts, and that such words are more used. The most important reason is the relationship between new application of a word its former meaning and it reveals less semantic development of the word in relation to its previous meaning. Furthermore the audience do not face any problem in comprehending the meanings of such equivalents. There fore in in comparison with other categories, this category of word formation receives more attention and is more applicable.

On the other hand, the present study shows that in comparison with other texts the applied new words in prose texts have more semantic development and their new meanings are more applied in specific academic texts.as arwsult in many cases the new meaning are ambiguous or even strange for the common people and are less accepted or applied.For this reason, loanwords, as obserued in many samples, are more frequently used than new formed words or experssions in prose text.

5-Conclusion

A review of the process of Arabic word formation in the contemporary era, Concerning shows that the process of word selection which is also termed translation by the contemporary Arab linguists, is ranked seconol and lower than word formation through derivation. It also considered as a guideline for the contemporary word formation. Reviewing the metoths of word selection in the contemporary Arabic language, several applicable patterns are identified which include

, newly and highly formed words. semantic or structure-oriented translation of loanwords and acrony mization.

Key words:*Word formation, Arabic language, Semantic development ,Borrowed term translation , Acronym making.*

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Illustration of the Widespread Linguistic Phenomenon of “Qualifier Replacement for Qualified” in Pre-Islamic Arabian Odes

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Extended Abstract

1- Introduction

Reading the Arabian poems attributed to pre-Islamic era, especially *Mu'allaqat*, one constantly faces a widespread linguistic phenomenon that somehow impedes the process of understanding “the signified” and the meaning of the poems. This linguistic technique is characterized by deletion of the qualified and replacement of one or more qualifiers for it. The present study is trying to elaborate on the reasons for such a linguistic phenomenon and find out whether this phenomenon is a superficial and accidental matter, or it is rooted in recognizable factors.

2- Theoretical Framework

The linguistic technique being discussed takes place with the omission of the qualified and replacement of one or more qualifiers for it. In some references on meaning and locution of knowledge, this phenomenon is discussed as “figurative language based on qualifiers” and in some others, it is being accounted as “semantic collocation in figurative style”(Safavi, 2004,p.257).The researcher hypothesizes that the occurrence of this linguistic usage in pre-Islamic Arabian poetry is not a superficial and accidental occurrence, but a linguistic approach which has its own reasons. These reasons can be recognized through the influence of environment and temperament of the nomadic desert dwellers on ancient Arabian Peninsula; therefore, the present conditions confirm the artistic verity of those poems. In this study, the sample of poems were chosen from the works of pre-Islamic poets such as: “Shanfara”, “Nabegheh Zobyani”, “Aa'sha”, and the followers of *Mu'allaqatsaba'*, because these poems are representative of artistic authenticity and the apex of verbal creativity in that era; moreover, they are the patterns which are followed by Arabian classical poets.

3- Method

The Research method in the present study is descriptive, analytical, and historical. Disjunction and description of various manifestations of the qualifiers, attributed to

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the pre-Islamic era, which appear in the replacement of their qualified, and also the historical, artistic, and linguistic analysis of the effective factors on the occurrence of such a replacement are beyond the scope of this study. In fact, the procedure of this research is argumentative and aims at elaborating on the conditions and circumstances of the question.

4- Results and Discussion

The co-occurrence of qualifier and qualified is a kind of semantic collocation and accounts for the descriptive aspect of language. "Qualified deletion" and the replacement of qualifier in line with the procedure of semantic transition, is a kind of "morsal" figurative which is accounted as a good replacement for metaphorical figurative in ancient poetry; furthermore, it has displayed a sort of literary equivalence.

Replacement of qualifier for qualified in pre-Islamic poetry has reasons and manifestation. These qualifiers can be observed as the following forms: singular and real qualifiers (these qualifiers are mostly derivative such as the qualifier "awja" for camel), metaphorical compound qualifiers (such as the qualifier "tawi al kashh" for the description of body slenderness), appellative (it is accompanied by words such as Ibn, Omm, Bani, etc. as in the qualifier "bani al qabra" which is a metaphor for the poor). The qualifiers which appear as proper nouns that are used with their own proper qualified (such as the qualifier "jai'al" for the noun hyena), metaphorical qualifiers (such as the qualifiers "sahil" and "mobram" which are used as qualifiers for one-fold thread and manifold thread respectively, but they are used as metaphors for "weakness and strength" conditions. This study confirms the assertion that the abundance and prominence of this phenomenon, that is the replacement of qualifiers for qualified, has reasons which are significantly relevant to the life style, mental, cultural, and social conditions of the pre-Islamic Arabs. Themajority of these reasons are:1- The narrowness of cognitive field and intuitive approach toward knowledge and conception; 2- Historical and geographical monotony and deep-rooted attachment of Arabs to the monotonous conditions of the desert; 3- Lack of development in metaphorical and figurative field, and using the technique of "qualified deletion" in line with the "morsal" figurative language in order to provide literary equivalence; 4- The interest of nomadic Arabs in describing the objects and phenomena and their frequent use of qualifiers; 5- The impact of "qualified deletion" on enhancing the speech literariness; 6- Shortage of time for nomadic Arabs to ponder over the issues and their inclination toward omission and succinctness;7- Poetic necessity and the restrictions with regard to the rhythm and rhyme.

5- Conclusion

Findings of the present study indicate that this linguistic phenomenon has a strong relationship with environmental factors, geographical and cultural conditions, and

life style of the pre-Islamic poets. Restriction of the scope of knowledge and sparseness of flora and fauna in deserts, causes the emotional attachment of nomadic poets, and lack of time and experience for them to ponder over the extraterrestrial life have restricted the language, proper nouns, and the field of qualifiers, and these conditions have inspired the pre-Islamic talented poets to delete qualified and replace it with a qualifier, as a linguistic technique, and due to these conditions, there is no need for the poet to repeat the very few qualified (nouns) around him boringly. Furthermore, the descriptive orientation of the pre-Islamic poet influenced the appearance of so many qualifiers and their frequent use. In sum, it can be mentioned that, the environmental factors, emotional and mental attachments of the poet, rhetoric techniques, and restrictions with regard to the rhythm and rhyme of the Arabian poetry, had a great influence on the appearance of such a technique, and along with other circumstances had a congruence with the addressees' conditions in that era.

Keywords: *The qualifier, The qualified, Pre-Islamic Arabian poetry, Semantic collocation, Desert geography.*

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**A Look at Adages and Aphorism in Khorasan's Literature
(The 10th and 11th Centuries)**

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Extended Abstract

1- Introduction

Adages and aphorism, notwithstanding their differences, are considered to be the most veridical of literary tools, revealing nations' internal and external mentalities. As the garnish of words along with a means of bolstering the power of argument, they have been prevalent in all literary eras and constitute one of the major, precious branches of literate and are credible documents of bygone customs, culture, and traditions, through which forebears' thoughts and opinions together with their ways of reflection and mentalities can be laid bare. Undoubtedly, among the symbols of every country's culture, civilization and literature are its adages and aphorism or apothegms and sage sayings, exuding from the mind and thoughts of elites of science and literature or the common people of a land, spreading mouth to mouth, from one generation to the next. All the living languages of the world, specifically Persian, are replete with adages and aphorisms, each with its own specific sweetness and beauty, in its place, denoting opulent tastes, thoughts, and euphemism in rendering meaning, so much so that multifarious opuses based on nations' and people's culture have been penned. Adages and aphorism are, in fact, the very popular customs, traditions, and renditions, endued with anecdotes, religious teachings, hints, preaching, and advices, forming the basic structure of social, political, religious, and cultural life in human societies in the light of which, people and generations find their identity. Iran, with an ancient, historical

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background, is the land of adages and aphorisms and all over the country, scholars and literati have made enormous strides in this respect, leaving us with worthwhile compilations; among them, Khorasan holds an outstanding, unique position. It won't be unwarranted to claim that the literati of this land have outstripped many other nations in the distribution of culture and civilization and the likes of al-Thalabi along with other intellectuals of that era such as Abubakr Kharazmi, Abulfath Basti, Badiozaman-e-Hamadani, Abolfazl-e-Mikali etc. are among the outstanding, unique examples whose names glorify the cultural diadem of, not only Iran and Khorasan, but also the Arab and Islamic world. In this paper we aim to investigate the adages and aphorism used in the numerous, unparalleled oeuvres of these luminaries, among most of which, the vestiges of religion and belief in Islam is ostensible. As a word, aphorism (in its Persian sense) conveys such meanings as: justice, wisdom, knowledge, sage saying, faithful promise, and realization of truth; it is a rationale and reason inculcated by God enabling the man to distinguish between lawful and unlawful and discern what is logical and what is not; just as He has bestowed us with the vision to witness the visible.

2- Results and Discussion

In Koran, this word has been used to mean the descended book, wisdom, guidance, awareness, and understanding. But aphorism, which (in Persian) means similarity and sameness, is a short saying distilled from years of human experience in various fields, becoming universal due to its clearness and smoothness of meaning and its sublime combination, being used, unchanged, or with minor changes, by plebian and gentility in conversations. Adages and aphorism are among the essential elements of the language and literate of every nation and people, indicating and portraying their taste, initiative, moral, and ethical characteristics, thoughts and visions, together with their customs and traditions and each, having a hortative purpose, succinctly or diffusely, guides its audience towards a transcendent goal. In this respect, proverbs, enjoying a higher degree of verbal and spiritual beauty, are more established in comparison with aphorism.

3- Conclusion

In this paper, we have tried, relying on the opus of Khorasan's intellectuals, to lay eyes on some of these worthwhile and prevalent meanings, which with a social and ethical approach, using the element of religion, aim to express the ideas and experiences of the forbears under the guise of poem or prose, as Koranic, prophetic, Alawite, ethical, education and regal adages, and aphorisms and, additionally, to come to the conclusion that Great Khorasan is one of the few of ancient Persian lands which has tried to give Persian literature and culture its identity and depict that Arabic, with the entrance of Arabs into Persia, was able to find its way into ancient Persian customs, beautifully and with prowess, and in the

form of such meanings, relying on the element of religion, intertwine with it and reveal its domination. In the light of this boon, great intellectuals emerged in the scientific centers of that land and quenched the parched throats of those seeking and interested in the ancient history of that land with their limpid thoughts. Hence, it is thanks to these wise men that we can, in the literature of this Persian-Arabic land, witness the deepest concepts in words and verbal imagery, glittering as a beacon of truth and verity.

Key words: Arabic literature, Khorasan, Adage and aphorism, Ethics and education, Al-Tha'labi Nishaboori.

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