



بِسْمِ اللَّهِ الرَّحْمَنِ الرَّحِيمِ

به نام خداوند بسیار بخشنده همیشه بخشنده



فصلنامه هنر زبان

مجله علمی بین‌المللی و چندزبانه «هنر زبان» باهدف انتشار پژوهش‌های اصیل با موضوع‌های مرتبط به حوزه زبان‌شناسی و زبان به صورت دسترسی آزاد منتشر می‌گردد. داوری محتوای ارسالی در این نشریه به صورت دوسویه کور خواهد بود و به طور معمول چهل و پنج روز زمان نیاز دارد. این فصلنامه به صورت چاپی و الکترونیکی منتشر می‌شود و انتشار نسخه الکترونیکی برای نویسندگان هزینه‌ای ندارد. عنوان نشریه «هنر زبان» نامی است که به مطالعات حوزه‌های هنری زبان داده شده است. از نظر سنتی، هنر زبان به دو حوزه ادبیات و زبان مربوط می‌شود و زبان نیز خود به دو زیرشاخه زبان‌شناسی و زبان تقسیم می‌شود. در این مجله در حوزه‌های یادشده، مقاله‌ها به اختیار نویسنده (گان) به زبان‌های فارسی، انگلیسی، عربی، روسی، فرانسه و تاجیکی پذیرفته می‌شوند.

براساس مجوز شماره ۷۷۰۰۹ مورخ ۱۳۹۴/۱۱/۲۶ و با تأیید معاون امور مطبوعاتی و اطلاع‌رسانی وزارت فرهنگ و ارشاد اسلامی، این مجله به عنوان مجله علمی اجازه نشر یافت.

سر دبیر: دکتر شاهرخ محمدیگی
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راهنمای نگارش و شرایط پذیرش مقاله یا گزارش

- زبان نگارش به‌اختیار نویسنده (گان) می‌تواند فارسی، انگلیسی، عربی، فرانسه، روسی و یا تاجیکی باشد.
- محتوای ارسالی به مجله باید حاصل تحقیق، پژوهش و یا ترجمه نویسنده (گان) باشد.
- محتوای ارسالی در مجله دیگری به‌چاپ نرسیده و هم‌زمان به مجلات داخلی و خارجی ارسال نشده باشد. مجله، ترجمه را به‌شرط ارسال مقاله اصلی به هیئت تحریریه مجله و ارجاع به مجله اصلی می‌پذیرد.
- ساختار محتوای ارسالی می‌تواند مقاله یا گزارش باشد و باید دارای عنوان، چکیده بین ۱۰ تا ۱۵۰ کلمه و واژگان کلیدی از ۳ تا ۷ کلمه، مقدمه، متن اصلی، نتیجه‌گیری و فهرست منابع باشد. قابل‌ذکر است محتوای ارسالی فارغ از زبانش باید دارای عنوان، چکیده و واژگان کلیدی به زبان انگلیسی روان نیز باشد. حجم مناسب متن برای گزارش به طور متوسط بین ۱۵۰۰ تا ۲۵۰۰ کلمه و برای مقاله ۲۵۰۰ تا ۵۰۰۰ واژه است.
- صفحه عنوان مقاله: دارای عنوان کامل مقاله، نام و نام‌خانوادگی، دانشگاه و مرتبه علمی، تلفن و رایانامه (دانشگاهی) نویسنده (گان) باشد.
- ارجاعات در متن مقاله: در میان دو کمانک (،)، شامل نام‌خانوادگی نویسنده، سال انتشار منبع و شماره صفحه باشد (خانلری ۲۰۱۳، ۹۲).
- منابع مورد استفاده در متن براساس استاندارد هاروارد تنظیم شوند:
- کتاب: نام‌خانوادگی، نام، تاریخ انتشار (داخل پرانتز)، عنوان اثر اصلی و فرعی (مورب یا ای‌تالیکا)، محل نشر، ناشر، صفحه.
- مقاله: نام‌خانوادگی، نام و تاریخ انتشار داخل پرانتز، عنوان مقاله، نام مجله یا مجموعه مقالات (مورب)، دوره یا سال و شماره برای مجله، محل نشر و ناشر، صفحه شروع و صفحه پایان مقاله.
- منابع اینترنتی: نام‌خانوادگی، نام، عنوان اثر، نشانی کامل پایگاه اینترنتی، تاریخ مراجعه به سایت.
- مجله حق رد یا چاپ و ویرایش محتویات ارسالی را برای خود محفوظ می‌داند.
- فایل پذیرش‌شده با فرمت ورد ۲۰۰۷ است که کل متن به‌صورت تک‌ستونی و در سایز A4 با حاشیه ۲/۵۴ سانتیمتر از همه‌طرف تایپ شده و اندازه فونت انتخابی برای همه زبان‌ها ۱۱ باشد. نوع فونت در زبان فارسی (B Lotus)، زبان عربی (Adobe Arabic) و زبان انگلیسی (Times New Roman) باشد. فواصل بین تمام خطوط مقاله ۱ واحد باشد، بعد و پیش از پاراگراف فاصله‌ای نباشد.
- مقاله تنها با ارسال به سایت مجله: <http://www.languageart.ir> پذیرفته می‌شود.

فصلنامه «هنرزیان» علاوه بر سایت مجله در پایگاه‌های مختلف معتبر داخلی و بین‌المللی که نام و نشان آن‌ها در این صفحه و همچنین در فهرست ایندکس سایت موجود است، نمایه شده و مقالات آن به صورت آزاد قابل دسترسی است.



پایگاه استنادی علوم جهان اسلام

شایان ذکر است طبق تفاهم‌نامه شماره ۹۶/۱ مورخ ۱۳۹۶/۵/۱ فی مابین انجمن ایرانی زبان‌وادبیات روسی و فصلنامه «هنر زبان»، این نشریه با انجمن مذکور همکاری می‌کند. برخی از مقالات مربوط به حوزه زبان‌وادبیات روسی این نشریه حاصل فعالیت مشترک با انجمن ایرانی زبان‌وادبیات روسی است.



ضریب تاثیر سال ۱۳۹۷ مجله هنر زبان در پایگاه استنادی علوم جهان اسلام (ISC) برابر با ۰,۱ اعلام شده و در چارک Q2 قرار گرفته است

The impact factor of 2018 Journal of *Language Art* in the Islamic World Science Citation Database (ISC) is equal to 0.100 and includes in Q2 Quartile

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- جدال مسخره‌گونه در رساله "تربیح" و "تدویر" از جاحظ و "الرسالة الهزلیة" از ابن زیدون، مجادله خرسند کننده و بهره‌مند سازنده! [به عربی]
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الحجاج الساخر في رسالة التربيع والتدوير للجاحظ والرسالة الهزلية لابن زيدون، جدل الإقناع والإمتاع

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ملخص

يتناول البحث الحجاج الساخر في رسالة التربيع والتدوير للجاحظ والرسالة الهزلية لابن زيدون، والعلاقة بين ذلك الحجاج وخطابه السياسي، ويهدف إلى الكشف عن دور السخرية في إقناع المتلقي بما يطرحه الكاتبان انطلاقاً من المقام الذي تحكمه المنافسة بين المبدع والشخصية المحورية في الخطابين وعلاقة ذلك بالدور السياسي لجميعهم، ويحلل البحث أدوات السخرية البلاغية التي تغمر النصين وأوعية اللغة التي تتدثر بها. ويعتمد البحث على المنهج الوصفي التحليلي النقدي من خلال قراءة تحليلية نقدية في أسلوب الحجاج الساخر في الرسالتين كأداة في إقناع المتلقي بفكرة الرسالتين في محاولة الانتقاص من الشخصية بأسلوب غير مباشر. ومن النتائج: يشكل النصان لبنة في أساس الأدب العربي الساخر، الذي تجدر في السرد العربي القديم عبر جنس الرسالة وأجناس أدبية مختلفة كالمقامة والحكاية والقص الشعبي. وقد تمحورت رسالة التربيع والتدوير حول تربيع شخصية أحمد بن عبد الوهاب الكاتب المغموّر وتدويرها، وإبراز القبح الفيزيائي للجسد، والجهل في ثقافة العصر، أما الرسالة الهزلية، فترسّمت خطأ الجاحظ في بناء نصها، وشخصيتها كاتب أندلسي معروف، وأدائها السخرية والتهكم من تلك الشخصية وتقييده، وسلب صفة الثقافة والعلم عنه، وتصويره بأنه مدع غير واع بما يحيط به.

الكلمات الأساسية: السخرية، الحجاج، رسائل أدبية، الجاحظ، ابن زيدون.

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مقدمة:

يجترح نسا الجاحظ وابن زيدون جسد اللغة وبينان لهما مكانة مرموقة في أحشائه، ويتربعان على قمة الرسائل الأدبية الموروثة في مدونة النثر القديم، ومع أنّ كل رسالة منهما لها سياقات خاصة خضعت لها، وخطاب اجتماعي خاص محفز لإنتاجهما غير أن أوجه التشابه بينهما لا يمكن إنكاره، فكلاهما يمتطي السخرية أداة في الحط من شأن الخصم، وإقناع المتلقي بأن ذلك الخصم جدير بالهزاء والهزء، والتهكم؛ لامتناعه صهوة جواد ليس له وادعائه فروسية لم يتقنها.

فالجاحظ يكتب رسالته الموسومة بالتربيع والتدوير حول شخصية كاتب مغمور في ديوان الرسائل في العصر العباسي ويجعل شخصية ذلك الكاتب ميدانا لسخريته، ويفعل ابن زيدون الفعل نفسه مع غريمه في حب ولادة بنت المستكفي الوزير الأندلسي ابن عبدوس حين يجعله ميدانا للسخرية في رسالته الهزلية.

ويهدف البحث إلى قراءة السخرية في الرسالتين أداة حجاجية تنجح نحو إقناع المتلقي بأن شخصيتي أحمد بن عبد الوهاب وابن عبدوس جديرتان بالحط من شأنهما؛ لادعائهما مالا يستحقانه وفق رؤية الكاتبين، ومع أن السخرية في الرسالتين درستا غير أن إعادة قراءة السخرية في هذا البحث تنزوي نحو خطاب الحجاج الساخر وانغماسه بالخطاب السياسي.

ويود البحث الإجابة عن السؤالين الآتيين: هل نجح الخطاب الساخر في إقناع المتلقي بأن ما ادعاه كل من الجاحظ وابن زيدون في حق غريميهما حقق بغيته؟ وكيف أثرت السخرية في تشكيل خطاب الرسالتين السياسي؟

ويعتمد البحث على المنهج الوصفي التحليلي النقدي من خلال قراءة تحليلية نقدية في أسلوب الحجاج الساخر في الرسالتين كأداة في إقناع المتلقي بفكرة الرسالتين في محاولة الحط من الشخصية بأسلوب غير مباشر.

ويستفيد البحث من ثلة من الدراسات السابقة، ومنها بحث بعنوان "أسلوب الاستفهام وأثره في الهيكل البنائي والدلالي في رسالة التريبع والتدوير للجاحظ"، لفتحي أبو مراد، ٢٠١٨م، وتهدف الدراسة إلى فهم كيفية استخدام الجاحظ لأسلوب الاستفهام في تشكيل الرسالة، واستخدم المنهج الأسلوبي في التحليل، وتوصل الباحث إلى أن أسلوب الاستفهام استخدم في الرسالة لتأدية ثلاث وظائف: بنائية ودلالية وإيقاعية، ووجد أن ثمة علاقة بين المعنى المجازي للاستفهام وطريقة هيكل الرسالة معماريا، كما أن طريقة تشكيل سلاسل الاستفهام تخضع لمتتاليات بنائية محكمة، وآخر بعنوان "حجاجية تلقي المدح الساخر في رسالة التريبع والتدوير"، سعاد بربح، ٢٠٢٠م، ويناقش البحث مسألة تلقي المدح الساخر وعلاقته ببناء الحجة لدى القارئ، وقيمة ذلك في كشف القيم الأخلاقية في البيئة المجتمعية. وبحث بعنوان "حجاج الصورة الساخرة في الخطاب السياسي" ريم الشريف، ٢٠٢٠م، وترتبط الباحثة بين الحجاج والسخرية والسياسة معتمدة على الصورة وتداعياتها، وفاعلية تلك الصورة المبتوثة في تغيير الواقع والاحتجاج عليه، ثم "بلاغة الخطاب النثري عند ابن زيدون، الرسالة الهزلية نموذجاً"، أسماء شاوي، ٢٠٢١م، ويهدف البحث إلى دراسة أثر الصورة البلاغية في تشكيل نص الرسالة والتأثير في المتلقي، واتبعت الباحثة المنهج التداولي، وتناول أثر الحالة النفسية للكاتب في إبداع النص واتساقه وبلاغة التصوير والإقناع في الرسالة الهزلية، ويتقاطع بحث الشاوي مع البحث الحالي في الإشارة إلى السخرية كأحد أدوات الإقناع المتعددة في الرسالة.

وجاءت فكرة البحث الموسومة بعنوان "الحجاج الساخر في رسالة التريبع والتدوير للجاحظ والرسالة الهزلية لابن زيدون، جدل الإقناع والإمتاع"، ويقسم البحث في ثلاثة محاور أولهما يمهّد للحديث عن السخرية ودورها في تشكيل الخطاب، وثانيهما عن حجاج السخرية في رسالة التريبع والتدوير، والثالث عن حجاج السخرية في الرسالة الهزلية لابن زيدون، ويستخدم تحليل النص أداة لتجلية أدوات السخرية وفض اللثام عن دثارها اللغوي، ودورها في تشكيل خطاب الحجاج.

السخرية والخطاب الأدبي

استخدمت كلمة السخرية في القرآن الكريم ومعاجم اللغة للدلالة على الاستهزاء من الآخر، واستخدمت في الأدب اليوناني لتصف أسلوب كلام إحدى الشخصيات في الملهاة اليونانية القديمة، وعادة ما تتميز تلك الشخصية

¹ eironia

بالخبث والدهاء، ووصفها إدلر بأنها: انفعال مركب فهي "مركبة من غرائز ثلاث: الغضب والانتقام والخضوع، وقال: إن اللعب والمجانة هما عنصران من عناصر السخرية، وهما من الانفعالات التي يصعب تعريفها" (زايد، ٢٠١٤-٢٠١٥) وقد تطور استخدامها في الآداب الأوروبية واستبعدوا منها المفهوم الفلسفي والميتافيزيقي للسخرية وجعلوها أداة أسلوبية تخص الحوار، وعدها شوقي ضيف أرقى أنواع الفكاهة لما تحتاج إليه من ذكاء وخفاء ومكر، وهي لذلك أداة دقيقة في أيدي الفلاسفة الذين يهزؤون بالعقائد والخرافات واستخدموها الساسة للنكايه بخصوصهم (زايد، ٢٠١٤-٢٠١٥) وهي كذلك "طريقة فنية أدبية ذكية لبقة في الإبانة عن آراء ومواقف ذات رؤية خاصة، وبصيغة فنية متميزة، وهي أسلوب نقدي هازئ هادف في التعبير عن أفعال معينة كعدم الرضا بتناقضات الحياة، وتصرفات الناس" (ضيف، ٢٠٠٤) وتدرس السخرية "كمحسن بلاغي، وكثقنية كتابية تتوخى تمرير "حقيقتها" وتسويغها في سياق تواصل يوطر الكتابة والمكتوب له... الغرض منه تقويم السلوك بطريقة الفكاهة وسرعة البديهة" (عبد النبي، ٢٠٠٠) يرى كيركغارد^١ أن "السخرية محسن أسلوب يعبّر الكلام بالنسبة له ليس الجوهر بل ضده ونقيضه" (عبد النبي، ٢٠٠٠) والسخرية "انزياح استبدالي وتقوم على التعبير عكس عن ما نعيه بهدف التهكم وخلق موقف مضحك" (عبد النبي، ٢٠٠٠) اشتغال السخرية على نقض النقيض ليجعل منها قيمة حجاجية... وما هو جوهر في حالة السخرية هو مستوى القيم الحجاجية... وما يحدد السخرية الكلامية ليس هو القلب الدلالي الذي يحصل في الملفوظ... لكن ما يحددها هو القلب الحجاجي" (عبد النبي، ٢٠٠٠).

و"الساحر رسام ماهر يثير إعجابنا بتلك الصور التي يرسمها لمهجويه، صحيح أنه يصور القبح والنقائص، ويصدر عن عاطفتي الغضب والبغض في بعض الأحيان لكننا ينبغي... أن نلتفت إلى تلك المقدرة الفنية التي استطاع بها الساحر أن يعبر عما في نفسه من مشاعر" والسخرية أداة بلاغية يستخدمها الشعراء والنثرون وقد أشار إليها البلاغيون القدماء كابن المعتز، وابن فارس وقد عقد الأخير باباً لأحد أساليب السخرية والتهكم سماه "باب ما يجري من كلامهم مجرى التهكم والهزاء"، ويشير فيه إلى الاستعارة التهكمية أو العكس في الكلام. ويشير ابن رشيق إلى السخرية في باب تجاهل العارف، ويشير ابن أبي الأصحح المصري إلى التهكم الاصطلاحي والهزل الذي يراد به الجد، ويعقد باباً للتهكم، ويتحدث يحيى بن حمزة العلوي عن السخرية والتهكم في أبواب بلاغية متعددة، كالهزل الذي يراد به الجد وتجاهل العارف، وإخراج الكلام عن مقتضى الظاهر، يقول الأوسى في تعريفه للسخرية "إنها التنبيه على العيوب والنقائص بوجه يضحك منه، وإنها تكون بالمحاكاة بالفعل أو القول أو الإشارة أو الإماءة أو على صنعته، أو قبح صورته"

يرى الجاحظ أن أغراض الكتابة "ثلاثة أشياء: تبيين حجة طريفة، أو تعرف حلية لطيفة، أو استفادة نادرة عجيبة، وأنت في ضحك منه إن شئت، وفي لهو إذا مللت الجد" وقوله أيضاً "ومتى أريد بالمزح النفع، وبالضحك الشيء الذي له جعل الضحك صار المزاح جدا والضحك وقارا" (الجاحظ، ٢٠٠٧).

والسخرية أداة من أدوات الهجاء لكنها تتميز عنه بأنها تحتاج إلى ذكاء وبراعة في التعبير والتخفي وراء اللغة وأساليبها، فإذا كان الهجاء يعبر عن سورة الغضب ومحاوله النيل من الخصم والانتقام، فإن السخرية هزة مبني على الغموض أو هي أدب الضحك القاتل (فاعور، ١٩٩٣).

والسخرية في المفهوم التداولي "وجه مجازي يتمثل في قول المرء خلاف ما يريد إفهامه للمرسل، ففي السخرية الخفية فعلا لا يتكفل المتكلم بالملفوظ، وفيها يتنافر الكلام المنتظر في نمط مقام محدد" (شارودر، ومنغنو، ٢٠٠٨). و"تتخذ السخرية طرائق واتجاهات متعددة وكلها تؤدي غرضا واحدا وهدفا محددًا، فقد يكون هدفها الإضحاك والترويح عن النفس المهمومة وقد يكون هدفها إصلاحا، ومن أهم طرائق السخرية: بيان العيوب الاجتماعية والتلفيق أو الادعاء وبيان العيوب الجسدية، ومجابهة الشخص بعكس ما يتوقع" (فرهنكنيا، وبورحمدانيان، ١٩٧٩).

^١ Kierkegaard

والسخرية كذلك "الهزة السار المخفي" (الصلح، ١٩٥٢) و"أصل الأمر في التهكم أن تقول قولاً وأنت تريد ضده... وإن الكلام على خصائص التهكم داخل في البديع" (الصلح، ١٩٥٢) والسخرية حسب تحديد الموسوعة البريطانية نوع من التهكم يعتمد فيه الكاتب طرازاً من التعبير لا يقصد فيه مداليل الألفاظ الحرفية تماماً، والأصل اليوناني للفظ: أن تقول أقل ما تعني، أو ضده، وقصد التهزئ شرط من شروطه" (الصلح، ١٩٥٢) والسخرية في "ظواهرها وسيلة تعتمد على قلب المعنى بغية الإضحاح لكنها في بعدها الأعمق تعد إستراتيجية خطابية حجاجية وأسلوبية تتوخى الإضحاح والإقناع معاً، بل إنها تشكل أحد أهم أفتعة المحتمل في الخطاب الأدبي" (شاوي، ٢٠٢١).
السخرية أداة حجاجية: يعد حجاج الـ سخرية من الحجاج الذي يضيف على النص جمالاً أخذاً، وهو قناع يتقن فيه منتج الخطاب ليوقع بخصمه، ويؤلب عليه قراءه وملتقي خطابه، ويستميلهم نحوه محاولاً إقناعهم بجدارة طرحه وصحة قوله، وقد استخدم الجاحظ السخرية في رسالة التزييع التدوير بطريقة المفارقة، وترى سامية الدروي أن عبارات الجاحظ التي تصف أحمد بن عبد الوهاب بالعلم وهو يقصد الجهل تتساق مع مفهوم الحجاج بالسخرية الذي عرفه برندنار حين قال "إن ما يجعل جملة ما قابلة للاستعمال المقلوب والساحر في رأيي امتلاكها قيمة حجاجية بعبارة أخرى لا يمكن قلب معنى (ب) إلا إذا كانت (ب) تعد أولاً في زمن محدد من الخطاب حجة ملائمة لنتيجتين متعاقبتين لنقل النتيجة (ن) ونقيضها" (الدروي، ٢٠٠٩).

وتعد السخرية "وسيلة إقناعية على حد تعبير بيرلمان وتيتكا لأن استخدام السخرية ممكنة في كل الحالات الحجاجية" (الشريف، ٢٠٢٠)، ويؤكد الباحثان أن السخرية تطلع بوظيفة أصلية في الخطاب، هي دورها الحجاجي، إذ يسعى الساحر من خلالها إلى إقناع متلقيه بعكس ما يقول، بقوله عكس ما نريد قوله" (العمري، ٢٠١٣) والسخرية تحمل في بنيتها العميقة الشيء وضده لذا فهي مفارقة لا تعبر بشكل مباشر عن الحجاج لكنها لا تنفك عنه، وهي أداة فاعلة يستخدمها منتج الخطاب لاستمالة المتلقي ليقبل ما يصله من رسائل، ويشوق المتلقي للبحث عن المغزى المضمّر لتلك الرسائل.

وتنفادي السخرية" القيود، وتتخطى العقبات، وتفتح في وجهنا أبواباً للبهجة كانت موصدة دوننا، فهي تتيح لنا استغلال ظاهرة مضحكة في خصمنا لا نقوى على كشفها جادين معتمدين لما يعترض سبيلنا من عقبات" (الشريف، ٢٠٢٠) والنكتة أداة من أدوات السخرية تستخدم كالقناع "يخفي الشخص خلفه كل حالات الإحباط، ويعبر عن رغبته في أن يشاركه الآخرون مشاعره هذه، وعن النكتة العدوانية يرى فرويد أنها تسمح بالاستفادة من شيء مثير للسخرية لدى الخصوم، ولأن الواقع يمنع التعبير بشكل صريح عن المشاعر العدوانية، فالنكتة توفر المتعة عن طريق التعبير عن تلك المشاعر، بمقابل تقديم هدية للمستمع تمنحه متعة الضحك أكثر من الإيمان في المشاعر التي كانت في شكلها العدواني المحض قبل النكتة" (العفيف، ٢٠١٦).

الحجاج وخطاب السخرية في رسالة التزييع والتدوير

إن من أهم دلالات الحجاج اللغوية الدلالة على الغلبة والظفر، وقد تشي اللغة بذلك ومنها حجه يحجه حجا: غلبه على الحجة (لعرباوي، ٢٠١٧-٢٠١٨)، والهدف في "العملية الحجاجية إشراك المتلقي فيما يعتقد المرسل الذي يهدف إلى التأثير والإقناع والاستمالة عن طريق اللغة أو ما سواها من وسائل التواصل... الأخرى" (لعرباوي، ٢٠١٧-٢٠١٨) و" الحجاج آلية خطابية يسخرها المرسل لتغيير نظام المعتقدات والتصورات لدى مخاطبه في المقام الأول ثم توجيهه إلى فعل ما في درجة ثانية بتفعيل آليات إقناعية متنوعة، وعن طريق استقصاء تلك الأساليب اللغوية والإقناعية يمكن استنتاج نقاط قوة الخطاب والأسلوب الذي انتهجه المرسل للإقناع" (لعرباوي، ٢٠١٧-٢٠١٨) وتحليل خطاب الحجاج في المقام الأول يركز على دراسة أثر الكلام الإقناعي في مختلف أبعاده أو إعاقه الجمهور المتلقي عن التعاطف مع سلوكيات الخصم أو إسكات الخصم وإفحامه. فأين يقف الخطاب الحجاجي الساحر أو التهكمي من هذه الأصناف؟ وهل يهدف إلى الإقناع أم السجال أم وضع الخصم في مأزق أم دحض مزاعمه وكشف ضعف منطقتها التداولي؟ (لعرباوي، ٢٠١٧-٢٠١٨) وهل يستخدم الخطاب الساحر أداة تسعى نحو استمالة المتلقي

¹ irony

² sarcasm

أو إقناعه؟ وهل يستخدمها المتخصصون في القطاعات السياسية لطرح وجهة نظرهم وتعريه خصومهم، وإثبات جدارة وجهة نظرهم؟

يصف شوقي ضيف نثر الجاحظ بأنه يقوم على صفتين بلاغيتين: التلوين العقلي، والتلوين الصوتي، ويبدو أنه يقصد بالتلوين العقلي المكون الحجاجي الذي اعتمد على أساليب الجدل والاستدلال والقياس والنزعة العقلية، أما التلوين الصوتي فيشير إلى الإيقاع أو ما تصفه النظرية الأدبية الحديثة بالشعرية (مشبال، ٢٠١١).

وتستخدم سخرية الجاحظ في رسالة التبريع والتدوير حجاجية المبالغة في المدح مما يصنع تداخلاً في الخطاب يفضي إلى مفارقة ضمن سياق نصي عام يرجح نتيجة على أخرى، مع وجود القرائن الدلالية المنسجمة مع مستويات النقد الساخر وهي مستوى الإضحاك، ومستوى النقد الساخر المقترن بالمداعية، ومستوى اتجاه النقد الساخر نحو الهدف وما يرافقه من تغريدة المنتصر في الخطاب، ويتلقف القارئ كلام الجاحظ ليلحظ أنه يخرج نحو الحجاج، فهو يتجاوز كل الآراء المختلفة بينه وبين خصمه ويربطها بمواقف ترتبط بالدين والأدب والثقافة، وبذا يخرج خطاب السخرية نحو أقصى درجات الحجاج، وحين يجمع الجاحظ تناقضات غريمه يود أن يصنع له صورة ساخرة " فهذا التصوير أصبح حجة الجاحظ في إثبات جهل الرجل وغبائوته مستغلاً بذلك المفارقة بين ما يزعمه لنفسه من امتلاك لأصناف العلم المختلفة" (أبو مراد، ٢٠١٨).

ويستخدم الجاحظ الحجاج بالصورة الساخرة الهزلية كما يستخدمها كثير من الكتاب لتعريه مظاهر الفساد وهي مظهر من مظاهر المقاومة والتمرد على الظلم (الشريف، ٢٠٢٠) وحجاج السخرية" فن إبداعى امتزج فيه المركب الكلي الممثل في اللغة والفكر والفن والفلسفة، أي مظاهر الثقافة تجلى فيه" (الشريف، ٢٠٢٠).

أطراف الرسالة ودواعي الكتابة:

تعد رسالة التبريع والتدوير من أوائل الرسائل العربية التي تصور نموذجاً إنسانياً، وقد كتبت للسخرية والتهكم، وصورت ذلك النموذج - أحمد بن عبد الوهاب - تصويراً كاريكاتورياً هازلاً تناول تلك الشخصية من جميع نواحيها تناولاً بارعاً وجعله محط سخريته بقلم ماهر قل أن تجده لدى كاتب آخر (السيد عبد الحليم محمد، ١٩٨٨)، وهي من أشهر آثار الجاحظ في الفكاهة والتندر أبان فيها عن تبحره في تراث الشعوب، وما يشيع من الأساطير في معتقداتها، وما يرد من النوادر في كتب الفلسفة والموسيقى والهندسة والطب ومختلف العلوم والفنون. وجعل محور الرسالة التندر والسخرية من معاصره: أحمد بن عبد الوهاب، بأن ألقى عليه مائة مسألة، من طريف المسائل في سائر العلوم، وما أنه لن يحسن الإجابة عليها، فإن الجاحظ يدل على ما ألفه في كل مسألة منها، طالباً منه مراجعة ذلك في كتبه ورسائله.

أما شخصية أحمد بن عبد الوهاب فغير معروفة في عصر الجاحظ، ولا تخبر عنه الكتب القديمة شيئاً، فلم يكن من كبار الأدباء ولا من مشهوري الفكر والسياسة، وهو من كتاب الخليفة الواثق المغمورين (مصطفى، ١٩٨١) ولولا الجاحظ لما عرف أحد عن تلك الشخصية شيئاً، وقد وجه الجاحظ سهامه في رسالته نحو هذا الكاتب المغمور، واستخدم جميع معاول السخرية لهدم تلك الشخصية والنيل منها، فما الذي دعاه إلى هذا الفعل؟ يسخر الجاحظ من ذاك الكاتب ويتهم بالرسالة منه، ويتلاعب بتصويره ويصفه بمختلف النعوت والأشكال، ويحطم شكله الجسدي وأدواته الثقافية، وللرسالة أسماء توصف بها منها " العرض والطول" و " المفكاهات" (عبد الواحد وآخرون، ٢٠١١).

ويبدو أن سبب كتابة الجاحظ للرسالة هو استعداد صالح بن عبد الملك الزيات للجاحظ ليكتب عن أحمد بن عبد الوهاب لخلاف بين الزيات و أخيه صالح بن عبد الوهاب، وهناك من يرى أن الدافع إلى كتابة الرسالة كان قبلياً دينياً، فقد كان أحمد بن عبد الوهاب منياً من بجيلة، كما أنه شيعي هشامي (عبد الواحد وآخرون، ٢٠١١) وقد أثارت شخصية أحمد بن عبد الوهاب حنق الجاحظ. وقد كان ميلاً إلى كره الكتاب لما يعتقده من قلة فطنة وسوء أداء وضحالة تفكير فيهم وجهل وحمق (علي، ١٣٧٦هـ)، لقد امتلأ قلب الجاحظ حنقا على الكتاب لأسباب عديدة ذكرها في غير موضع من رسائله، قال "خلق حلوة، وشمائل معشوقة... فإن ألفت عليهم الإخلاص وجدتهم كالزبد يذهب جفاء، وكتبته يعرفها الهيف من الرياح، ولا يستندون من العلم إلى وثيقة، ولا يدينون بحقيقة"

(السيد عبد الحلیم محمد، ١٩٨٨)، ویبدو أنه انتقم في شخصه من طائفة الكتاب، والسخرية طبع في الجاحظ وأسلوب كتابة وحياة، فمارس هذا الطبع في النيل من كاتب أزعجه.

وقد زار ابن عبد الوهاب الجاحظ في واحد من الأيام الثلاثة التي قضاها في ديوان الكتابة، فرما تاه بنفسه على الجاحظ واغتر بمنصبه عليه، فانتقم منه شر انتقام، لذلك يقول " فلما طال اصطبارنا حتى بلغ المجهود منا، عدنا نعتاد مذهبه، وتأليف سبيله، رأيت أن أكشف قناعه وأبدي صفحته، للحاضر والبادي، وسكان كل ثغر وكل مصر، بأن أسأله عن مائة مسألة أهرأ فيها، وأعرف الناس مقدار جهله، وليسأله عنها كل من كان في مكة، ليكفوا عنا من رغبة، وليردوه بذلك إلى من هو أولى به" (السيد عبد الحلیم محمد، ١٩٨٨).

بدأ الجاحظ رسالة التبريع والتدوير برسم صورة هزلية ضاحكة لجسم أحمد بن عبد الوهاب وحطم شكله وشوه جسده ونحت له صورة ذهنية غاية في القبح حين قال " كان أحمد بن عبد الوهاب مفرط القصر ويُدعي أنه مفرط الطول. وكان مربعا وتحسبه لسعة جفرتة واستفاضة خاصرته مدورا. وكان جعد الأطراف قصير الأصابع، وهو في ذلك يدعي السباطة والرشاقة، وأنه عتيق الوجه أحمص البطن معتدل القامة تام العظم. وكان طويل الظهر قصير عظم الفخذ. وهو مع قصر عظم ساقه يدعي أنه طويل الباد رفيع العماد عادي القامة عظيم الهامة، قد أعطي البسطة في الجسم والسعة في العلم. وكان كبير السن متقادماً الميلا، وهو يدعي أنه معتدل الشباب حديث الميلا" (الجاحظ، ١٩٥٥).

واستخدم الجاحظ تشويهه فيزياء الجسد وكيمياء العقل ليسقط الخصم ويعمل على تعريته والكشف عن خفاياه وتجلياته لدى المتلقي، ذلك أن السخرية تهاجم وتعتدي وتفضح وترمي هدفاً (سعاد، ٢٠٢٠) إن عناية الجاحظ بتفاصيل جسد أحمد بن عبد الوهاب وطريقة تشكيل تلك التفاصيل تشير إلى طبيعة نثره الذي يقوم على " التشخيص والعناية بالتفاصيل الدقيقة والمفارقة في رسم التناقض في الشخصيات ومصائرهم وربعاتها المعلنة والمكبوتة، وهو من جهة أخرى سرد يهيمن عليه الخطاب والحديث، بل الحدث والفعل، إن السرد عند الجاحظ جواب عن سؤال أو استجابة لأمر" (مشبال، ٢٠١١) ويستخدم الجاحظ وصف بعض الشخصيات أو المناظر أو الأشياء أو الحالات النفسية كما هي في الواقع أو كما يراها الكاتب في حالتي الجد والهزل، غير أنه في رسالة التبريع والتدوير يجنح نحو التصوير الهزلي.

وتعمل مجموعة من صورته الخاصة بشخصية أحمد بن عبد الوهاب إشارات علمية وتاريخية وفلسفية وكلامية وتشير إلى دقة الملاحظة، ونفاذ البصيرة وعمق التجربة، وسعة المعرفة، فالجاحظ مصور اجتماعي بارع (مشبال، ٢٠١١)، يشكل شخصيته من زوايا اجتماعية يقتنص فيها ثقافة المجتمع وتناقضاته، وهو في ذلك يود إحياء موصوفه وإبقاء صورته حية في ذهن المتلقي ومادة مستمرة للسخرية.

تظل السخرية والهزة الخفي في فضاء الرسالة كلها بدءاً من عتبة العنوان "التدوير والتبريع"، إذ يوحي بأنه بحث فكري أو فلسفي لكن قراءة مقاطع من الرسالة يستجر القارئ على الضحك حين يعرف أن التبريع والتدوير خصيصة لشخص معين مربع مدور. ويتحدث الكاتب عن مناقب التدوير ومحامد التبريع، و يحاول "بكثير من الخبث أمراً لو سميناه لقلنا إنه محاسن القبح، وهو في سبيل غايته هذه يستعين بالمنطق والعلم والفكر جميعاً حتى يكاد يوهم قارئه بأن أحمد هذا الذي يسخر منه، هو قضية نظرية أكثر منه إنساناً ذا نفس وروح، وإنه مشكلة منطقية جذيرة بأن تبحث على مستوى المجردات" (الصلح، ١٩٥٢).

ويسعى الجاحظ إلى تصوير (الصلح، ١٩٥٢) أحمد بن عبد الوهاب عبر رسالته تصويراً دقيقاً يرسم المعاني الهجائية بصورة مستفيضة باستخدام مواد أدبية مستقاة من أشكال تعبيرية متعددة، فهو يحشد مجموعة أشكال التعبير ليشكل صورة المهجو ويصوغها في فقرة واحدة بحيث يجعلها " نسيجا متداخلاً من أشكال وأنواع خطابية متعددة مثل: الحديث النبوي، والقول المأثور، والدعاء، والوصية، والحكمة، والمثل" (مشبال، ٢٠١١) ويستفيد الجاحظ في كتابته من ثلاثة عناصر: إزجا الخبر، ثم إنكاره أو نقضه، ثم الاستفهام والاستخبار عنه.

ويستخدم الجاحظ في تصويره شخصيته خصمه مجموعة من المعاني الهجائية، وقد تقاطعت نصوصه المستعارة من أشكال خطابية متعددة، فحول النص المستعار لقلب الغرض الخاص بذلك النص مستخدماً إستراتيجية المحاكاة الساخرة التي عمرت فنه النثري، وبرزت بشكل كبير في رسالته موضوع البحث، ويبدو أن حشد

النصوص من أجناس مختلفة يشير إلى أن مفهوم النوع عند الجاحظ يخضع لمفهوم الأدب الموسوعي أو الأدب القائم على "مفهوم النص الجامع، والنص الجامع مدخلا لقراءة بلاغة الرسالة الأدبية عند الجاحظ وتجنيسها" (مشبال، ٢٠١١).

وقد صب الجاحظ جام قلمه على تكوين ابن عبد الوهاب الجسدي، فأعمل فيه تشويهاً وعبثاً، وغير فيزياء جسمه وهندسته فأعاد تشكيله، وجعله كرة تتدحرج، ومربعا مدورا، قصير عظم الفخذ طويل عظم الظهر (قرما)، وجعله رحي طحان، وجمع في معماره الجسدي المتناقضات. ولم يكتف بتشويه فيزياء جسده بل أعمل قلمه في تشويه كيمياء عقله ومسلكه، فوصفه بصفات أراد نقيضها، وجعله مسخرة للجمهور الذي يتلقى رسالته. والرسالة تقوم على السخرية من الكاتب" الذي ينسب إلى نفسه شكلا فيسيولوجيا لا ينطبق عليه، وهي بذلك اتخذت من جسد هذا الرجل موضوعها الفكاهي، إذ عمدت إلى صياغته في لغة تسللت إليها مفهومات ودلالات وألفاظ تنتمي في أصلها إلى نصوص ثقافية متنوعة، ليتحول الجسد الموصوف إلى حدث هزلي يتوخى منه الجاحظ إثارة الضحك" (مشبال، ١٩٩٤).

وقد استند في مهاجمة خصمه إلى مجموعة من أدوات السخرية كالسخرية بالصورة، والسخرية بأدوات اللغة كالاستفهام والنداء، والسخرية بالأدوات البلاغية المتعددة كالمُدح بما يشبه الذم، والسخرية باستنطاق الموروث الكائن في الطاقة الدلالية والرمزية لبعض الأعلام الذين تكررُوا في الذاكرة الشعبية رموزا للشجاعة أو الكرم أو العلم أو الحكمة أو الجمال. والسخرية بزج الأخبار الموحية والأشعار والأمثال الدالة والاستشهاد بالآيات الكريمة والأقوال المأثورة. وقد استعمل كل هذه الأدوات لينتقم من خصمه بدافع مهني يرتبط بالأطر السياسية التي كانت تحكم العصر العباسي.

وقد كانت السخرية طريقة من طرق التعبير في العصر العباسي مارسها العديد من الكتاب والشعراء (سرحان، ١٩٧٤) لكن الجاحظ " فاق معاصريه في السخرية على كثرة عددهم وتعدد اتجاهاتهم فاقهم... بطول النفس وحلاوة المذاق، وتقليب الصورة، والعبث بها من كل جوانبها، حتى يأتي على ما فيها، فمكأنته منهم في المنزلة العليا والسنام الأسنى... لم يوجد على امتداد السنين... من جاء بمثل البخلاء أو بصنو رسالته الترييح والتدوير" (سرحان، ١٩٧٤).

يطرح الجاحظ على مهجوه متهكما ساخرا مئة مسألة تناولت معظم المعضلات التي شغلت مجتمع عصره. و" السخرية تعمل بذكاء لتحويل الشيء أو المنظر الذي ترصده إلى صورة دميمة لتسقطه في النهاية من عالم المثل ومن حسابات الجمال الذي قد يكون في كثير من الأحيان واقعا تحت وهم الاتصاف بها، فيبدو مثيرا للضحك أو يمكن أن تعتبر ذلك في الواقع أسلوبا مجديا من أساليب السخرية أو فنا من فنونها ذات القدرة العجيبة" (الهوال، ١٩٨٢).

يمتج الجاحظ "صيغ تشكيله لرسالته من وعيه بأساليب تشكل جنس الترسل، فهو أحد أقطاب الكتابة النثرية الذين يدركون أسرار الصنعة، وهو بقدر ما يدعن لمكونات هذا الجنس بقدر ما يدعن لرؤيته الخاصة وأسلوبه الفريد. ليتولد النص من هذا التفاعل بين المبدع والجنس الأدبي الذي يفترض أنه يكتب في إطاره" (مشبال، ٢٠١١). ومن الميزات الخاصة بأسلوب الجاحظ في بناء رسالة الترييح والتدوير التضمين التهكمي ومن ذلك قول الجاحظ "وقلت لولا فضيلة العرض على الطول لما وصف الله تعالى وعز الجنة بالعرض دون الطول حين يقول: "وجنة عرضها كعرض السماء والأرض" فتضمن الآية الكريمة في سياق هزلي هو ضرب من التهكم (مشبال، ٢٠١١). وقد استخدم الجاحظ جميع أدوات السخرية والتهكم التي يمتلكها لإلحاق أشد الأذى بشخصية خصمه، ورسالة الترييح والتدوير صورة واضحة لأدب الجاحظ وعلمه وعقليته وفلسفته وبراعة منطقته، واتجاهه للحياة، وبراعة قلمه لخلجات فكره (السيد عبد الحلیم محمد، ١٩٨٨).

ويسخر الجاحظ من هيئة خصمه ويتابع توليد صور مشوهة للكاتب تقلب حقيقة الصورة وتغير ألوانها وخطوطها، مستخدما في ذلك أسلوبه الجدلي " الذي يبتعد فيه عن الواقع إلى السفسطة والارتكاز على المغالطات، والاعتماد على فكرة الأوساط، فإذا زاد الجسم طولاً أو نقص قصراً أصابته مساوئ الإفراط والتفريط" (عبد الواحد وآخرون، ٢٠١١). لقد استغلت الرسالة طاقات اللغة والصورة الحسية في السخرية والتهكم والتلاعب بموازن

الحسن والقبیح ، فأخرج القبیح بصورة الحسن ، وأخرج الحسن بصورة القبیح ، واستعان بأدوات الجدل والحوار في عرض الصورة والصورة المضادة لها مصوبا سهامه نحو غريمه، ومن ذلك " ولم أزل أراك تفضّل العرض على الطول وتزعم أن الأرض لم توصف بالعرض دون الطول إلا لفضيلة الطول على العرض... " (الجاحظ، ۲۰۰۷).

ويجري الجاحظ حوارا يوهم القارئ بأنه يحتاج الرجل محاجة منطقية يود فيها إنصافه، والحقيقة أنه يصبو إليه سهام السخرية من كل حذب وصبوب، ليجعله متمتعا بالصفة المثالية للطول وسعة الخاصرة والاستدارة، والجمع بين المتناقضات.

ويسأل الجاحظ غريمه متهكما عن مسائل حدثت في التاريخ بعد أن يوطنّ لذلك بالحديث عن تناهي غريمه في القدم، فيجعله أقدم من إبليس في الوجود " ولست جعلت فداك كإبليس وقد تقدم الخبر في بقاءه إلى انقضاء أمر العالم وفنائه، ولولا الخبر لما قدمته عليك ولا ساويته بك، وأنت أحق منه بعذر، وأولى منه بستر" (الجاحظ، ۲۰۰۷) ويتلاعب بخصمه ويقدم له نموذجاً ضاربا في القدم، ويبيح الجاحظ لنفسه أن يجعل غريمه " يجالس أفلاطون وأرسطو ويناطرهما ويصاحب نوحا في سفينته، ويعرف الإنس منذ خلقوا، ويشاهد الجن قبل أن ينجبوا وكأنه ليس إنسانا ولا جناً، يقول " ولم أزعم أنك رجل يمان لولادة لك في قحطان، كيف وأنت أقدم من قحطان ومعد بن عدنان ومن القرون التي خبر الله عن كثرتها وعن آباؤها وأجدادها، ولكنك بالهوى والنصرة، ولأنهم كانوا لك أحشاما وصنيعة" (الجاحظ، ۲۰۰۷).

ولأنّ غريم الجاحظ قديم قدم التاريخ يطرح عليه جملة من الأسئلة والألغاز ملتصقا لها إجابة "حدثني كيف رأيت الطوفان، ومتى كان سيل العرم؟ ومد كم مات عوج؟... أين عاد ومهود؟ وأين طسم وجديس؟ وأين أميم ووبار؟ وأين جريم وجاسم؟ أين كانت الحجارة رطبة... ومد كم ظهرت الجبال، ونضب الماء عن النجف؟ وأي هذه الأودية أقدم أنهر بلخ أم النيل أم الفرات أم دجلة أم جيحان أم سيحان أم مهران؟". (الجاحظ، ۲۰۰۷) ويتحقق في الرسالة أسلوب السخرية ومقصد الاستهزاء " عن طريق ذكر الضد، ثم يرجع به إلى حقيقته ويضعه في مكانه، فيحطه من شاق، ويهوي به من حلق، فتحقق السخرية غايتها، وتصل في الإيجاع إلى قمتها، في أسلوب جزل وعبارة رصينة، حوت المعارف، وامتلأت باللطائف، تارة يميل بها إلى السجع غير المتكلف، وطورا يسير بها إلى الترسل، تارة يرسلها عتيقة هادرة، وأحيانا يقودها سهلة هادئة، مرة يحدث فيها ازدواجا أو مقابلة، ومرات يترك ذلك وهو في كل أحواله المصور البارع، والرسام الماهر يتخذ الأصباغ والألوان مادة لصوره، والتشكيل والنحت دليلا على استهزائه" (السيد عبد الحلیم محمد، ۱۹۸۸).

وبصورة عامة فقد تميزت رسالة الجاحظ بمجموعة من الميزات منها:

- أنّ الجاحظ جعل فنّ الرسالة الأدبية معرضا لأنواع عديدة تحمل أفكاره وملاحظاته، فلم يترك موضوعا إلا وكتب به رسالة ونسج حوله مجموعة من الأقوال والحكايات والنوادر، فكان لطريقة كتابته للرسالة الأدبية أثر في الفنون العربية اللاحقة كالثقفة، والحكاية، والمقامة، وفن الطرائف.
- من الخصائص الشكلية لرسالة الترييح والتدوير " تقطيع الجمل إلى فقرات كثيرة مقفاة متسلسلة وزيادة البيان وضوحا، وكثرة الاستطراد ومزج الهزل بالجد، وتحليل المعنى واستقصائه، وتحكيم العقل والمنطق والاعتراض بالجمل الدعائية" (عبد الواحد وآخرون، ۲۰۱۱).
- قدم لرسالته مخلص ذكر فيه موضوعه وغرضه من الكتابة.
- أكثر من استخدام الجمل المعتزلة الدعائية كمثل "أبقاك الله، وعافانا الله بك، وأطال الله بقاءك، وجعلت فداك، وأعزك الله وغيرها كثير " وتباينت أهدافه من استخدام هذه الجمل الدعائية فبعضها جاء للسخرية أو المدح أو الهجاء والتهكم، وكانت خاتمة رسائله دعائية أيضا، ومنها قوله " وهب الله لنا ولك الإنصاف، وأعادنا وإياك من الظلم، والحمد لله لما هو أهله، وهو حسبنا ونعم المعين" (الجاحظ، ۲۰۰۷).

- الاستطراد بالخروج عن موضوع الفكرة إلى أفكار عديدة غيرها، ثم الرجوع لمتابعة نقاشها، فقد قامت فكرة رسالته على أن الكاتب قد تمادى في ادعائه الرقة والحشمة وسباطة الجسد وامتلاك العلم، وهو بذلك يمثل شخصية الكاتب الساذج في دواوين الحكم العباسي وفق رؤية الجاحظ، فأراد أن يثبت أنه قبيح جاهل، فراح يقلب الأفكار ويؤد المعاني ويناقش الأحداث، ويستشهد بالأخبار، ويسرد مجموعة من الجمل المتتابعة التي يسخر بها من زعم ابن عبد الوهاب الجمال، ثم شكّله على مجموعة من الهيئات والصور المنفردة، وطرح عليه مجموعة من المسائل التي تثبت جهله فأطال، ويبدو أن الإطالة آتية من تطور العقل العربي الذي انتهج الجدل والكلام واستخدام المنطق الذي سوق له المعتزلة في الحياة العقلية العباسية.
- التناص فقد حوت رسالته جيشا من النصوص التي استخدمها أحيانا أدلة وشواهد، ومن هذه النصوص آي القرآن الكريم، وأحاديث الرسول صلى الله عليه وسلم، وأقوال الصحابة والتابعين، والأمثال والحكم ومقولات السابقين والمعاصرين، وبعض الأشعار والأخبار، " وقد رأى الباقلائي في حشده لنصوص الآخرين في رسائله عيبا، فقال " ومنهاجه معيب ونطاق قوله ضيق حتى يستعين بكلام غيره، ويفزع إلى ما يوشح به كلامه من بيت سائر ومثل نادر وحكمة ممهدة منقولة، وقصص عجيبة مأثورة، وأما كلامه في أثناء ذلك فسطوره قليلة وألفاظه يسيرة" (الباقلاني، ١٩٩٧) والجاحظ متميز في طريقة تعالقه مع النصوص فهو يوظفها بشكل دقيق لتخدم فكرته وتؤيد وجهة نظره، وتبدو جزءا لا يتجزأ من نصه، فقد كان " يقتبس النص ويتصرف به في أثناء رسالته بحسب ما يقتضيه الحال والغرض الذي ينزع إليه أو الموضوع الذي يعالجه" (عبد الواحد وآخرون، ٢٠١١) ويتكئ على هذه النصوص في إقناع المتلقي بأنه من يمتلك ناصية الثقافة العصرية أمام خصمه الذي لا يتقن منها إلا ادعائه بإتقانها مستندا إلى وظيفته في الديوان الرسمي.
- العناية بالتوقيع الموسيقي إذ يغلب على أسلوب الجاحظ الازدواج والتوازن في بناء جملة وفقرات رسائله، كما أنها كانت موشحة ببعض أمط البديع كالجناس والسجع والطباق غير المتكلف، وقد اهتم في رسالته بالتوازن الموسيقي، وإيقاع ذلك التوازن أبعد عن الرسالة الإملال، وجعل من نثره منافسا لشعر عصره في القدرة على التعبير عن الهجاء والتهكم والسخرية، وبذا يفتح الطريق أمام الكتاب لوضع النثر مواجهة للشعر ومهد لإنتاج المقامات وغيرها، لذا قال طه حسين " حدثني أين الشاعر العربي الذي يستطيع أن يبلغ في الهجاء ما بلغه الجاحظ؟ وأين القيادة التي تبلغ من الطول والتفنن ما بلغه الجاحظ" (حسين، ١٩٦٩).
- الحجاج العقلي والمنطقي فقد تميزت رسالته باستخدام الحجاج المنطقي المتكئ على الجدل العقلي، فوظف الجدل في السخرية والتهكم، كما استخدم أدوات اللغة المختلفة من أجل إقناع المتلقي بحجية أدلته، مع تنوع في طريقة سوق الحجج والوصول إلى النتائج فتارة يعتمد على المقدمة والنتيجة، وتارة يستخدم أسلوب المغالطة الحجاجية (عبد الواحد وآخرون، ٢٠١١). وقدم للحديث عن ادعاء خصمه للرشاقة والجمال والعلم، ثم بين أنه ميالا للمرء واللجاجة والاعتراض، ثم أثبت عدم علمه بطرح مجموعة من المسائل أثبتت عجزه وقلة علمه. و يستخدم أحيانا حجاج المغالطة حين يصف ابن عبد الوهاب بالعظمة ويتبع ذلك بالهزء والسخرية، ثم يتحدث عن مخارق الكذابين، وينقلب نحو تمجيد العقل والفكر، متلاعبا بخصمه رافعا خافضا مادحا ذاما إمعانا منه في التهكم والسخرية.
- الميل نحو السرد والقصصية فقد قدم شخصيته مراوحا بين الوصف والجدل وبذل الحكاية والخبر، وكانت الحكاية في النص لمحة دالة أحيانا تأتي في إطار التهكم كقوله : " ويا نسر لقمان كيف ظهرت، ويا أقدم من دوس، ويا أسن من لبد، ويا صفي المشقر" (الجاحظ، ١٩٥٥) وهذه الجمل تكتنز في

داخلها حکایه تامه لکنه یکتفی بالإمءة إليها، وأحياناً یفصل کقولہ "وقد کان زیاد، مع کلوحہ وقطوبہ یمازح أهلہ فی الخلاء..." (الجاحظ، ١٩٥٥).

- استخدم أمطاً متعددة من السخرية والتهكم في بناء نصه الحجاجي كالهجاء في معرض المدح، والمدح في معرض الهجاء، وهما لوانان من ألوان السخرية اللاذع والتهكم المرير يقول الجاحظ "وهذا بعينه هو ما يمكن أن توصف به بعض أساليب الجاحظ الساخرة كالذي نراه في رسالة الترييح والتدوير" (الجاحظ، ١٩٥٥). وقد اعتمد في سخريته على إبراز الصورة كما يراها الراي وكما يرسمها المصور الماهر، فكان يخرجها لوحات فنية بارعة، لا يغادر من مقوماتها شيئاً في دقة ملاحظة وخصوبة خيال، لا تكلف فيها ولا تصنع ولا مبالغة، مستشفاً الحركات الشعورية، متغلغلاً في الخفايا النفسية، مستبطناً للإحساسات الخفية، ملاحظاً الصلة بينها وبين الحركات الظاهرية" (السيد عبد الحلیم محمد، ١٩٨٨) وخلق من السخرية فناً مستوي القامة، وطيد الأركان ساحق البنیان، جسمه في رسالته (السيد عبد الحلیم محمد، ١٩٨٨).

- استخدام أسلوب الاستفهام الساخر فهو "يستفهم ليقدر حقائق أو معارف هو يدركها، أو لينكر على غريمه أموراً يجهلها، قاصداً من ذلك كله الخلوص بنتيجة مؤدلاً: السخرية والاستهزاء من غريمه والغض من علمه وتسفيه عقله، وبالمقابل إبراز علومه (الجاحظ) الموسوعية وطاقتة العقلية الجدلية الحجاجية الكبيرة وفي ذلك سخرية إضافية بغريمه" (أبو مراد، ٢٠١٨) فقد اختار إستراتيجية السخرية و" عبر عنها باصطناع متواليات من سلاسل الأسئلة المطروحة على غريمه بشكل حجاجي لا يخلو من حس هزلي فكاهي مر" (أبو مراد، ٢٠١٨) ولعل " رغبة الجاحظ في ابتكار الأسئلة الحجاجية وخلقها فجرت لديه كما كبيراً من المعارف التي حولت الرسالة إلى فضاء معرفي وموسوعة تختزل ذاكرة الجاحظ الغنية حتى يظن القارئ أحياناً كأن الجاحظ يناقش مسألة علمية دقيقة" (أبو مراد، ٢٠١٨) وفي استخدامه لأسلوب الاستفهام يجمع الجاحظ بين خاصيتي الإمتاع والإقناع معاً.

٢- شرح الرسالة الهزلية لابن زيدون السخرية والفضاء السياسي (www.wdl.org/ar/item/4095/view/1/4) مخطوط، ورقة ٥، ٦)

وابن زيدون "هو الوزير أبو الوليد أحمد بن عبدالله بن أحمد بن غالب بن زيدون المخزومي، الأندلسي الكاتب الشاعر المشهور، ولد بقرطبة سنة أربع وتسعين وثلاثمائة ومن أبناء الفقهاء المتعنين، واشتغل بالأدب... وبلغ من صناعتي النظم والنثر المبلغ الطائل، وانقطع إلى أبي الوليد بن جهور أحد ملوك الطوائف المتغلبين على الأندلس" (ابن نباتة، د.ت.)، لكنه لم يلبث أن نقم عليه وسجنه، فاستعطفه ابن زيدون برسائل متميزة، وقصائد جميلة، فلم ينجح فهرب من محبسه ولجأ إلى إشبيلية و"أعمل لنفسه في الخلاص من سجنه حيلة، واتخذ الليل للهروب حيلة، فقطع في ليلة واحدة ما بين قرطبة وإشبيلية". (ابن دحية، ١٩٥٤) واتصل بعباد بن محمد المعتضد، فاتخذته وزيراً، وظل عند عباد، وعند ابنه المعتضد على الله إلى أن توفي بأشبيلية سنة ٣٦٤هـ (الصفدي، ١٩٦٩). ورسالته الموسومة بالرسالة الهزلية "كتبها على لسان ولادة بنت المستكفي إلى الوزير أبي عامر بن عبدوس، يتهمك به فيها، فوجد فيها مكان القول ذا سعة، وتلعب فيها بأطراف الكلام، وأجاد فيها ما شاء" (الصفدي، ١٩٦٩) وقد جلبت عليه سخريته من ابن عبدوس الويلات، واتهمه ابن عبدوس بالتآمر مع الأمويين وزج به في السجن، وقد استخدم ابن زيدون كل أنواع السخرية للنيل من خصمه كالسخرية التهكمية، وهي سخرية تحتاج إلى قدح زناد العقل والمكر والبراعة في استخدام الخيال والحيل اللفظية؛ لجعل الخصم أضحوكة من خلال رصد المتألم وإطفاء المحاسن والإفذاء في الهجاء، ومزج ذلك بالتهكم والاستهزاء، وهذا ما فعله ابن زيدون حين توارى خلف ولادة، وجعلها قناعاً يتقنع به في هجائه لخصمه، والنمط الثاني هي السخرية التي تستند إلى التصوير الكاريكاتوري التي تقوم على الغلو في إبراز العيوب والمغالاة في تسليط الضوء على السمات الشاذة في الصورة المشككة بغية الإضحك والسخرية؛ لتجسد الصورة المشككة مشهداً كاملاً للخصم يبعث على الضحك والشفقة.

ويستعين الكاتب في تشكيلة الكاريكاتوري على " معارف عصره، وبجميع عناصر الفكاهة والهزل الشائعة بين الناس"، (فاطمة عطية، ٢٠٠٣) ويستغل ذلك في رسم صورة مضخمة تبعد التناسب بالشكل عن المهجو ويقبحه ويشوه شكله، ثم يرسم صورة تتكئ على المفارقة لخصمه حين يشير إلى أن حسنه فاق حسن النبي يوسف، وهو بذلك يتلاعب به ويراقصه بالكلمات؛ ليجعل المتلقي يضحك ملء شديقه، ويقنع المتلقي بقدرته على تسخير الوصف في الحط من شأن خصمه وتسفيهه.

والنمط الثالث من السخرية هو قرن صورة الخصم بصور قبحية أحياناً، وبصور جميلة أحياناً أخرى، إذ يصفه بالساقط سقوط الذباب على الشراب، كما يصفه بالفراش المتساقط على الشهاب، والصورتان متناقضتان في الدلالة على القذارة والجمال وإن تضمنت الصورة الجميلة دلالة الحمق والغباء. ومن ذلك ربط الخصم بصورة المثلث المطلق للصفات القبحية كمقارنته بهبنقة في الحمق، وبقاقل في بلاهته وعجزه، ومقارنته بزمز الشؤم طويس، لكنه في المقابل يربط بينه وبين شخصيات تمثل مثالا في الصفات الجميلة. ويستخدم في ذلك أسلوب المدح المتفتح بالسخرية، وهو أسلوب تهكمي أو هو المدح المقلوب أو القدح عن طريق المدح، ومن ذلك قول ابن زيدون " وإن قارون أصاب بعض ما كنت...".

ويستخدم السخرية القائمة على التهويل فيبالغ في تصوير معرفة الخصم بالعلوم والمعارف، حين يصف ابن عبدوس بأنه "وضع القوانين وعرف الماهية وبين الكيفية والكمية..." كما استخدم خطاب السخرية المنسوب إلى ألسنة النساء (فاطمة عطية، ٢٠٠٣).

"لا شك أن السخرية مظهر من مظاهر النقد التي يسلك بها طرفاً خفية ومضرة ليضمّن بها آراءه وموقفه في كثير من المسائل" (فاطمة عطية، ٢٠٠٣) ويدرك المطلع على رسالة الهزلية لجوء ابن زيدون إلى تقنية السخرية بصفتها أداة مساعدة، أو استخدام موضوعات جادة في قالب ساخر، أو المبالغة أو التهويل أو قلب الحقائق على سبيل التندر، وهذه الموضوعات ساعدت ابن زيدون على اتخاذ السخرية سلاحاً يتحدى به خصمه ويحط من شأنه، "فالسخرية من أساليب المقاومة التي يعبر بها الساخر عن تحديه خصمه وتعاليه عليه" (فاطمة عطية، ٢٠٠٣).

ورسالة ابن زيدون تجري على نسق رسالة التبريع والتدوير للجاحظ (ابن زيدون، ١٩٥٧)، تقلده في هزله وفي أسلوبه، وقد كتبها على لسان ولادة بنت المستكفي (ابن خاقان، ١٩٨٩) إلى ابن عبد القدوس، تود دفعه عن التطلع طمعا إلى حبه، وتخبره ببغضها له، وقد دفع ابن زيدون إلى كتابة هذه الرسالة غيرته من أن ينافسه ابن عبدوس في حبه لولادة. والرسالة تنسجم مع الجو الثقافي العام الذي ساد العصر الأندلسي ومنه ازدهار الهجاء واتساع مجالاته، وتعدد اتجاهاته، فقد ازدهر الهجاء السياسي، والهجاء الاجتماعي، وهجاء أصحاب الوظائف الرسمية، وهجاء العلماء، وهجاء المدن، وهجاء السخرية والتندر (فوزي عيسى، ٢٠٠٧).

وانتشر هجاء السخرية والتندر في أوساط الشعراء والكاتب، ولم يكن الهجاء الذي يمارسه هؤلاء يصدر عن إحن أو سخط، وإنما هو لون من العبث بأحد الأشخاص وإظهاره في صورة هزلية على سبيل التندر والدعابة والظرف، وكلون من ألوان التسلية، وقضاء الفراغ، وإثبات القدرة على التصوير والإضحاك (غومس، ١٩٥٢).

وتعدّ رسالة ابن زيدون نمطاً من أنماط الرسائل المعبرة عن الهجاء الساخر لشخصية رسمية تتقاطع معه في البيئة الفضا السياسي الأندلسي ويتنافسان على الصعيد الشخصي والمهني. قلّد فيها طريقة الجاحظ في رسالة التبريع والتدوير وخاصة في مجال التهويل والاتجاه نحو التضمين واستعراض المعارف المتعددة المكتنزة لدى الكاتب (الفحام، ١٩٩٨). وتعد الرسائلتان من النماذج المتميزة في الاتكاء على السخرية أداة حجاجية تنقد الواقع وتعري الخصم، وتسعى إلى إقناع المتلقي بأن الخصم مدع غير جدير بالاحترام، وتجعله يلتدّ بجمال الطرح.

سخرية ابن زيدون خطاباً حجاجياً.

شكّل ابن زيدون خطاب رسالته من خلال متواليّة من النصوص التي تحيل على مآثورات وأمثال وأشعار وآيات وأقوال، وتضافرت جميعها لوصول خطابه إلى بغيته المنشودة، وتبدأ الرسالة باستخدام تركيب أما بعد (www.wdl.org/ar/item/4095/view/1/4، ورقة٧)، على عادة من سبق، ثم تستخدم أسلوب النداء محقرة ابن عبدوس متهمه إياه بأنه مصاب بعقله، متورط في جهله، واضح الهفوة، فبيح الفعل فيما أحدث من إرساله رسولاً

إلى ولادة يطلب وصلها. وهو ساقط مغرور لا يعرف قدر نفسه، أفلا يرى الحقيقة ساطعة سطوع الشمس؟ كيف يتجرأ على أن يطلب من ولادة ما لا يستحيل أن يصل إليه؟ لقد ترامي في خفة وحمق، وبلغ مبلغ الذباب المتساقط على ما حلا من الشراب، وزاد حمقه فانحدر إلى حمق الفراش الذي يحترق فوق جذوة لهب النار المستعرة، لقد سولت له نفسه ذلك الفعل لركوبها مركب العجب، وعدم وضعها في منزلتها الحقيقية، فانزلت به في سلم الحماقات.

بدأت مقدمة الخطاب أدبية بامتياز تتذرع بالسخرية والتهمك والهجاء أسلوبا فنيا وتعتمد على رسم مجموعة من المشاهد الفنية التصويرية التي تشبه مخريشات الكاريكاتير وهذا يذكر بفعل الجاحظ مع صاحبه، انظر إليه يرسم صورة للمخاطب وقد تاه بذيله كالطاووس فيتعثر بريشه ويسقط، وانظر إليه يسقط في القدر والنار كالذباب الباحث عن الحلوى أي كان شكلها.

ويبدو الخطاب مشحونا بثلة من الانفعالات النفسية تتمرس وراءها مجموعة من الإحن والكرهية للمخاطب، ولعل بعض المفردات المستخدمة تؤكد ذلك الانفعال حين يسم خليته غرجه بـ "قوادة".
ويحيل إلى استخدام ضمير الغائب في مطلع خطابه حين يقول "أيها المصاب بعقله، المورط بجهله، البين سقطه، الفاحش غلظه، العائر في ذيل اغتراره، الأعمى عن شمس نهاره" إمعانا منه في تحقير المخاطب المعني بالرسالة، ثم يتبعه باستخدام ضمير المتكلم داما ابن عبدوس فيقول "وإنك راسلتي مستهديا من صلتني ما صفرت منه أيدي أمثالك، متصديا من خلتي ما فرعت دونه أنوف أشكالك، مرسلا خليلتك مرتادة، مستعملا عشيقتك قوادة، كاذبا نفسك أنك ستنزل عنها إلي" ولسان حاله يقول، فيا عجب، كيف تراسلني وتطلب مودتي ووصلي وأنت تعرف أنك ستعود صفر اليدين، وتعرف أي أقابل مودة من هم على شاكلتك بالصد. فلم أرسلت صاحبك إلي تخطب ودي لك؟ ألا تتمالكها الغيرة عليك مني؟ وكيف طاوعتك نفسك أن تترك مودة تلك المرأة وتقلب عنها بالحصول علي؟ إن ما فعلته يستدعي ذمك، فأنت كاذب إن ظفرت بي تركتها، وهي إلى ذلك ساعية وإلى الخلاص منك راغبة.
ولقد جاوز ابن زيدون حدود اللياقة مع ولادة وأساء إليها "حين زعم أن ابن عبدوس استعمل عشيقته قوادة، وهو أمر ينزل ولادة منزلة من حضيض المهانة، ولم يقف الأمر عند ذلك بل جعله ينزل عن هذه العشيقه إلى ولادة ويخلفها عليها... لقد خانت ابن زيدون لباقتة وتخلت عنه حصافته" (الشكعة، ١٩٨٧).

ويتمثل الكاتب ببيت المتنبي ليؤكد المعنى الذي تقدم، فأنت يا ابن عبدوس تطلب ما يستحيل وقوعه، أما خليلتك المبعوضة لك، فقد بذلت كل جهد مستطاع من أجل البعد عنك، فحاولت توثيق الصلة بيني وبينك، فقد أثنت عليك بصفات ليست فيك، فزعمت أن كمال المروءة تتجسد في شخصك كتجسد المعنى في اللفظ، وأن تمام صفات الإنسانية كائنة فيك، فهي اسم أنت جسده ومادته الأولى. وقد قطعت في قولها بأنك متفرد في الجمال، مستأثر في صفات الكمال، مستعليا على أقرانك في مراتب الجاه والسلطان، متشربا مكارم الأخلاق ومحاسن الصفات.

لقد بالغت في مدحك حتى جعلتك أجمل من النبي يوسف عليه السلام، وأن امرأة العزيز لم تعد تنتبه إلى جمال يوسف بعد أن رأته، وقد جعلتك مثالا في كل الصفات المدحية تغلبت على رمز الغنى الكائنة في قارون والنطف، وعلى رمز القوة والمنعة الكائنة في كسرى والإسكندر وأردشير... ثم يتابع إحصاء مجموعة من الرموز الذين بلغوا المثال في ميادينهم ويجعل ابن عبدوس يتفوق عليهم وفق زعم خليلته، إمعانا في السخرية منه والتندر بفعله.

والخطاب إذ يستدعي مجموعة من الشخصيات التراثية ويحاول دمجها في البنية الدلالية للغاية من الرسالة يجعل تلك الشخصيات كودات مشفرة تعلي من شأنها في التراث، وتجعلها رموزا في حقولها الدلالية، لكنها تحمل رسالة ساخرة هازئة للشخصية المعاصرة التي توضع في موازاة تلك الرموز، وتنزع عنها كل إيجابية محتملة، فابن

(١) والنطف رجل من عرب الجاهلية من بني تميم اسمه النطف بن خبيري قيل إنه اشترك في الإغارة على قافلة لكسرى كانت تحمل بضاعة وأحمالا فيها ذهب ومجوهرات وحلي فغنمها مع مجموعة من رفاقه فأصبح يضرب به المثل في كثرة ما حصل عليه من المال، وقيل إنه وجد خبيثة وهو يعمل سقاء فأصبح غنيا بفعل ذلك، ينظر المخطوطة ورقة ٢٥.

عبدوس تناقض ملامحه الحقيقية كل ما تحمله تلك الشخصيات في إحيائها المضمرة وهو في نصه الطويل الذي يحصي فيه مجموعة من الرموز التراثية ويضعها صورة موازية لشخصية ابن عبدوس يريد أن ينفي عنه "كل إيجابيات الطرف التراثي، ومن خلال هذا التفاعل العميق بين هذه الملامح الحقيقية والمضمرة، والملامح المعاصرة تبدو المفارقة قاسية وأليمة" (الياسين، والخلفات، ٢٠١٣).

إن خطاب ابن زيدون السابق والمحمل بقائمة طويلة من الشخصيات المستدعاة من التراث يحمل في داخله مجموعة من الرسائل المشفرة منها: السخرية من ثقافة المخاطب (ابن عبدوس)، ومنها استعراض ابن زيدون لمخزونه الثقافي، وجدارته بأن يكون هو المعشوق الذي يستأثر بقلب كاتبة الخطاب المفترضة "ولادة". ويبلغ الخطاب الغاية في السخرية حين يقرن بين ابن عبدوس وما حدث عبر التاريخ من أحداث مشهورة ومن مبتكرات معروفة، وأنها إنما وقعت إكراما لشخصه الكريم، ثم يجمع في السخرية منه، فيقول "إنك لو شئت خرقت العادات، وخالفت المعهودات، فأحلت البحار عذبة، وأعدت السلام رطبة ونقلت غدا فصارت أمسا" وهذا النص بما يحويه من تصوير مميز "يصدم الوعي لاحتوائه من اللامعقول ما يكفي لتأمله في الخيال فقط، ولاستحالة تحققه في الواقع؛ إذ لا يمكن لإنسان مهما أوتي من القوة أن يقوم بتلك الأعمال الخارقة كتحويل البحار المالحة عذبة، وجعل الحجارة رطبة، وقلب الأيام بالتقديم والتأخير، وتغيير الطبيعة بزيادة عناصرها، وهذا يرفع من مستوى السخرية اللاذعة في النص، ويبرز عنصر المفارقة فيه بشكل واضح" (الياسين، والخلفات، ٢٠١٣).

يبرز الخطاب التناقض الصارخ بين ابن عبدوس وتلك الشخصيات التراثية المذكورة، ويستخدم أسلوب المفارقة التي تقوم على افتراض التوافق الملقى بين الطرفين، أو الربط بين المستحيلات فابن عبدوس يتفوق على النبي يوسف في الجمال مما يجعل امرأة العزيز تغادر النبي يوسف إليه، ويدفع ملكة سبأ بلقيس للغيرة من الرضاء عليه، وهذا ما لم يقع ويحمل دلالة عميقة تنفي ما تعبر عنه اللغة ظاهريا، وتخرج ما يخبو في داخلها من قبح وازدراء وسخرية بابن عبدوس، وذلك ما سمته أساليب البلاغة القديمة بالمدح بما يشبه الذم، وما يسمى أيضا بالسخرية أو المفارقة. ولقد جاوزت عدد الشخصيات التراثية التي استدعاها ابن زيدون في باب السخرية من غيره ابن عبدوس السبعين اسما، وهي تؤشر إلى سعة اطلاع منشئ الخطاب وإلى قدرته على توظيف تلك الرموز التراثية بشكل منسجم متلاحم مع أبنية النص وأنساقه.

يستخدم ابن زيدون جيشا من النصوص في تشكيل رسالته ساخرا مزدريا ومن تلك قوله "كل الصيد في جوف الفراء" وهو إذ يستخدم هذا المثل يغمز من قناة ابن عبدوس ويعده عديم الأهمية" مفضلا أن يعبر عن ذلك المعنى بأثر مزدوج الأول استبدال الخطاب المباشر، مما هو غير مباشر وذو أثر تاريخي وثقافي له تأثيره في المتلقي، والآخر السخرية الناتجة عن اكتشاف أن استعمال المثل كان للدلالة العكسية التي يحملها، من دون أن يسعى الكاتب إلى تغيير سياق النص ولكن التفاعل حصل في قلب دلالاته من استعظام ما يدل عليه تصغير أثره واحتقاره، فالتفاعل في مغزى النص لا في ألفاظه وتركيبه" (هداب، ٢٠٠٩).

وأما أبيات كل من أبي نواس وأبي تمام والمتنبي، فقد تمثل بها الكاتب إمعانا في السخرية، وجعل المقصود فيها ابن عبدوس تيكيتا له، وهو مدح قصده الذم.

يوظف المؤلف مجموعة من المتضادات في تشكيل بعض فقر رسالته معتمدا الطباق أداة لبناء المفارقة بين ما هو ظاهر في الخطاب وما هو مستور، أو بين حقيقة ابن عبدوس وما يدعيه، فيجعل الطباق يتجاوز كونه محسنا بديعا ليصبح أداة تعبيرية تسهم في إغناء النص وتطوير بنيته بما يخدم بغية الرسالة وهدفها العام. ومنها قوله وإنك من " ناظر في الجوهر والعرض، وميز الصحة من المرض، وفك المعمي، وفصل بين الاسم والمسمى، وصرّف وقسم، وعدّل وقوم، وصنّف الأسماء والأفعال... وبنى وأعرّب، ونفى وتعجب، ووصل وقطع، وثنى وجمع، وأظهر وأضمر، واستفهم وأخبر... " (ابن نباتة، د.ت).

إن تضخيم صورة ابن عبدوس وجعله يتجاوز الحقيقة، هو مدح يقصد منه الذم، ويبرز مدى السخرية والاستهزاء الذي ينبئ به الخطاب، ويحمل رسالتين مشفرتين أهمهما ما يوجه لـ "ولادة"، مفادها إن ابن عبدوس لا يتسم بأي صفة مما تقدم، وتتمثل فيه الصفات المضادة للعلماء والفلاسفة والعقلاء فكيف تقبلي الحديث إليه

حين يكون ابن زيدون الطرف الآخر في الموازنة؟ فالكاتب " يوظف الطباق توظيفا دقيقا، لتحقيق الغاية التي يريدها في هذه الرسالة، وهي أن لا مجال للمقارنة بينه وبين خصمه ابن عبدوس " (الياسين والخلفات، ۲۰۱۳). ولا يكتفي ابن زيدون فيما قدمه من مفارقة ساخرة فيتحول في الخطاب إلى الذم المباشر حين يقول "فكدمت في غير مكدم، واستسمنت ذا ورم، ونفخت في غير ضرم، ولم تجد لرمح مهزأ، ولا لشفرة محزأ، بل رضيت من الغنيمة بالإياب، وهمت الرجوع بخفي حنين، لأني قلت: لقد هان من البت عليه الثعالب وأنشدت: على أنها الأيام قد صرن كلها عجائب، حتى ليس فيها عجائب (ابن نباتة، د.ت).

ويوظف ابن زيدون ثلثة من الأمثال والأقوال المأثورة ليشير إلى أن المرأة المرسله استخدمت كل الحيل، ولم تتم على شيء من حيلها (ابن نباتة، د.ت). فقد حاولت الوعظ فلم تتمكن منه، كما ظنت المريض بالورم سميئا، فهي كمن نفخ في رماد، فلم تجد لكلامها نتيجة ولا لسكينها ما يقطع. لذلك رضيت من الغنيمة بسلامة العودة، وعادت من سفارتها بالفشل. فقد هانت بعد ادعاء العزة، ولا ضير فعملها يدخل في باب العجائب التي ملأت الدنيا وجعلت العجيب حدثا عاديا.

وقد كانت إجابتني أنني غضبت مما فعلت، وأصابني ضيق الصدر وأعلنت التبرؤ منك، وكررت تهديدي، وهممت بقتل تلك المرأة لكنني أحجمت، ولولا أن تلك المرأة اكتسبت حرمة بدخول المنزل وتناول الطعام، لفعلت بها ما فعل سيف الدولة بالدمستق، وأداة العقوبة حاضرة، وإن عادت لذلك عوقبت.

ومنشئ الخطاب حين يبرز غضب ولادة إما يعبر عما يعمر نفسه من توتر وصراع وقلق نفسي وغيره، ويعبر عن ذلك باستخدام أدوات لغوية تجمع بين التجربة الواقعية والمجاز الآتي من المفارقة والازياع اللغوي.

ولقد كانت تلك المرأة مخدوعة بك، أو أنها محبة لك لا ترى عيوبك، وقد قيل في المثل: حسن في كل عين من تود، وما وصفتك فيه يشبه حال من صدق في بيع ناقته، ومن وضع القطران على موضع الجرب من دابته، ثم يختم كلامه بمثل يلخص الحكاية ويفضح بواطن الكلام "فالمعدي تسمع به خير من أن تراه".

ويكشف خطاب الرسالة عن "فهم ولادة وتسامحها لما يمكن أن تصفيه امرأة عاشقة من صفات غير حقيقية على محبوبها كما نفهم من هذا السياق الكاشف عن النص الغائب بين المرأتين، أو رغبة السفيرة الكامنة في الانتقام من عشيقها بعد فتور المشاعر بينهما، فقبلت القيام بهذا الدور لا حبا له بل تشفيا به من خلال توقعها رد فعل ولادة العنيف الساخر الراض، فتنتقم منه بيد ولادة لا بيدها" (العلي، ۲۰۱۵).

"هجين القذال، أرعن السبال، طويل العنق والعلاوة، مفرط الحمق والغباوة، جافي الطبع، سيئ الإجابة والسَّمع، بغيض الهيئة، سخيذ الذهب والجيئة، ظاهر الوسواس، منتن الأنفاس، كثير المعاييب، مشهور المثالب، كلامك متممة، وحديثك غمغمة، وبيانك فهفهة، وضحكك قهقهة، ومشيك هرولة، وغناك مسألة، ودينك زندقة، وعلمك مخرفة" إن المتواليات اللفظية والموجات المتلاحقة من الشتائم، والمعزوفة الهجائية التي اعتنت في رسم تفاصيل قبيحة لشخصية ابن عبدوس تنبئ عن غير عارمة ملأت نفس المؤلف كما كشفت عن "ولع أنثوي في تعقب أدق تفاصيل الرجل الجسدية والنفسية حتى إنها لم تترك مثلبة شاردة أو واردة إلا ألصقتها به وهي بذلك تعزز صورة المرأة المتحررة الخيرة بالرجال لكثرة اختلاطها بهم" (العلي، ۲۰۱۵).

ولعل السباب المتلاحق والفيح الذي ملأ المتواليات اللفظية يعكس الحرارة والجفوة التي يعانها منشئ الخطاب الذي ابتعد عن الديار، وتشي بحشجة نفس الذي خسر كثيرا من ذاته، وأضحى عاجزا عن الفعل الحقيقي، فتذرع بالكلمات المعبرة عن فوقية المتكلم في تعامله مع المخاطب الذي يتجذر في الواقع السياسي، فيما المتكلم يعيش الهشاشة والنفي، تلك الجمل تعبر عما في نفسه من حسرة وألم مخبوء.

أما الصفات القبحية التي تحاول نزع مكونات الجمال الممكنة في شخصية ابن عبدوس فتستند إلى قيم الهجاء العربي في سلب المهجو كل الصفات المدحية الخلقية والجسدية، فمن الناحية الخلقية جعله وضع النسب، ناقص الرجولة، متصف بالغباء والحمق، متناقض في قوله، عبي في خطاب، بعيد عن وقار الرجال، وماله آت عن طريق الكدية، ومقدوح في دينه، متحايل في ثقافته، وأما من الناحية الجسدية فإنه بغض في هيئته، سخيذ في مشيته، متهالك الجسد، نتن في نفسه.

جاءت الجمل المتوالية متسلسلة دون استخدام أدوات الربط بينها لكنها بدت متماسكة، وقد لجأ المؤلف "إلى توظيف الفصل عمدا ليجعل نصه أكثر انسجاما وأكثر تبليغا، دون تعقيد، كما أنها جمل واصفة لهيئة المتحدث عنه، فهي توضح حالته، وهذا اتحاد تام في الجمل" (مخلوف، ٢٠٠٨-٢٠٠٩) يمثل كمال الاتصال.

وحين عبرت ولادة عن مطمئنها في رجل يتحلى بصفات معينة قالت: "ما كنت لأتخطى المسك إلى الرماد، ولا امتطي الثور بعد الجواد، فأئما يتيمم من لم يجد ماء، ويرعى الهشيم، من عدم الجميم، ويركب الصعب من لا ذلول له. ولعلك إئما غرك من علمت صبوتي إليه، وشهدت مساعفتي له، من أقمار العصر، وريحان المصر، الذين هم الكواكب علو همم، والرياض طيب شيم".

يختبئ ابن زيدون بين هذه الجمل ويتمترس داخل تلك الصفات الذكورية، وحين يتابع الخطاب تشكّله على لسان ولادة في سياق الموازنة بين الرجل المزدرى والرجل المتقبل، ينزاح الخطاب نحو الهجاء الساخر المعلن "ما أنت وهم؟ وأين تقع منهم؟ وهل أنت إلا واو عمرو فيهم؟ وكالوشيطه في العظم بينهم..."

"وأين من انفراد به ممن لا أغلب إلا على الأقل الأخص منه! وكم بين من يعتمدني بالقوة الظاهرة، والشهوة الوافرة، والنفس المصروفة إلي، واللذة الموقوفة علي، وبين آخر قد نصب غديره، ونزحت بيره، وذهب نشاطه، ولم يبق إلا ضراطه! ... وهل يجتمع لي فيك إلا الحشف وسوء الكيلة. ويقترن علي بك إلا الغدة والموت في بيت سلوية!"

ويتصاعد الخطاب الساخر على لسان ولادة حين تقول له لو أن عمرو بن هند منحه برديه، وحلته مارية زوجة أحد ملوك الغساسنة بالقرطين، وقلده فارس العرب عمرو بن معد يكرب سيفه الصمصامة، وحمله ابن عباد سيد وائل في الجاهلية على فرسه النعام، لما ترددت في الحكم على سوء منبته، فقد اجتمعت فيه خصلتان رداءة التمر وفساد كيله، ثم تصور عاقبة قربها منها كعاقبة عامر بن الطفيل الذي دعا عليه رسول الله صلى الله عليه وسلم، فاقترنت غدة في رقبته فمات ميتة ذليلة في بيت سلوية.

وفي نهاية الرسالة يتصل الخطاب بخطاب ساخر مشحون بالتهديد، فيقول على لسان ولادة "وإن بادرت بالندامة، ورجعت علي نفسك بالملامة، كنت قد اشتريت العافية لك بالعافية منك، وإن قلت: "جعجعة بلا طحن"، و "رَبِّ صَلِّفٍ تَحْتَ الرَّاعِدَةِ"، وأنشدت:

لا يؤيسنك من مخدرة قول تغلظه وإن جرحا

فعدت لما نُهييت عنه، وراجعت ما استعفيت منه، بعث من يزعجك إلى الخضراء دفعاً ويستحثك نحوها وكزا وشفعا، فإذا صرت إليها عبث أكاروها بك، وتسلط نواظرها عليك، فمن قرعة معوجة تقوم في فقاك، ومن فجلة منتنة يرمى بها تحت خُصاك" (ابن نباتة، د.ت)

يصل خطاب الرسالة أحيانا حد سلاطة اللسان فتبتعد عما تقتضيه السخرية والتهكم من حذق ومهارة ودقة في التورية، وتجنح نحو الانفعال الصريح الذي يخرج مخبوء السخط والألم الذي يشعر به منتج الخطاب نحو المخاطب بدافع الغيرة المدثر بالتنافس السياسي على الأغلب. وقد وصلت رسالة ابن زيدون "الذروة بالسخرية من ابن عبدوس، وقد أصبح في يده كلعبة تارة يعلو فيرفعه إلى السموات العليا في القوة والسلطان والعلوم والفلسفة والبيان واللغة وتارة يسقط به فيهوي من حالق إلى الحضيض والدرك الأسفل" (ضيف، ١٩٨٩).

ويرى الشكعة إن الرسالة الهزلية كانت "منفردة بنمطها الأسلوبى المتميز من خلال ظاهرة النثر الفني، ذلك أن ابن زيدون شاعر حتى وهو يكتب، ومنه هنا كانت ألفاظه مختارة، وكلماته ذات إيقاع وعبارات ذات إشراق، وفقراته تقتنص المعاني اقتناصا، وتلفها لفا، وتصل المرعى في إنسانية بارعة ورشاقة محببة" (الشكعة، ١٩٨٧).

ومع أن "الغيرة لعبت دورا صاخبا في مبنى الرسالة ومحورها، لقد كانت الدافع الجارف وراء الهجاء الموجه، ثم السخرية القائلة، مع ما صاحب ذلك من تحقير لشأن ابن عبدوس، ثم تجهيل له، وتحليل لصفاته وهيبته، وحركاته وسكناته، وحديه وكلامه، وبيانه وضحكه، وعبوسه وغناؤه، وعلمه ودينه" (الشكعة، ١٩٨٧) "فقد كان ابن زيدون في رسالته مؤلفا نموذجيا لا مؤلفا تجريبيا" (العلي، ٢٠١٥) كما "عمد ابن زيدون في رسالته إلى طريقة المقابلات وأسلوب المقارقات فعرضه خير عرض وصوره أبداع تصوير، فقد رسم ابن عبدوس قزما ضئيلا تافها ثم خلع عليه حلا فضفاضا من حلل الجمال والروعة والبهاء، فتعث في ثيابه، ثم خلعه عنه بغتة وأظهر عوراته

ومعابيه مجسمة، وبالغ فيها مبالغة ساخرة" (ابن زيدون، ۱۹۵۷) "ولقد استطاع الكاتب على الرغم من كثرة اقتباسه وتضمينه أن يوائم بين العبارات المستجلبه مواءمة جعلها تبدو نسيجا واحدا متلائم الألوان متلاحم في نسق منضود" (ابن زيدون، ۱۹۵۷) وتعد الكتابة الساخرة من فنون الكتابة الراقية التي تتطلب ثقافة واسعة ومعرفة كبيرة بالمجتمع وأحوال الناس.

وتتميز رسالة ابن زيدون الهزلية بمجموعة من الخصائص الفنية، منها:

كثرة الصور البيانية، والميل نحو استخدام السجع في تشكيل رسالته ومن ذلك قوله: هجين العذال أرعن السبال، وكثرة التناص مع الموروث الديني وربط ذلك بشخصية ابن عبدوس للسخرية من، ه ومن ذلك مقارنة جماله. بجمال النبي يوسف "عليه السلام" وغناه بقارون وعظمته بالإسكندر المقدوني، وتوظيف بعض الألفاظ الأجنبية في تشكيل الرسالة، ومنها: بليونس وأرستقراط وغيرها. و تكراره لبعض المعاني وقلبيها بصور لفظية متعددة، وتوظيفة لجملة من الأشعار والأمثال في بناء نصه الشعري، كما اتسمت رسالته بطابع التهكم والسخرية والازدراء في رسم شخصية ابن عبدوس، واستخدامه لبعض الألفاظ السوقية من أجل بناء النص الساخر وتشكيله.

وقد سيطرت على رسالته عاطفة الكره لابن عبدوس لأنه منافسه في حب ولادة وفي الفضاء السياسي؛ لذا استغل جميع طاقات اللغة الممكنة من أجل رسم صورة هزلية مضحكة لخصمه تقنع المتلقي بأن خصمه مدع وغير جدير بالتقدير. ويبدو أنه أراد أن تكون ولادة القارئ الأول لرسالته فتزداد نفورا من منافسه.

وتميزت لغة الرسالة وإيقاعها في انتقاء الألفاظ بعناية شديدة تبرز عمله ومعرفته ومهارته، وتخدم هدفه وتطبخ بخصمه، فشكّل نصه اللغوي والأدبي بطريقة متصلة متنامية بدأت وانتهت من مقدمتها إلى نهايتها ساخرة هازلة، واستغل أدوات البديع من سجع وجناس وطباق ومتقابلات لفظية ومتوازيات موسيقية في تشكيل نص ساخر جميل. وغدت رسالته "مشحونة بفنون الأدب ولمح التواريخ، والأمثال الغريبة، نثرا ونظما، وأنت سوف ترى نثره كيف يهز عطفك، ويسحرك ويخدعك، وليس فيها سجع تروجه القوافي للنفوس، ولكن هذا من القدرة على البلاغة" (الصفدي، ۱۹۶۹).

وقد اعتمدت الرسالة الهزلية السرد أداة فنية فوقعت في مرحلة وسطى بين الشعر والنثر، وقد قيل نثر ابن زيدون بالمنظوم أشبه منه بالمتنور. وبصورة عامة فقد مال ابن زيدون إلى الفكاهة والسخرية متأثرا بعصره. فكانت السخرية سمة ذلك العصر، وتشكّل نصه متأثرا بالجاحظ وبالسياقات الاجتماعية والثقافية والسياسية الأندلسية السائدة، وتشكّلت رسالته وفق خطاب السخرية الممزوج بفضاء تلك الحياة، محتجا بها على منافسه ابن عبدوس مستميلا ولادة وفق ثنائية الإقناع والإمتاع.

الخاتمة

عمرت السخرية نصي الجاحظ وابن زيدون، وتنامت في أنسجة الرسلتين، ووجهتهما نحو مبتغى الكاتبين، ومع أنّ الموازنة بين النصين تنبئ عن تشابه في العلاقات البنائية، ومماثل في الهدف والدافع، غير أنهما يختلفان في المقام المنتج، ويتماهى المنتج الثقافي بينهما وطبيعة العصر وما أنتجته من ثقافة المترسلين في الاتكاء على بلاغة السخرية واستخداماتها الحجاجية، واستفادت من طاقات اللغة الإبداعية واستدعت الموروث، وتأثرت بأجواء التنافس المهني وتمحوراته السياسية بين الكاتبين وخصميهما.

وقد تمحورت رسالة التريبج والتدوير حول تريبج شخصية أحمد بن عبد الوهاب الكاتب المخمور وتدويرها، وإبراز القبح الفيزيائي للجسد، والجهل في ثقافة العصر. أما دافعه إلى الكتابة فعدم الرضا عن مسيرة كتاب الدواوين في العصر العباسي وإبراز ضحالة ثقافتهم، والرسالة تبرز أسلوب الجاحظ المطبوع على الفكاهة والسخرية، فهو القادر على سبر أغوار شخصية رسالته وتعريفها عابثا ملتذا بما يفعل مقدما نصا متماسكا مقنعا، وليقنع المتلقي بإحاطته بثقافة العصر استخدم سلاسل النصوص الموروثة مسندة إلى قائلها. كما استخدم السخرية أداة حجاج تدفع المتلقي نحو الاقتناع بوجهة نظر الكاتب والحكم له ملتذا ضاحكا، والنص يؤكد أنّ الجاحظ مبدع مبتكر رائد في صناعته.

أما الرسالة الهزلية فترسّمت خطأ الجاحظ في بناء نصه، وشخصيته كاتب أندلسي معروف، وأداتها السخرية والتهكم من تلك الشخصية وتقييمه، وسلب صفة الثقافة والعلم عنه، وتصويره بأنه مدع غير واع بما يحيط به.

وأبرز ابن زيدون تفوقه على خصمه عن طريق تشرب الموروث، والمراوحة بين الخبر والإنشاء في تهكمه من غريمه، وارتدائه قناع معشوقته ولادة إمعاناً في تحقيره والحط من شأنه، فكتب الرسالة على لسان ولادة، واستخدم الأدوات البلاغية من صور ومحسنات بديعية مؤزعة ازدراءه لابن عبدوس بين ولادة والأدوات اللغوية التي استخدمها لتشكيل خطابه الساخر؛ ليقنع ولادة أنّ خصمه غير جدير بها.

واستخدم ابن زيدون السخرية أداة حجاجية تحط من شأن خصمه، وتستميل القارئ نحو تبني وجهة نظره ملتدًا بالقراءة ضاحكاً من خصمه، وبدا ابن زيدون مبدعاً في تشكيل نصّه متشرباً للموروث، مترسماً نهج الجاحظ.

ويشكل النضان لبنة في أساس الأدب العربي الساخر، الذي تجدر في السرد العربي القديم عبر جنس الرسالة وأجناس أدبية مختلفة كالمقامة والحكاية والقص الشعبي.

جدول يوضح أوجه التلاقي والاختلاف بين رسالة الترييع والتدوير والرسالة الهزلية

رسالة الترييع والتدوير	الرسالة الهزلية
- مؤلفها الجاحظ.	- مؤلفها ابن زيدون
- شخصيتها (كاتب) أو وزير عباسي اسمه أحمد بن عبد الوهاب.	- شخصيتها وزير أندلسي اسمه ابن عبدوس
أسلوبها مبني على التهكم والسخرية.	أسلوبها مبني على التهكم والسخرية.
سلب من شخصيتها صفة الثقافة والعلم.	سلب من شخصيتها صفة الثقافة والعلم.
صور أحمد بن عبد الوهاب بصورة جسدية ساخرة ومضحكة	صور جسد ابن عبدوس صورة على سبيل التهكم.
حاول تشويه جسد شخصيته حين جعله مربعاً مدوراً وتدخل في إبراز فيح الجسد.	صور ابن زيدون خصمه بأنه مدع ولا يعرف شيئاً ولم يتدخل بتشويه جسده بل ركز على الجانب المعنوي والثقافي له.
طرح الجاحظ مجموعة من المسائل الثقافية الشخصية متحدياً ادعاءه للعلم	اتهم ابن عبدوس بضعف التميز الثقافي
- الداعي إلى كتابة الرسالة إرضاء ذوق أحد أصحابه بدافع سياسي.	الداعي إلى كتابة هذا النص الأدبي تحقير لابن عبدوس لمنافسته في حب ولادة وكلاهما يرتبطان في حقل سياسي متقارب.
استخدم في تشكيل نصه الأدبي موروثاً واسعاً من الشعر والأمثال والمأثورات وبعض الحكايات.	استخدم ابن زيدون في تشكيل نصه مجموعة من النصوص لأدبية العربية من شعر وأمثال وحوادث، وأحال على بعض شخصيات غير عربية.
اتسم أسلوب الجاحظ بالاستطراد وفصاحة التعبير وجماله.	اتسم أسلوب ابن زيدون بأنه إخباري يعتمد على التهكم وبعض المحسنات البديعية كالسجع والمقابلة والترادف اللفظي، على لسان ولادة معشوقته ومعشوقته خصمه.
يميل الجاحظ إلى الترسل غير المقيد	يلتزم ابن زيدون بالسجع التزاماً كبيراً
تعكس الرسالة الحياة العباسية في بغداد	تعكس الرسالة ثقافة الأندلس وتغرق فيها
تظهر رسالة الترييع والتدوير أسلوب رجل مطبوع على الفكاهة والسخرية متمرس فيها قادراً على سبر أغوار نفس شخصيتها، ووصفه لشخصيته يدفعه العبث واللذة والتماثل في المهنة، لذلك بدأ هادئاً متزنًا.	استند ابن زيدون إلى السخرية اللاذعة والرغبة في الانتقام والازدراء من غريمه، وهما يتشاطران التنافس في جانب العشق والسياسة؛ لذلك وزّع ازدراءه لابن عبدوس بين معشوقته وأدواته اللغوية مستخدماً المفارقة أداة لتشكيل رسالته وما تطويه اللغة في دواخلها من سخرية، وأبرز خطابه الساخر جانباً من حنقه تجاه خصمه.
مال الجاحظ إلى نسبة النصوص المستعادة من أمثال وأشعار وأقوال إلى أصحابها	مهر ابن زيدون في استخدام الأمثال والشواهد الشعرية، فقد تمثّل النصوص المستعادة بشكل يجعلها جزءاً أصيلاً في نصه.
استخدم الجاحظ السخرية أداة حجاجية تعري خصمه وتدفع المتلقي للاقتناع بوجهة نظره والحكم لصالحه ملتدًا ضاحكاً.	استخدم ابن زيدون السخرية أداة حجاجية تحط من شأن غريمه، وجعل الخطاب الساخر المقتزن بالهجاء أحياناً أداة حجاجية أخرى تستميل القارئ نحو تبني وجهة نظر الكاتب ملتدًا بقرأة النص ضاحكاً من خصمه.
مبدع مبتكر رائد في صناعة نصه	مبدع متشرب للنص الموروث عند الجاحظ وفن المقامة

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این پژوهش موضوع جدال مسخره‌گونه در رساله "تربیع و تدویر" از جاحظ و "الرسالة الهزلیة" از ابن زیدون و رابطه آن جدال و خطاب سیاسی آن را مورد بررسی قرار می‌دهد. هدفش کشف نقش استهزا در خرسند ساختن مخاطب است، با آنچه آن دو نویسنده طرح کرده‌اند با رویکرد جایگاهی که رقابت بین نوآور و شخصیت محوری در دو خطاب دارند و رابطه آن با نقش سیاسی که همه آنها دارند مورد بررسی قرار می‌گیرد. این پژوهش ابزارهای بلاغی استهزا را که در خلال دو متن و ظرفهای زبانی که آن دو متن دارند را تحلیل می‌کند. روش پژوهش وصفی - تحلیلی و نقدی است، از خلال اسلوب جدال مسخره‌گر در دو نامه به عنوان ابزاری برای خرسند ساختن مخاطب با اندیشه‌ای که در دو رساله وجود دارد، در تلاشی برای تحقیر و کوچک کردن شخصیت با سبکی غیرمستقیم است. از جمله نتایجی که از این پژوهش حاصل گشته است این است که: آن دو متن خشت نخستین و اساسی هستند که در اساس ادب عربی هزل گونه وجود دارد. این اساس همان است که در روایتگری قدیم عربی از خلال جنس رساله و اجناس ادبی مختلف دیگر مانند مقامه و حکایت و داستان‌های مردمی است. رساله "تربیع و تدویر" محورشان پیرامون به زانو درآوردن احمد بن عبد الوهاب نویسنده گمنام و به سر دواندن اوست و ظاهر ساختن زشتی اعضای بدن او و نادانی در فرهنگ زمان است. اما "الرسالة الهزلیة" گام‌های جاحظ را در بنای متنش استوار ساخته است و شخصیت آن نویسنده معروف اندلسی است و ابزارهای آن استهزا و مسخره کردن آن شخصیت و زشت دانستن آن و سلب صفت فرهنگ از اوست و ترسیم او به این گونه که او یک مدعی ناآگاه به آنچه پیرامونش است می‌باشد.

واژه‌های کلیدی: مسخره کردن، جدال، رسائل ادبیه، جاحظ، ابن زیدون.

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ORIGINAL RESEARCH PAPER

Sarcastic Reasoning in Al-Jahiz's Message of Tarbee and Tadweer and Ibn Zaidoon's Sarcastic Message: The Controversy of Persuasion and Refrain

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The research deals with the subject of mock controversy in the letters of (al-Tarbiya & Tadwir) by Al-Jahiz and the comic message of Ibn Zaydun, and the relationship between that controversy and its political address, so discusses the role of irony in persuading the recipient of what the two writers propose based on the place governed by competition between the creator and the central figure in the two discourses and its relationship to the political role of all of them, and the research analyzes. One of the results obtained from this research is that: those two texts are the first and basic texts that exist in the basis of humorous Arabic literature. This basis is the same as in ancient Arabic narration through treatises and various other literary items such as maqamah, anecdotes, and folk stories. The tools of rhetorical irony that outlive the two texts and the receptacles of the language in which they are covered.

Keywords: Irony, Arguing, Literary Messages, Al-Jahiz, Ibn Zaidoon.

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ORIGINAL RESEARCH PAPER

Developing a Framework for the Analysis and Evaluation of Quran Translations

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The purpose of the current study is to develop a comprehensive conceptual model for the analysis and evaluation of translations of the Quran. Seven Arabic-to-English translations of the Quran are analyzed in a descriptive-analytic way, considering the intra-textual semantic, discursive and syntactic relations. The analysis indicated that in translating and evaluating the translations of the Quran, the translators and evaluators might consider some significant features. These features and components are punctuation, interpretability, and structural aspects of language; loyalty to the meaning of the source text; style and the effect of different readings of the Quran; and the translators' record, the revelation and its subcategories. The study also shows that the translation of the Quran is possible and acceptable on the condition that the translator follows the given set of principles.

Keywords: Conceptual Model, Translatability, Translation, Quran, Evaluation.

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Introduction

The Quran has three features that make its translation a hard task. First is the rationale, not known to many humans, behind Allah's choice of words in the Quran. Second is its immortality, it's accessible to all human beings of all ages, a quality referred to in the first verse of the chapter Alforghan. Third is the fact that the Quran was sent to bring human beings out of "every kind of darkness" into the light of wisdom, which is referred to in the sixth verse of Chapter 14, Ibrahim (Baharzadeh 2000).

However, some translators themselves have confessed to the near impossibility of an accurate and comprehensive translation of the Quran. They have pointed to the verbal miracle of the Quran and stated that translation cannot convey such a miracle. Even if they have published some translations for those who do not speak Arabic, they have not titled those translations "The Quran". Arberry and Pickthall produced separate translations. Arberry's is titled *The Koran Interpreted*; Pickthall's is *The Meaning of the Glorious Quran*.

The fact that human beings have not been satisfied with only one translation of the Quran implies that some aspects of the Quran need interpretation and exegesis. This is so important that Bahrami (2001) refers to having a good knowledge of scriptural hermeneutics as the translator's responsibility, so that they can choose the best and closest equivalents to the source text in their translations.

One of the distinguishing features of a good translation is the creation of a text that can successfully communicate with its readers and takes into consideration their intellectual, linguistic and environmental conditions. This becomes more significant, particularly for the translation of religious texts, since the translator's lack of attention to semantic delicacies present in the text might color the reader's understanding of the source text. That is why, in spite of the uniqueness of the Quran's text, several translations of it have been done. The present study therefore aims to answer two basic questions with regard to existing Quran translations so that, based on the answers, a descriptive framework may be devised for comparative analysis of different translations of the Quran.

The Current Research

The purpose of the present study is to devise a model for translating the Quran and evaluating its translations.

Research Questions

1. Can we present a model or a framework with special criteria for translating and evaluating the translations of the Quran?
2. If yes, what is that model, and what are its criteria?

Methodology

The Analyzed Data

In the present research, seven Arabic-to-English translations of the Quran were analyzed. These translations were made by Arberry (1955), Shakir (1990), Abdullah

Yusuf Ali (1937), Aziz, Z., & Ali, M. (2010), Pickthall (1930), Sher Ali (2004), and Al-Hilali, M. T., & M. Mushin Khan (1996).

Analysis of the Data and Devising a Model

In the present study, the method of descriptive-analytic analysis was used. By considering syntactic, dialectic and semantic features of the Arabic language and of the target language, the researchers have distilled effective criteria for translating the Quran. A group composed of a scholar in the field of Quranic sciences and hadith and three scholars in the field of English language, all of whom have a good command of Farsi, met in a series of focus groups to analyze specific chapters of the Quran, among them “Al-Fatiha”, “Al-Baqara”, “Al-Tin” and “Al-Ikhlās”. They discussed the translation of every single word and phrase in each of the verses, and compared the closeness of each of the seven translations of the Quran to the real purpose hidden behind the lines of the verses. In some cases, the translators even proposed some alternative translations that could transfer all the affective semantic elements, including the connotation of the verses and the words, similes and metaphors employed in the original. As a result of these meetings and discussions, which lasted for two months, some criteria for evaluating translations were developed and used for the purpose of devising a framework for the translation and evaluation of translations of the Quran. For instance, one of these criteria was the effect of intertextuality, which refers to using other texts or other parts of the same text in order to understand the meanings of certain parts of the text. As an example, in the first chapter, “Al-Fatiha”, the words “those we gave blessings” could be translated by referring to the 70th verse of Chapter 4, “Al-Nisa”, which refers to five groups of people, the Prophets, the Truthful [ones], the Martyrs, the Righteous [ones], and those who obey Allah and His Messenger. Intertextuality, along with some other components introduced in the following parts of the article, are presented in a diagram. It provided a general picture of the discussions brought forth through the present research. Then, the researchers further analyzed each of the indicated components and criteria shown in the diagram. In some cases, they found other sub-categories for each of these criteria. For instance, in analyzing the component of aesthetics, the literary elements of the translations of the Quran, including the subcategories of aesthetics, were identified.

Results and Discussions

The results of the analysis of the translations indicated that there are some components helpful in the evaluation of the translations of the Quran. These components are as follows:

1. Punctuation

Punctuation is important to understanding the meaning of the lines. “La”, for instance, is a punctuation mark that, when written on a verse, shows that a pause is not allowed in this part of the verse and that any pauses there will lead to a change in meaning. Translators should consider such signs in order to prevent any vagueness

in the meaning and interpretation of the lines. For instance, in verse 43 of Chapter 4, Al-Nisa', it is written:

“O ye who believe! Approach not prayer when you are not in *full* possession of your senses” If you pause on the word "prayer," it may completely change the meaning, and the reverse of what is meant by the verse may be conveyed. Another example of the importance of punctuation is in Chapter 59, Al-Hashr, verses 7 and 8, where one should pause after the word “retribution”. Otherwise, it will change the meaning of the verse to: Allah is severe in retribution against the poor refugees. According to Shaker (2014), the two verses are as follows:

“Whatever Allah has given to his messenger as spoils from the people of the towns is for Allah and for the Messenger and for the near of kin and the orphans and the needy and the wayfarer, that it may not circulate *only* among those of you who are rich. And whatsoever the messenger gives you, take it; and whatsoever he forbids you, abstain from *that*. And fear Allah; surely, Allah is severe in retribution. [These spoils are] for the poor refugees who have been driven out of their homes and their possessions while seeking grace from Allah and His pleasure, and helping Allah and His messenger. These it is who are true *in their faith*.”

Punctuation in the target language can be shown in different ways. For instance, in the English translation of the fifth verse of Al-Fatiha (“Thee alone do we worship and thee alone do we implore for help”), the translator can use a semicolon between “thee alone do we worship” and “thee alone do we implore for help,” which shows the independence of the two sentences. He or she can also use a colon, which indicates the relatedness and dependency of the two parts of the sentence. Of course, he or she should pay attention to the fact that in the past, in the Arabic language, there was no punctuation; commas and full stops were not used in Arabic. What exists here constitutes punctuation in Quranic Arabic and how it works. That is why a translator should pay attention to the fact that, in the past, they used the sign و instead of a full stop in Arabic. As a result, one may need to use a full stop, comma, semicolon or conjunction where و is used in the Arabic text. Another use of a pause is that which is shown by the sign م in the verses, an example of which can be seen in verse 9 of the second chapter, Al-Baqarah: “And the people, there are some who say, "We believe in Allah and the Last Day," while they are not at all believers.” In this verse one should pause on the word "believers,” and if one does not pause on this verse but continues and connects it to the next verse (“They would deceive Allah and those who believe, and they deceive none but themselves; only they perceive it not”), one completely changes the meaning of the verse, suggesting instead that the believers are those who deceive Allah. (Sajawandi 2001)

Interpretability

Interpretability refers to the epithets, names and scientific and natural realities which are far from the human beings’ full and only one understanding (Sajjadi 2000). This component possesses three aspects: One is how accurate a translator is

in finding the equivalents- the degree of equivalency can be ranked as excellent, good.... Two is the translator's ability to transfer concepts using words from the source language in target language. Finally, there is the effect of intertextuality, which means the translator's willingness to refer to other texts or whether the translator has referred to other texts or parts of the same text for further understanding.

A problem exists for interpretability in the presence of decisive and analogous verses. The Quran's direct reference to decisive and analogous verses comes in the seventh verse of Chapter 3, Al-e-Imran,

He it is Who has sent down to thee the Book; in it there are verses that are decisive in meaning- they are the basis of the Book- and there are others that are susceptible of different interpretations. But those in whose hearts is perversity pursue such thereof as are susceptible of different interpretations, seeking discord and seeking *wrong* interpretations of it. And none knows its *right* interpretation except Allah and those who are firmly grounded in knowledge; they say, 'we believe in it; the whole is from our Lord.'- and none heed except those gifted with understanding.

Declarative verses say something authoritatively and do not even use similes for the better understanding of the reader. For an example of this case one can refer to verse 11 of Chapter 42, Al-Shura: "There is nothing whatever like unto Him."

On the other hand, there are some other verses in which concrete examples are used in order to make abstract concepts more tangible. For instance, in the verse "The hand of Allah is over their hands" (Chapter 48, verse 10), a concrete physical example is used, likening Allah to humans having hands, in order to convey the concept better and more clearly. This verse is an analogous verse, that is, the reader should not think that Allah is like a human being having a hand since- based on the previously mentioned verse, "There is nothing whatever like unto Him"- such an interpretation is thoroughly rejected. There are other examples of interpretability in the Quran as well. There are, for instance, some verses in the Quran which describe Heaven as a garden in which there are rivers of honey. These are examples of analogous verses.

But in the first verse of Chapter 112 of The Quran, Al-Ikhlās, Allah says: "Say: 'He is Allah, the One.'" In this verse, no simile is used and the translator should transfer the exact words without entering any interpretations of the line; the reason is that such verses are decisive verses (Taghavian 2001). Another example is verse 43, of the second Chapter of The Quran, Al-Baqarah, in which Allah says: "and observe Prayer and pay the Zakat." This is a decisive verse in which the words are not to be interpreted beyond what they mean; the translator does not need to interpret any similes or metaphors (Taghavian 2001).

1.1. Accuracy in Finding Equivalents

In translating the phrase each chapter starts with, Arberry uses “In the Name of God” in which the capital letter of the word “Name” refers to the Oneness of God. However, this is not a thoroughly accurate translation. It would be better to use the name which Allah Himself has chosen for Himself; that is, it is better to translate the line as, “In the Name of Allah.”

Another example can be found in the translation of the word "sirat", which some translators have translated as “path” and some as “way.” The semantic valence of both words is rich and complicated. Both words bring with them myriad associations, they exist in a web of cultural and literary allusions that the translator must navigate with sensitivity and purpose (e.g., in religious contexts, the word “way” automatically evokes Jesus’ assertion “I am the way, the truth, and the Life” (as it is formulated by Christians). As a Muslim translator, do I want to drive my text toward that association or away from it? Does using “way” overwrite one credal claim with another, or do I just lose my reader by bringing up the image of salvation through a person and all that entails?) From this point of view, the efficacy of the translator in identifying the most appropriate word could have a very significant effect on the quality of the translation. In translating the word "sirat" Arberry (1955), Shakir (1990), Pickthall (1930), Muhammad Ali (2010) and Sher Ali (2004) have used the word “path”, while in the translations of the Arabic Society under the auspices of the king of Saudi Arabia (1996) and Abdullah Yusuf Ali (1937), the more accurate word “way” is used.

Another example is the verse 62 of Chapter 2 of the Quran, Al-Baqara, in which Allah says “And the Jews and the Christians and the Sabians,” using the word “Nasara”. This word is used in reference to the Christians, the reason being that it comes from the word "Naseryeh" which is the name of an area in ancient Syria that was Jesus’ homeland. Some translators, rather than translating the verse as “and the Jews and the Christians and the Sabians” have translated it as “and the Jews and the Tarsa and the Sabians”. In other words, some translators construed the word as Tarsa, rather than Nasara. The word “Tarsa” is not a proper translation. The reason is that “Tarsa” means “monk” or “the one who fears Allah.” With regard to the reason for Christians being called “Nasara” in the Quran, Bistoni (2012) mentions three reasons. The first is that Jesus lived in a village called Nasereh (Jesus’ birthplace is called Nazareth in English). The second reason is because “Nasara” means assistance and cooperation, and since the followers of Jesus assisted and cooperated with each other, they were called “Nasara”. The third reason goes back to Jesus’ own words, as he referred to his followers as “Helpers of Allah” (Al-Saff, verse 14). For these reasons, translators should choose the best equivalent for Nasara, which is the one that refers to the Christians.

1.2. Accuracy of Transfer of the Meanings through Words

Transfer of meaning refers to the efficacy of the translator in accurately transferring meanings. One example of the Quran's words in this case is the word "Rabb", which refers to Allah, meaning "the Lord, the owner, and one who guides others towards perfection." (Makarem Shirazi 2006). Therefore, it includes two meanings in itself- one is "the owner", and the other is "the guide". When the word "Rab" is translated as "Lord", only fifty percent of its meaning, that is, "the owner", is transferred to the reader; while the other meaning, "the guide", is omitted from the target text.

Arberry, Shakir, Muhammad Ali, Pickthall, and Sher Ali have used the word "Lord" for translating the word "Rab" and, in keeping with what is mentioned above, convey only half of the meaning of the word in the source text. This is while Yusuf Ali and the Arabic Society of the King of Saudi Arabia have used the words "Cherisher and sustainer" for translating the word, which refers to both the meanings, "the owner and guide", but still does not include the meaning of "the One who brings about your perfection" in the target text.

Another example is the word "Al-Samad" which is used in Chapter 112, Al-Ikhlās. The word contains several meanings, including complete perfection, sovereignty, magnificence, and knowledge and wisdom ('Abd al-Walī, M., Hurrī, A 2010). In translating this word, Arberry has rendered it as "the everlasting refuge", Shakir and Muhammad Ali have translated it as "he on whom all depend" and Yusuf Ali has translated it as "the eternal, absolute". Pickthall has translated it as "the eternally besought of all" and the Arabic society of the King of Saudi Arabia has used the word "Al-Samad" and has explained it in parenthesis as "the self sufficient master whom all creatures need". Sher Ali, meanwhile, has translated it as "the independent and besought of all". As one can see, none of these translations has transferred the complete meaning of the word "Al-Samad".

Another example is verse 98 of Chapter Al-Isrā', in which the word "Rofat" includes two meanings, both "grinding" and "dispersing". Most Persian translators have not been able to transfer both meanings.

1.3. The Effect of Intertextuality

The simplest definition of intertextuality is "the effect of texts on each other" (Shuart-Faris and Bloome 2004). In other words, in order to understand the meaning of a text, the reader needs to refer to other texts and the definitions expressed in those texts. As a matter of fact, the ambiguous part of the text is turned to a puzzle which could be solved by referring to other texts or other parts of the same text. The importance of intertextuality is so great that Ibn-Kathir Damascus (1300-1373) considers the primary method for interpreting and understanding ambiguous parts of the Quran to be referring to other verses. As an example, for understanding the word "Yowm" in the verse, "malek youm adin" in the first Chapter, Al-Fatiha, one has to refer to Chapter 70, Al-Ma'arij. According to verse 4 of Chapter 70 Al-Ma'arij, the

word "youm" here does not mean a 24-hour day, rather it refers to the Last Day, which is equal to 50 thousand years.

Another example is the word "Naabod" which refers to "saying prayers." Referring to other verses, one can understand what is meant by "saying prayers" here. According to Khoie (2007), three meanings have been introduced for "saying prayers" in the Quran. Sometimes, it means obedience, as in verse 60 of Chapter 36, Ya Sin: "Did I not enjoin on you, O ye sons of Adam, that you worship not Satan- for he is to you an open enemy-" The second meaning of "saying prayers" is "surrender" which can be understood through verse 47 of Chapter 23 Al-Mu'minun: "and they said, 'shall we believe in two men like ourselves while their people are our servants?'" In addition, sometimes "saying prayers" is used to refer to "the act of worship" and "believe in", as can be seen in verse 36 of Chapter 13, Al-Ra'd: "say, 'I am only commanded to worship Allah and not to set up equals to Him.'"

In order to understand the meaning of the word "Nastaain" in the verse Eyyaka "nastaain, one should refer to verses 45, and 153 of Chapter 2, Al-Baqara, in which one is advised to seek help "with patience and prayer". In order to find the proper equivalent for the word "Serat" the translator needs to refer to such verses as verse 52 of Chapter Al-Shura, verse 126 of Chapter Al-An'am, verse 36 of Chapter Maryam, verse 61 of chapter Al-Ya Sin, and verse 153 of Chapter Al-An'am so as to understand that "serat" (meaning "way") refers to a virtual way. This shows the effect of intertextuality on translation.

2. *Structural Aspects of Language*

The structural aspects of language include syntactic elements and spelling, which should be paid attention to in both the source and target text.

2.1. *Syntactic Elements*

Syntactic elements cover aspects of a language that deal with its grammar. One aspect of syntax in Arabic is paying attention to conjugations. For instance, when we consider the word "Rahim", one can consider its conjugation, which comes from "faiil" which includes the concept of an action or a characteristic of somebody or something with itself and the word "Rahim" is always translated as merciful. But the word "Rahman", the conjugation of which is based on "Fa'lan," does not convey the meaning of being eternal but instead suggests profusion. Therefore, in light of their knowledge of conjugations in Arabic, the translator would translate rahman as "the most compassionate" (Anushirvani & Mohammad Baygi 2009).

Another example is nominal and verbal sentences. A nominal sentence is said to be more emphatic and permanent than verbal sentence, especially when the word "inna" appears at its beginning. For instance, in the phrase "Inn allazina kafaru" (Al-Baqarah, verse 6), the emphasis is on the fact that their disbelief is permanent.

Another example is the grammatical point that words such as "that" and "those" are used in Arabic to refer to the magnificence of something. For instance, in the verse "Zalikal kitabo lareiba fihe" meaning "that is a perfect book; there is no doubt

in it" (Al-Baqarah, verse 2). The word "Zalika" meaning "that" refers to the magnificence of the Quran. In translating this word, Arberry has used the word "that" while all the other translators whose translations are analyzed in the current research have used the word "this". The reason for this preference of the word "this" rather than "that" as the English equivalent of "zalika" might be rhetorically justifiable in that the word "this" can be more emphatic as it refers to something present.

The verse "Zalikal kitabo lareiba fihe hodan" (meaning "this is a perfect book, there is no doubt in it; it is a guidance") can be analyzed from two syntactic aspects. If we consider each of the sentences in this verse as a complete and independent sentence, that is, if we consider "this is a perfect book, there is no doubt in it;" as the first statement and "it is a guidance" as the second statement", one can interpret the verse as such "there is no doubt in this perfect book of guidance." But looking from another perspective in Arabic syntax, one can consider the first part, "this is a perfect book, there is no doubt in it," as a subordinate clause to the main clause of "it is a guidance" in which case the emphasis falls on fact that the Quran is a source of guidance. Since guidance is one of the most heavily emphasized features within the Quran itself, it may be better to consider the second analysis of the verse when translating it. However, considering the Arabic syntax, both interpretations of the verse, independent and dependent, are accurate and might be helpful to show what those two different versions would look like.

Another syntactic element of the Quran which should be considered while translating is paying attention to articles such as "al", which in English is replaced with the article "the" in order to refer to something which is already known. In the verse 92 of Al-Baqarah, for instance, it says "And Moses came to you with manifest Signs, then you took the calf for worship in his absence and you were transgressors." The word "Al-Ejl" ("the calf") is known here and refers to one particular "calf". Therefore, Arberry (1955), Shakir (1990), Yusuf Ali (1937), Muhammad Ali (2010), Pickthall (1930), Sher Ali (2004) and the Arabic Society (1996) have accurately translated the word as "the calf".

2.2. Orthography

With regard to spelling, one should pay attention to the fact that English words have two spellings, one British and the other American. What is important is that the translator should be consistent in using either British or American spelling. For instance, when one uses the word "labour" with its British spelling, all throughout the text they should be consistent in using the British spelling and avoid using "labor", which is its American spelling. In the source text also, sometimes some spelling changes have appeared because of changes in conditions. For instance, the word "serat" (way) was once spelled with the letter "sin" but due to some phonetic changes in the language, has changed to "serat" with sad. The translator should also consider this spelling change while translating the Quran.

Another example is “Admonish, therefore, for thou art but an admonisher; Thou hast no authority to compel them” (Chapter 88 Al-Ghashiyah, verse 21-22) in which Allah has used the letter "ص" for the word "moseiter". Since the word "moseiter" comes from the word "sitr" with "س", the word should have been spelled by the letter "س" but, most probably to reflect the Prophet's pronunciation, they have used "ص" rather than "س", since in Arabic the two letters are pronounced differently.

Another example with regard to spelling is related to words that can be connected to or separated from each other in writing. The translator should be alert to such spelling notes. For instance, the word mimma in the verse 3 of Al-Baqara is a combination of the two words "min" and "ma": “[the righteous] who believe in the unseen and observe Prayer, and "mimma razaghnahom yunfeghun" spend out of what We have provided for them”. The translator should pay attention to this while translating.

3. Being Faithful to the Meaning

Seven points should be considered with regard to the factor of faithfulness.

3.1. Meticulousness in the Choice of Words

The translator should choose a word that is closest to the meaning of the target word and conveys all the features and connotations of the original word to the reader. This should be paid attention to with regard both to words in the source text and words in the target text, so that one can choose the most accurate equivalents for the translation of words.

The words "enzar", for instance, has two parts to its meaning; one is “understands” and the other is “evades”. Motahhari (2014) believes that the best equivalent for the word is “warning”; therefore, the phrase “anzartahom” should be translated as “or we have caused them to evade [harm]”.

Another example is the word "Mottaghin" which has both positive and negative connotations. Motahhari (2012) has used the word “righteous”, while Taleghani (2002) has used the word “pious”; but the word itself is meant to describe a person who pays attention to themselves, does good and takes care to do his/her duty. Therefore, the translation which can be proposed for this word in English is “do their duties or they can be conscious of their duties, or just conscientious” which includes both the positive aspects of the word and doing good deeds, as well as avoiding the unclean; in this way the whole meaning of the word is kept and transferred in translation.

3.2. Environmental and Social Style

“Environmental and social style” refers to social and geographic characteristics of the readers. For instance, as Arabs have a close connection to deserts and camels, in Arabic there are a lot of words for camel- for example, ibel, jamal, nagheh-, each of which emphasizes one special characteristic of the animal. In some geographical parts of the earth such as the Arctic, however, there is no such animal. However, in the Arctic the residents have a special name for every kind of snow. Therefore, in

translating words which have several meanings and connotations in the source language but for which there is only one equivalent in the target language, the translator can use only one word in translation. For instance, in the verse 64 of Chapter 11, Hud, the word "nagheh" is used, which in Farsi can be translated only by the word "shotor" and in English, of course, there is only the word "she-camel":

'And O my people this is the she-camel of Allah as a Sign for you, so let her alone that she may feed in Allah's earth, and touch her not with harm lest a near punishment seize you.' But they hamstrung her; then he said, 'Enjoy yourselves in your houses for three days. This is a promise which is not a lie.'

Pay attention to the following two verses: "do they not then look at the camel, how it is created" (verse 17, Al-Ghashiyah) Moreover "...nor will they enter Heaven until a camel goes through the eye of a needle." (verse 40, Al-A'raf). In these two verses also the words "ibel" and "jamal" both refer to "camel", but there is only one word in English for them.

Another example is the word "Al-Salat" which in Farsi is referred to as "namaz" so as to be understandable for the Persians' former religion. Before the advent of Islam, the Persians were followers of Zoroaster. The word "serat" is translated into Farsi as "pol" (meaning bridge) although it does not have such connotation in Arabic, because it fits with the Zoroastrian religion in which there is the Chinvat Bridge. (Mohammad Beigi 1999)

Another instance which can be referred to is the verse, "He it is who made the sun radiate a brilliant light and the moon reflect a luster" in which the words "ziya" and "noor" are used, for which many of the translators have used the word "rowshanaie". Only when these two words are used together have they translated them differently to distinguish them from each other. As an example, Khoramshahi (1993) has used the word "rowshan" as the equivalent for "ziya" and the word "taban" as the equivalent for "noor" in order to differentiate the extremely dazzling light (ziya) from the merely bright light (noor). However, when these two words are not used together, the same translator has not differentiated them from each other and has used one word for both of them.

3.3. Text and Discourse

The kind of text and the discourse affects the choice of words, structures and manner of expression. As an example, when the translator is translating a religious text, they need to use structures and terms which have religious connotations. The word "salvation" has different connotations for Muslims than it does for Christians, though it exists as a term in both religions. In the Bible (John 11-12) the word salvation refers to eternal life, the prerequisite of which is following Jesus' words and instructions since he saves us from the hideousness of sins and forgives the Original Sin and leads humans to eternal life.

Another example is the word "asmaehem" for which the translators have used the two words "ear" and "hearing". Here the word hearing is more extensive than the

word “ear”. In fact, “ear” is a part of the hearing system in the human body. Based on the text one can understand that it meant the ear as part of the hearing system of the body. Therefore, in the verse 7 of Al-Baqarah— “Allah has set a seal on their hearts and their ears, and over their eyes is a covering and for them is a great punishment”— “same” means ear as part of the body that can be understood based on the text that is also referring to ear and eye. Another example is the word “bless” which is specifically used in religious texts when they are referring to kindness and benediction. Another example is the word “except” for which the translators use the word “save” that is a bit archaic..

Linguistic and non-linguistic structure can also affect the translation. Linguistic structure refers to the context around a word and non-linguistic structure refers to anything other than words that affects the meaning of a sentence. One example of a linguistic structure which affects the translation is the antonyms which can be found in such verses as verses 31 and 32 of Chapter 75, Qiyamah, in which Allah says: “For he neither accepted the truth, nor offered Prayers; but he rejected the truth and turned his back.” In this verse, the words "sedgh" and "Kezb", which are antonyms in Arabic, and similarly the words "Sala" and "tawala" constitute the meaning of the sentence.

3.4. Phonetic Effects

Phonetic effects should also be paid attention to while translating the Quran. The word "sirat" for instance, in the phrase “the way of those on whom Thou hast bestowed Thy blessings” was in fact "sirat" with "sin" which comes from "sirt" which means “embracing”. But based on sound replication the sounds of a word are changed to make pronunciation easier. The word appears with the spelling of "sirat"— that is to say, the phonetic changes have affected the spelling of the word, and this may mislead the translator.

With regard to the phonetic effect of the words, one can point to the effect of emphasize on words. In the eighth verse of Al-A'raf (وَالْوَزْنُ يَوْمَئِذٍ الْحَقُّ) if the emphasis is on word الوزن (the weighing) the meaning of the sentence in Arabic will be: “the weighing on that day will be definite and true” but if the emphasis is on الحق the meaning of the sentence is: “the deed will be weighed by Allah and it should be done” (Jawāhirī 2008).

3.5. Words: The Relation between Part and Whole

Some words are subcategories of other words, that is, the meaning of a word is included in another word. In other words, one word is more general and contains some other words in itself as well. For instance, the difference between the two words "sabil" and "serat" (way) is that "serat" contains the meaning of "sabil" as well; in fact, the word "serat" is more general and comprehensive. Another example is the word "Alrahman", which shows Allah's mercy which is open to all creatures, while the word "alrahim" refers to a special mercy which is open only to Allah's special believers (Makarem Shirazi 2006).

3.6. Special Expressions

Special expressions include some words or phrases that have no equivalents in the target language. One example is the word Allah, which has no equivalent in any language. We need to use some other words along with the translation of the word Allah in order to convey the special characteristics of Allah. Allah is a word which is more general and comprehensive than the word God. In contrast to God, it does not have any physicality. In Christianity, for instance, the concrete form of God is God the father, God the son, and the Holy Spirit, but in Islam there is no concrete form for God. In fact, Allah is a God on whom one can depend and whom one can ask for help. In contrast to other gods, He does not need to prove His existence through miracles. One cannot attribute human features to Him. It is because of these differences between the word God and Allah that the best equivalent is Allah itself. In The Quran, Chapter 27, Al-Naml, verse 9: “O Moses verily I am Allah, the Mighty, the Wise” and also Chapter Ta ha, verse 14: “Verily I am Allah; there is no God beside Me. So serve Me, and observe Prayer for my remembrance.” Allah refers to the name Allah which He has chosen for Himself and which refers to His oneness, which one should pay attention to in translation.

3.7. History of Words

An example of changes in the use of words is the difference between Old English and modern English. In Old English, words like “thy, thou, and thee” were used a lot, but nowadays there is no equivalent for these words in modern English and they are referred to as obsolete words. Of course, sometimes the translators use such words in translating ancient texts in order to show archaism of these texts. Therefore, there is no wonder why they use words like “Thee” in translating the word “Anta”. Another example is the word “succor” which is used in translating the word “nastain”. The word “succor” was used in old English as “refreshment” but now it means “give someone aid”. Another example is “unto” which in old English meant “to, until” but in modern English it is not used very much or at least does not have much use. Another example is the word “bestow” which in old English meant “putting a thing in a place” (like modern “stow”) but now in modern English it means “to give to a person”. The word “hast” is also old form of “have” or “has” which is not very much used in modern English. But, Arberry (1955), Shakir (1990), Abdullah Yusuf Ali (1937), Pickthall (1930), Sher Ali (2004) have used the word “hast” in translating the word “have”, in “anamta aleihem” meaning “to whom thou hast bestowed thy blessing”, which is used in present perfect tense in English, but at the same time also reminds us of the antiquity of the Quran.

Another example is the words “sayare” and “maeda” which in modern Arabic are used to convey the meanings “driving” and “eating”, respectively; in Quranic translations one cannot use their modern meanings (Alavi Nejad 2000).

In fact, changes in the meanings of words are one of the factors the translator should consider in both the target and the source texts. Consider, for example, verse 38 of Chapter Al-Isra', in which the word "makruh" has been used to refer to "a deed which goes against Allah's orders", like murder or adultery, rather than in its modern meaning of "a deed which it is better not to do" (a much milder degree of disapproval). The translator should be careful to use words that convey the hideousness of such deeds.

4. Style

The translator should consider style—, which includes aesthetic, rhetorical, and lexical aspects of words— as an important factor in translating the Quran.

4.1. Aesthetic and Rhetorical Aspects

As Maytham-ibn-Ali-ibn-Maytham Bahrani (2012) quotes, Ali ibn Abi Talib in *Nahj al-Balaghah* (vol 3 p. 481) quotes says: "the repetition of the Quran never tires anyone"; this is what Imam Ali says about the rhetorical effect of repetition within the Quran. One example of such repetition is that of the phrase "the most compassionate, the most merciful", which occurs in "In the Name of God, the most compassionate, the most merciful" at the beginning of the first Chapter, Al-Fatiha, and is also repeated after "Lord of all the worlds". The reason for the repetition of the phrase here is to emphasize the fact that at the same time that Allah is powerful, he is also compassionate and merciful. As a matter of fact, such repetition makes the concept more decisive and is not tiring at all.

In the Quran in verse 23 of the second Chapter, Al-Baqarah, Allah also says: "And if you are in doubt as to what We have sent down to Our servant, then produce a Chapter like it, and call upon your helpers beside Allah, if you are truthful." The verse reflects eloquence and the rhetoric used in the Quran which shows that the best and the most magnificent words are selected in its composition, which nobody can bring something like it.

Using "iyyaka naabod" instead of "naabodok" shows the aesthetic beauty of the Quran. Here, the object of the sentence comes before the verb and not after it, as in "naabodok". This conveys the meaning that the act of worship is only worship of Allah; otherwise it would not convey such meaning. Here the translator must use words that show that we worship only Allah and nobody else. Pickthall, for instance, has used the word "alone" and Arberry has used the word "only" in his translation.

Another example which can be referred to in order to show the aesthetic beauty of the Quran is the use of similes and metaphors. For instance, using the verse "seratalmostaghim" or "the right way" is an example of a simile in the Arabic language, since there is no physical and concrete and tangible way to the Heaven, but rather it is referring to an abstract spiritual way. Another example is the verse 65 of Chapter Al-Saffat, where the fruit of the tree "Zughum" is likened to "the heads of serpents", which is a literary device used to increase the beauty of the Quran's

verses. The verse reads as follows: "The fruit thereof is as though it were the heads of serpents."

Another literary device used in the Quran is exaggeration. For instance, in the verse: "...nor will they enter Heaven until a camel goes through the eye of a needle" (verse 40, Al-A'raf) Allah has used exaggeration in order to show the impossibility of some people entering Heaven (Zarkob and Amini 2014).

4.2. The Extent of the Formality of the Text

Some words and structures make speech more formal. For instance, when one uses "whereof" instead of "of what" or "of which" it shows the formality of the speech. Another example is using the preposition "upon" which is, in comparison to "on", more formal.

4.3. Lexical Aspects

Concerning lexical aspects of Arabic language, the Quran follows the same phonetic sounds as exist in Arabic literature (Zarkashi 1997). In fact, in the Quran words have been used which are harmonious and bring about a pleasant voice, which itself adds to rhetorical brilliance of the Quran and is a miraculous aspect of it. Tehrani (1995) maintains that, for instance, in the Chapter Al-Najm words are chosen to bring some kind of rhythm to the verse:

"By the stemless plant when it falls, your companion has neither erred nor has he gone astray, nor does he speak out of his own desire; it is nothing but pure revelation that has been revealed by God. The Lord of mighty powers has taught him, the One Possessor of strength. So He manifested His ascendance over everything, and he revealed His Word when he was on the uppermost horizon, then he drew nearer to God; then he came down to mankind, so that he became, as it were, one chord to two bows or closer still. Then, He revealed to His servant that which He revealed."

One notices that all of the verses end with an "a" sound, which brings about a beautiful rhythm and makes the sound of the Quran pleasant for its readers and audience. Another example of such an effect is in the verses of Chapter Maryam, most of which end with an "a" sound

...this is an account of the mercy of thy Lord shown to His servant, Zakariah. When he called upon his Lord, a secret calling, he said, 'My Lord, the bones have indeed waxed feeble in me, and the head glistens with hoariness, but never, my Lord, have I been unblessed in my prayer to Thee.

5. The Effect of Different Readings

What is meant by "reading" is "reading aloud and listening to" the Quran in order to understand it, not for the beauty of the voice of the reciter (Alavi Nejad 2000). Fourteen different kinds of readings are offered for the Quran; they were done by seven readers of the Quran, each of whom had two narrators. The first reader was Aasem-ibn-bahdaleh whose first narrator was Hefs-ibn-Soleyman-ibn Al-Moghayareh and whose second narrator was Abobakr-ibn-Ayash. The second reader was Hamzeh-ibn-Habib-ibn Amareh whose narrators were Abo Muhammad

khalf-ibn-Hesham and Abo Isa Khaled-ibn-Khaled Soof, respectively. The third reader was AbolHassan Ali-ibn-Hamzeh known as Kasae, whose narrators were, respectively, Abo Omar Hefz-ibn-Omar (known as Al-Doori) and AbolHares Isa-ibn-Verdan Almadani, known as AbolHares. The fourth reader was Abo-Emran Abd-Allah ibn-Amer, whose narrators were, respectively, Abdo-Allah ibn Ahmad (known as Ibn Zekvaan) and Hesham ibn-Ammar Al-shami (known as Hesham). The fifth reader was Nafe ibn-Abdo-Al-Rahman and his narrators were Isa-ibn-Mina Al-madani, known as Ghaloon, and Abo-Saeed Osman ibn-Saeed Al-Mesri, known as Versh. The sixth reader was Abdo-Allah-ibn-Kathir ibn-Almotaleb Al-makki, whose narrators were, respectively, Abo-Al-Hassan Ahmad-ibn-Abdo-Allah, known as Al-Bazzi, and Abo-Amr Muhammad-ibn-Al-Rahman ibn-Muhammad, known as Ghanbal. And finally the seventh reader was Abo Amr-ibn-Al-Ala, whose narrators were Abo Amr Hafs ibn-Amr, known as Aldoori, and Abo-Shoayb Saleh ibn-Ziad, known as Soosi, respectively (Pourfarzeb 1989). Hafiz also points to this tradition or narration of the Quran in the line:

“To thy complaint, love reacheth, if like Hafez

Thou recite the Quran with the fourteen traditions.” (Bell 1928).

An example of using these variant readings to inform translation arises in connection with two readings of the fourth verse of the first chapter of The Quran, Al-Fatiha, in which both the word “malik” and the word “maalek” are used. The word "maalek" refers to ownership and possession. When somebody is the owner of something, he both possesses it and reigns over it. Therefore, the word "maalek" includes the meaning of "malik" in itself as well. But this is not the case with the word "malik" since it means reigning over something. One can reign over something but not own it; that is, the word "malik" sometimes conveys the meaning of ownership and sometimes does not. Therefore, when one considers the reading semantically, the word "maalek" is a better and more appropriate word. Of course, one should pay attention to the fact that among the fourteen famous readings of the Quran, Aasem and Kasae both used the word "maalek", while all the other readers, among them Hamzeh, Ibn-Amer, Nafe, Ibn-Kathir, Abo-Amr, used the word “malik”. But if we consider the reading grammatically and syntactically, the word "malik" is a more appropriate translation of the word, since in Arabic the word that is related to the concept of time is "malik" not "maalek" in "malik al asr" meaning the owner of time. Since malik yowm al din", meaning the Owner of the Day of Judgment, refers to the concept of time, it goes more with the Arabic syntax to consider the reading of "malik yowm al din" in translation.

Among the translations analyzed here, only Pickthall (1930) appears to have considered "maalek/malik yowm al din" in translating the line: the translation he offers for the word is “owner”. Meanwhile, the other six translators have used the word “master”, which is equivalent to the word "malik". Another example is verse 4 of Chapter Al-Fil, in which two readings of one word are present: “striking them

against stones of clay.” If the word is read as "yarmihim" it means that Allah is the subject of the sentence, based on Arabic syntax and so Allah is striking them with stones of clay. If instead the word is "tarmihim" in Arabic, the subject of the verb must be feminine and the meaning of the sentence changes to “the birds strike them with stones of clay”.

Among other examples of different readings of the Quran which affect the meaning and thus the translation of the words, one can refer to “lamastom, lāmastom”, and “alriah, alrih” (Suyuti 1990).

6. The Translator's Record

With regard to the translator's record, one can say that the religion and mother tongue of the translators greatly affects their translations. The translator tries to translate the verses based on their own worldview. Furthermore, the extent of the translator's familiarity with the target language, and the common aspects of the translator's mother tongue and the target language are very helpful in the process of translation.

Arberry was a British Orientalist who was Christian and had studied Arabic and Farsi and this had an extensive effect on his translations. For instance, in translating the word "Allah" Arberry has used the word “God” which is more in line with his own religion. Arberry has not paid much attention to the semantic difference of the two words, “Allah” and “God” and has translated the word to “God” for the Christian readers of the text.

You should pay attention to the fact that mastery of the Arabic language improves the translator's understanding of the meaning of the source text. However, one can be definitely sure about the accurate transfer of the meaning from source language to target language, only on the condition that the translator has a good mastery of the target language as well. Among the translations which were analyzed in the current study, Shakir was a native speaker of Arabic and this could affect his understanding of the Quran's verses. On the other hand, since he was not a native English speaker, this could also affect his ability in conveying the meanings (which he understood well in the Arabic text) to English. Abdullah Yusuf Ali and Muhammad Ali lived in India and were Indians. Yusuf Ali was Muslim; but Muhammad Ali was a follower of the Ahmadiyya sect. Sher Ali was Pakistani and a follower of the Ahmadiyya sect. All three of them may have faced problems transferring the concepts into English because their mother tongue was not English. Pickthall was Muslim and a native English speaker who may not have had any problem in translating the words into English, but may have had problems in understanding Arabic texts.

Among the effects of the translators' record and life, one can refer to the point that Yusuf Ali lived in the West for many years and was closely familiar with western culture and life, which affected his translation in such a way that in his translation of the Quran he used words that are more in accordance with

Christianity. For instance, in referring to the Prophet Mohammad he used the word “apostle” that was used in order to refer to Jesus’ twelve apostles. That is why Picktall has criticized Yusuf Ali for his use of such words in his translation of the Quran (Nassimi 2008).

His lack of mastery over the English language, according to Irving (1985) (quoted in Nassimi (2008)), made his translation full of redundancies. An example of wrong translation in Yusuf Ali’s translation of the Quran could be his translation of the second verse of the second Chapter, Al-Baqarah, “This is the book. In it is guidance sure without doubt to those who fear God,” in which he interpreted the reason for there being no doubt in the uniqueness of the Quran as its being a guidebook for the humans. While it is due to its being sent from Allah and most translators have also translated the verse with the second interpretation. (Nassimi 2008)

Among the translators of the Quran who were not Muslim, one can mention Muhammad Ali, who was a follower of the Ahmadiyya sect and whose religion has affected his translation. For instance, he has changed or has not translated well the verses which refer to Jesus or Muhammad as being Allah’s prophets. For instance, in verse 60 of Al-Baqarah, which refers to one of the miracles of Moses in which he struck the rock with his rod and there gushed forth from it twelve springs, the translator avoids translating the verse. In verse 102 of Al-Baqarah, he avoids translating Harut and Marut’s beings Angels of Allah. He also denies the fact that Jinn listen to the Quran (referred to in verse 1 of Chapter Jinni) and he also denies the killing of Abrae’h’s army by swarms of birds and does not mention it in his translation. Among other translators of the Quran who are not Muslim, one can also refer to Sher Ali who is a follower of the Ahmadiyya sect (Kidwai 1988)

According to Kidwai (1988), Arberry is another translator of the Quran who is not Muslim and has made inaccurate translations of some parts of the Quran. For instance, he translates Chapter Al-Enfal, verse 59 of the Quran thus: ‘And thou are not to suppose that they who disbelieve have outstripped Me; they cannot frustrate My will’. According to Kidwai, however, the correct translation of the verse should be: ‘Let not those who disbelieve deem that they have escaped Me’.

Another example is that in translating the phrase “the illiterate Prophet” Arberry has used the phrase “the ordinary prophet” and has emphasized the ordinary human character, rather than the illiteracy of the prophet.

7. *The Revelation of the Verses of the Quran*

The "circumstances of revelation" or "occasion of revelation" of the verses refers to the reason and the situation under which the verses were revealed to the prophet. Mohammad Bagher Mohaghegh (1985) in the Book Mohaghegh's Interpretation notes that if there was a reason behind the revelation of Chapter Al-Ikhlās, there should be an antecedent for the pronoun “He” (in the verse: “Say He is the One” which, he believes, refers to Allah.)

Another example is Al-Baqarah, verse 41:

And believe in what I have sent down which fulfills that which is with you, and be not the first to believe therein, and barter not My Signs for a paltry price, and take protection in Me alone.

While translating this verse, one should pay attention to the fact that the people to whom this verse is addressed are the unbelievers who derided the Quran because there are some references to bugs and spiders in it. Answering these unbelievers, Allah revealed these verses to Prophet Muhammad (Makarem Shirazi 2006).

Another example with regard to revelation is the verse 104 for Al-Baqarah, in which Allah says: "O ye who believe! Say not 'Ra'ina' but say, 'Unzurna' and hearken and for the disbelievers is a painful punishment." In translating this verse, one should be aware of the circumstances of its revelation. Allah has forbidden the use of the word "Rai'na" and the reason is that this word has two meanings, the second of which was used by the Jews to scold the Muslims, while its first meaning refers to "giving time". The Muslims used the word in its first meaning in order to ask the Prophet to introduce his ideas more slowly so that they would have more time to comprehend those ideas. This is while the word could also mean "scold us". Although the first meaning of the word is "giving time", Allah forbids Muslims from using the word and asks them to use the word "Unzurna", which has only one meaning which is "giving time" and by which the Jews could not scold Muslims anymore (Makarem Shirazi 2009).

Another example of the circumstances of revelation being relevant to the translation of the Quran is verse 158 of Al-Baqarah, which says:

Surely, Al-Safa and Al-Marwah are among the Signs of Allah. It is, therefore, no sin for him who is on pilgrimage to the House, or performs 'Umrah, to go round the two. And whoso does good beyond what is obligatory, surely then, Allah is appreciating, All-Knowing.

The reader who reads this verse may ask him/herself, "Why it is said in this verse that 'It is, therefore, no sin for him who is on pilgrimage to the House, or performs 'Umrah, to go round the two'?" One should pay attention to the cause of revelation of this verse. According to Ibn Kathir Damascus this verse was revealed to the prophet because some Muslims thought that going round Al-Safa and Al-Marwah was a sin, as between the two places there were two idols named "As'af", on Al-Safa, and "Naeleh," in Al-Marwah. Since the act of worship in these two places was one of the things done before Islam, the Muslims considered the act of worship there to be sinful. Then this verse was revealed to the prophet, countering this belief and allowing the Muslims to worship Allah between these two places (Ibn Kathir Damascus 1998).

Conclusion

The first question of the current research was whether or not one could identify a framework with special factors for translating the Quran. The answer to the question

is that, through the discursive, semantic and syntactic analysis referred to above, one can. The second question was, "If the answer to the first question is yes, what is that model and what criteria does it have?" The answer is that one can consider eight factors significant in the translation of the Quran, all of which may have subcategories, and that some of these factors may overlap. These factors are: punctuation, interpretability, and structural aspects of language; loyalty to the meaning of the source text; style and the effect of different readings of the Quran; and the translators' record, the revelation and its subcategories. According to linguistic analysis of the source and target languages, the present study concludes that, although the translation of the Quran is a difficult and complex task, the difficulties can be alleviated to some extent through linguistic analysis of both the source and target languages. Taking into consideration the above-mentioned points, one can identify different factors that are influential for translators in translating the Quran and that can also be very effective for scholars in the field of translation studies to evaluate the translations of the Quran.

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ارائه چارچوبی برای تحلیل و ارزیابی ترجمه‌های قرآن

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هدف از انجام این مطالعه ارائه چارچوبی مفهومی و جامع برای تحلیل و ارزیابی ترجمه‌های قرآن بود. هفت ترجمه عربی به انگلیسی قرآن به شیوه تحلیلی - توصیفی با در نظر گرفتن روابط نحوی، معنایی، گفتمانی تجزیه و تحلیل شدند. نتایج نشان داد که در ترجمه و ارزیابی ترجمه‌های قرآن، مترجمان و ارزیابان عناصر و مؤلفه‌هایی را باید در نظر بگیرند. این عناصر و مؤلفه‌ها شامل علائم سجاوندی، تاویل پذیری، جنبه‌های ساختاری زبان، وفاداری به معنای متن مبدأ، سبک و تأثیر قرائت‌های مختلف قرآن، پیشینه مترجمان و شأن نزول آیات و زیر مجموعه‌هایشان است. نتایج همچنین نشان داد که ترجمه قرآن با در نظر گرفتن این مؤلفه‌ها توسط مترجم امکان‌پذیر و پذیرفته است.

واژه‌های کلیدی: مدل مفهومی، ترجمه‌پذیری، ترجمه، قرآن، ارزیابی.

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ORIGINAL REVIEW

The Application of Cohesion and Translation Strategy in the Holy Quran: Arabic and English in Contrast

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The present study focuses on cohesive devices in terms of frequency rate. In doing so, the surah of “Bacara” has been contrastively compared with its English rendering version. The Arabic text of the holy Quran was selected as a source text and the English translation as a target text. Cohesive devices were reference, ellipsis, conjunction, substitution, and lexical markers. The religious texts are sensitive, and that’s why they were broadly identified along with their subcomponents both in the ST (source text) to the TT (target text), then counted and compared. The study employs descriptive qualitative methodology and describes the specific cohesion relations in every sentence, so the model of Halliday and Hassan’s (1976) followed. In summary, the result obviously confirms that the comparison of the frequency of each component of cohesive devices between the original Arabic text and the English rendering has some differences and discrepancies in strategy and application by the translator.

Keywords: Translation, Cohesion, Cohesive Devices, Religious Text.

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Introduction

According to Halliday and Hasan's (1976) analysis, approximately fifty percent of cohesive ties are lexical, and according to Halliday (1991), there is a difference between registers, from closed and limited to comparatively free and open-ended.

Buitkiene (2005), on the relationship between cohesion and genre, mentioned that a great variety of texts and discourses are learned or acquired consciously, such as technical, legal, and medical discourse, or are simply picked up throughout people's lives. Moreover, the type and frequency of text-cohesive devices and their distribution must be used in describing the characteristics of different types of discourse. He intended to examine the distribution and frequency of cohesive devices and ties in literary texts, popular science texts, and newspaper articles.

He stated that text type and register ascertain the functioning of a special form of language to create different types of texts. Buitkiene added that there are three factors for the presence and frequency of cohesive devices in different text types that are of primary value: field, tenor, and mode. Contrastive research has revealed that cohesion varies with the modality of discourse, that is, spoken or written discourse (Thompson, 1994; Tanskanen, 2006); even cohesion varies with spoken and written genre (Taboada, 2004) and with registers (Mccarthy, 1991). Louwerse, Mcnamava and Graesser, 2004).

If a writer, as a text producer, intends that his or her text lay claim to a certain genre, he must provide an underlying pattern throughout the text. For example, the dominance of lexical cohesion in the genre of legal text is extremely obvious (Thompson, 1994; Tanskanen, 2006); even cohesion varies with spoken and written genre (Taboada, 2004) and with registers (Mccarthy, 1991). Louwerse, Mcnamava and Graesser, 2004) or conjunction in the genre of academic (Thmpson, 1994; Tanskanen, 2006); even cohesion varies with spoken and written genre (Taboada, 2004) and with registers (Mccarthy, 1991).

Literature Review

The investigation aims at comparing the English opinion articles and their Persian translations with regard to the use of marked and unmarked themes, and the research question is:

To what extent are opinion articles written by American columnists and their Persian translations different with regard to the marked and unmarked thematization patterns?

This study is devoted to characterize thematization patterns or theme/rheme organization in the sample of English newspapers and their translations into Persian.

Thematization Patterns

Ahmadi & Rezaie (2015) researched the textual cohesion in "Munajat Namih" by Khajih Abd-Ollah Ansari, the poet and mystic in the ninth and tenth centuries,

based on Halliday and Hasan (1985, 1976). Having selected 30 cases of Munajats from Munajat NHalliday and Hasan (1985, 1976). Having selected 30 cases of Munajats from Munajat Namih to discover cohesive devices, they have calculated the frequency of their functions and concluded that the most basic cohesive devices in them are personal pronouns. Repetition of the same word is ranked in the second place, and additives are ranked in a third place. Furthermore, collocation and verbal ellipsis are from among important cohesive devices in Munajat Namih Fatemi, Kafi and shahriarpour (2014) investigated cohesive devices and stated that, among Halliday & Hassan's models of cohesion, referencing principles, especially demonstrative ones, played a remarkable role in establishing meaning & texture in the newspaper.

Abdul Rahman (2013), in his research on the use of cohesive devices in descriptive writing, believes that "the misuse of cohesive devices is prominent in the writing of these Arabic L1 students. This phenomenon not only creates disorganized texts but also renders the content incomprehensible to the reader."

Baker (1992) maintains that references are semantic relations between a word and the entity in the real world that they refer to. Nevertheless, they have restricted their models to relationships, that exist between two linguistic elements. Models can be textual or semantic. She adds that languages have particular items that show the property of reference in the textual sense and these require the reader to look elsewhere for their interpretation and trace participations, events, entities, and so on, in the text. To establish chains of reference in languages, for instance, a name or title is first mentioned explicitly and then referred backward or forward by pronoun. By the same token, pronouns are the most common reference item in English and other languages.

She adds that (Thompson, 1994; Tanskanen, 2006) even cohesion varies with spoken and written genre (Taboada, 2004) and with registers (Mccarthy, 1991). Louwerse, Mcnamava and Graesser (2004) have investigated the pattern of reference in three genres of American English: fast-paced popular narratives, spontaneous conversation and written expository prose. Her studies resulted in the finding that there is a difference in the distribution of pronoun versus full name phrases from one discourse to another, and every language has a general preference for patterns of reference.

For example, Callow (1974) explains that some languages, like Hebrew, have a preference for using proper nouns rather than pronouns to trace participation.

In other languages, such as Brazilian Portuguese, we prefer to use more lexical repetition, but in Japanese and Chinese, omitting the subject of the following clauses is a sign of continuity of reference.

As for substitution and ellipsis, unlike reference, Baker believes that they are grammatical relationships rather than the semantic ones. In substitution, for her, "an item(s) is replaced by another item(s)". She gives some examples from Halliday and Hasan (1976):

You think Joan already knows? I think everybody does (*Does* replace *knows*).

My axe is too blunt. I must get a sharper one. (*One* replace *axe*).

I will have two poached eggs on toast, please.

I will have the same. (*The same* replaces two poached eggs on toast).

According to Baker, an ellipsis is the omission of an item that is replaced by nothing. These examples of ellipsis are from Halliday and Hasan (1976) too.

Joan brought some carnations, and Catherine some sweet peas.

(Omitted item: brought in the second clause).

Here are thirteen cards. Take any. Now give me any three.

(Omitted items are cards after any in the second clause and *cards* after any three in the third clauses).

Have you been swimming? Yes, I have. (The omitted item is: *been swimming* in the second sentence).

Mona Baker adds that there is no clear boundary between reference, ellipsis, and substitution.

She gives examples from Hoey (1991).

Does Agatha sing in the bath?

i. No, but I do.

ii. Yes, she does.

iii. Yes, she does it to annoy us, I think.

Mona Baker examines the original Arabic text and its English translation version and explains that in each language, the grammatical system specifies the use of certain devices in preference to others. The Arabic language, for example, tends to use a high level of lexical repetition with respect to its grammatical structure, and the English language, to avoid ambiguity, has to use pronouns more.

According to Baker (1992), "conjunction involves the use of formal markers to relate sentences, clauses, and paragraphs to each other." She classifies the conjunction into five headings:

a. additive: and, also, in addition

b. adversative : but, yet, however

c. causal: so, for, because

d. temporal: then, next, after that

e. continuatives : now, of course, well, any well

She also holds that, in addition to these conjunctions, punctuation systems are a type of conjunction that refers to relations and breaks between chunks of

information in a text. She further points out that three issues are important and must be mentioned. First, in each context, the same conjunction may indicate different relationships. Second, other means can also signal these relationships. Third, only conjunctive relations haven't signaled relationships between external phenomena.

Mona Baker investigates kinds of languages such as German, Arabic, Japanese, and Chinese in terms of conjunction and explains a particular feature of them in the use of these cohesive devices.

Design of study

Because this research is a case study and pilot one, the selected corpus consists of a Quran surah, namely, Al-Baqara (the Cow). The main focus was to analyze the disjunctive notions of cohesion, including reference, conjunction, ellipsis, substitution, and lexical ones. In Arabic text as a source text and two target versions, that is, English, to make the analysis more intelligible and avoid confusion, the examination has been performed broadly along with their subcomponents.

The main procedures pursued in this research were as follows:

- 1) First, the original text was carefully analyzed in order to find cohesive devices.
- 2) Second, cohesive devices were detected in the target text, English.
- 3) Third, they were compared attentively.
- 4) Fourth, the detected devices and ties were traced and explained.
- 5) Finally, the percentages were described clearly in order to obtain a sound conclusion.

Material

The first and longest surah of the Holy Quran, namely, Al-Baqara (the Cow) and its English translation version by Marmaduke Pickthall (1930).

Discussion

The religious texts are sensitive; therefore, the conveying of cohesive devices in these texts is very important. Since any change in the meaning of cohesive devices leads to a shift in the function of the texts.

First, each tie of text was specified across the sentences, and then the number of cohesive devices was ascertained in terms of quantity. Types of cohesion ties were also assigned and arranged that are involved in terms of reference, substitution, ellipsis, conjunction, reiteration, and collocation.

These cohesive devices were identified and specified in the target texts. Finally, the frequency of each element and cohesive device was calculated and shown in the following table and charts (these are simply for the initial portion rather than the whole part).

Arabic		English		
Type of cohesive devises	Presupposing item	Presupposed item	Presupposing item	Presupposed item
reference	ه (فيه)	الكتب	them	Who believe
conjunction	ل	للمتقين	and	And they...
reference	الذين	متقين	they	Who believe
reference	و	يومنون، يقيمون، ينفقون	and	And spend
conjunction	و	و الذين	then	Then ...
reference	اولئك	الذين	Him	One who
reference	هم	الذين كفرو	He	Allah
reference	نا	الناس	I	Allah
reference	انا	الذين	They	Some who
conjunction	الا	الا انفسهم	But	But they perceive
repetition	الله	الله	believe	believe
repetition	على	على	light	light
repetition	الذين	الذين	believe	believe
collocation	قلوب، سمع، ابصار	قلوب، سمع، ابصار	Heart, eye	hear
collocation	تفسدوا	مصلحون	Deaf ,dumb	Deaf dumb
conjunction	ان	انهم هم المفسدون	But	But they
conjunction	ولكن	ولكن لايشعرون	when	When they...
conjunction	و اذا	و اذا قيل لهم	so	So that ...
reference	كم	الذين	He	Allah
reference	نحن	شياطين	me	Adam
repetition	السفها	السفها	Allah	Allah
collocation	ضلاله	هدى	disease	heart

After identifying and analyzing the cohesive devices, the following results were revealed:

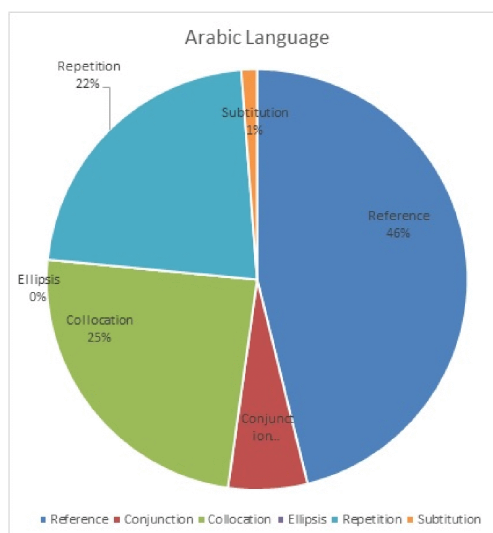


Figure 1: Cohesive devices in Arabic text

As revealed in Figure 1, reference has the largest share of devices, with 46 percent. The second-largest section is for collocation, with 25 percent. The others are 22, 6, 1, and zero percent for repetition, conjunction, substitution, and ellipsis, respectively.

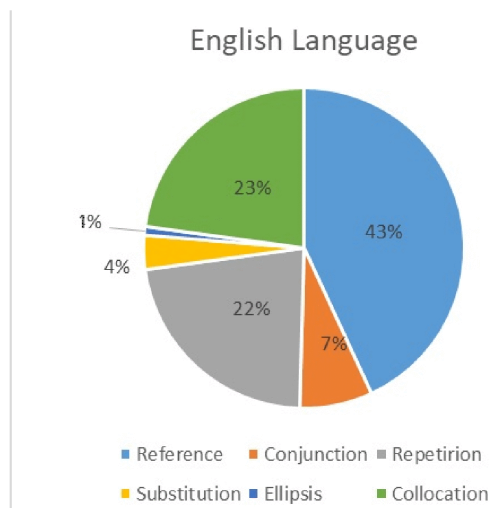


Figure 2: Cohesive devices in English text

The data analysis in Figure 2 for reference shows 43 percent and also shows 23 percent for collocation. As for repetition and conjunction, which have 22 percent and 7 percent, ellipsis and substitution have 4 percent and 1 percent, respectively.

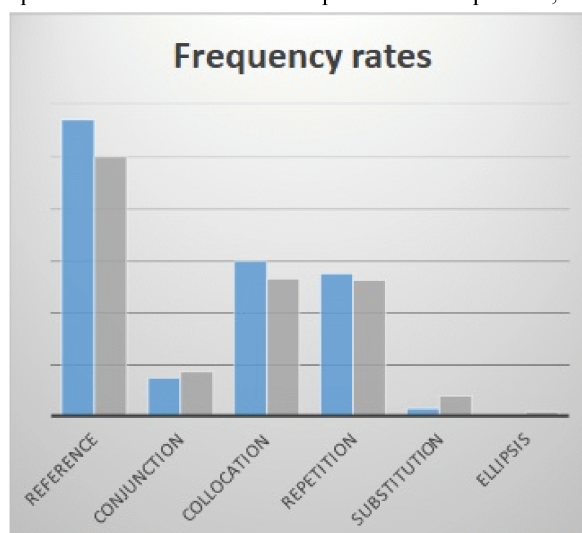


Figure 3: Frequency rates of cohesive devices

According to the data analysis, there is a slight deference between references when comparing both languages. Conjunction and repetition are also similar to each other in terms of percentage and don't show a significant difference. But there is little discrepancy between substitution and ellipsis.

Concluding remarks

The first main conclusion to be drawn from this study is that there are significant differences in the frequency of the use of *substitution ellipsis*, in text. The second main finding to emerge from this study is that there is no significant discrepancy in the frequency of *reference, conjunction, repetition, or collocation*. Both languages make use of these elements in a rather identical percentage.

The established differences in the cohesive devices in the present paper suggest that there is no precise similarity or exact equivalence between Persian and English in terms of cohesive devices.

It is clear that these kinds of research can support and improve translation, language teaching, and learning in order to expand translation skills. In other words, this research and the like can suggest a set of guidelines and recommendations that, scientifically and logically, lead to the prevention of personal and nonscientific expressions of opinion and remarks on translation. By using these guidelines, translators can resolve the possible problems easily and obtain the more comprehensive outcomes.

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کاربرد انسجام و راهبرد ترجمه در قرآن کریم: مقایسه عربی و انگلیسی

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مطالعه حاضر بر ابزارهای انسجامی از نظر فراوانی تمرکز دارد. در انجام این کار، سوره «بقره» با نسخه انگلیسی آن مقایسه شده است. متن عربی قرآن کریم به عنوان متن منبع و ترجمه انگلیسی به عنوان متن هدف انتخاب شدند. ابزارهای انسجامی عبارت از ارجاع، حذف، ربط، جایگزینی، و همنشینی و ازگانی است. بررسی متون دینی حساسیت زیادی می‌طلبد، و به همین دلیل است که به طور گسترده همراه با اجزای فرعی خود در متن منبع و متن هدف شناسایی شده، سپس شمارش و مقایسه انجام گردید. این مطالعه از روش کیفی توصیفی استفاده می‌کند و روابط انسجام خاصی را در هر جمله توصیف می‌کند، بنابراین از مدل هالیدی و حسن (۱۹۷۶) پیروی کرده و به طور خلاصه، نتیجه آشکارا تأیید می‌کند که مقایسه فراوانی هر یک از اجزای ابزارهای انسجامی بین متن اصلی عربی و ترجمه انگلیسی دارای تفاوت‌ها و اختلافاتی در راهبرد و کاربرد مترجم است.

واژه‌های کلیدی: ترجمه، انسجام، ابزارهای انسجامی، متن دینی.

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ORIGINAL RESEARCH PAPER

Online Learning During the Pandemic COVID- 19: Teachers' and Students' Assessment of Sanako Experience

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With the worldwide spread of COVID-19 in March 2020, universities were closed as part of the quarantine procedure. In Algeria, decision-makers asked teachers to apply e-learning in all possible ways to finish the syllabus. In the department of English at Badji Mokhtar University in Annaba, Algeria, the Sanako platform was proposed as the official e-learning platform during the quarantine. With the intention of investigating EFL teachers' and students' assessments of their experience using the Sanako platform as an efficient online learning/teaching platform, two questionnaires were used as research tools, the first for teachers and the second for learners. The results showed that Sanako was useful during the quarantine, though both teachers and students faced certain problems.

Keywords: COVID-19, Sanako, E-learning, Teachers' Assessment, Students' Assessment.

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Introduction

COVID-19 represents a threat to the whole world, and the speed of its huge spread was unexpected in all countries, whether developed or underdeveloped. It was a real catastrophe in Italy, Spain, and the USA, and it has had a certain negative impact on almost every sector of human life. Even the educational system was affected by the extent of its spread, and decision-makers, along with the pieces of information provided by the World Health Organization, found themselves obliged to think first and foremost of the health, safety and security of the learners. The majority of world universities and educational systems made the decision to close in March 2020, and quarantine was imposed. However, after a certain period of time and in order to guarantee indoor learning, e-learning was the only safe possible option.

Literature Review**1. COVID-19 Pandemic**

According to the World Health Organization (WHO), coronaviruses are a large family of viruses that may cause illness in animals or humans. In humans, several coronaviruses are known to cause respiratory infections, ranging from the common cold to more severe diseases such as the Middle East Respiratory Syndrome (MERS) and Severe Acute Respiratory Syndrome (SARS). The most recently discovered coronavirus causes coronavirus disease, COVID-19. This is an infectious disease caused by the most recently discovered coronavirus. The most common symptoms of COVID-19 are fever, a dry cough, and tiredness. Chakraborty & Maity (2020, 2) clarify that COVID-19, 'CO' stands for "corona," "VI" for 'virus,' and 'D' for disease, and 19 represents the year of its occurrence. WHO has declared the COVID-19 pandemic as a global health emergency since it has affected society, the global economy and the global environment. They add that the COVID-19 pandemic is considered as the most crucial global health calamity of the century and the greatest challenge that humankind has faced since the Second World War (p. 1). They further clarify, "Pandemics in general are not merely serious public health concerns; rather, rather these trigger disastrous socio-economic and political crises in the infected countries" (p. 2).

According to Wang et al. (2020), Covid-19 disease originated in December 2019 in Wuhan, Hubei Province, China. They highlight:

«...the 2019-nCoV outbreak has led to the implementation of extraordinary public health measures to reduce the further spread of the virus within China and elsewhere. Although WHO has not recommended any international travel restrictions so far, the local government in Wuhan announced on January 23, 2020, the suspension of public transportation, with the closure of airports, railway stations, and highways in the city, to prevent further disease transmission» (p. 472)

Chakraborty & Maity (2020, 4) explain how COVID-19 may be transmitted among people in different places, as shown in the following diagram:

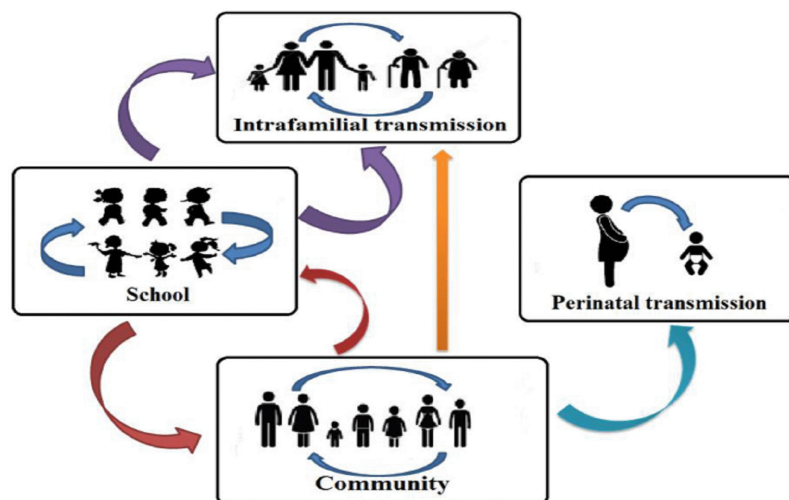


Figure 1: Transmission dynamics of SARS-CoV-2 infection in people (cited in Chakraborty & Maity, 2020, 4).

Consequently, restricting mass gatherings becomes a necessity to save lives and prevent infection. The COVID-19 pandemic continues to grow at an alarming rate, resulting in numerous infections and numerous deaths across the world. Consequently, the COVID-19 crisis becomes an education crisis that is based on self-distancing, self-isolating and self-quarantine. But how do educational systems react?

2. Higher education during COVID-19

According to Choudhary (April 2020), the pandemic has significantly disrupted the higher education sector. Sahu (April 2020, 1) further explains,

A growing number of universities across the world have either postponed or canceled all campus events such as workshops, conferences, sports, and other activities. Universities are taking intensive measures to prevent and protect all students and staff members from the highly infectious disease. Faculty members are already in the process of transitioning to online teaching platforms

The article *COVID-19 and higher education: Today and tomorrow* (April 9, 2020) highlights that the “lack of references to similar crises in the past makes it difficult to predict what may happen in the immediate future”. It sheds light on its impact on students, teachers and administration. For students, stopping face-to-face

teaching left them undergraduates. For teachers, they were professionally affected as “not all universities have strategies for the teaching continuity” and teachers were expected to continue the teaching activity through virtual modality (p. 6). For administrations, they have to reconsider the modifications to the matriculation and the examination calendars.

Sahu (April 2020, 4) explains that with the outbreak of the coronavirus, the world is facing a global health crisis that affects all aspects of human life. The guide, *Every Online Learning: Teaching and Education Continuity Planning for Schools (2020)*, highlights that schools “need to be adaptive and fast-thinking in order to ensure that learning continues in a healthy way” (p. 3). The guide also provides examples of free open sources for learning management, such as Google Classroom (<https://classroom.google.com>), Moodle (moodle.org), and Opigno (<https://www.opigno.org/en>). The guide concludes by saying, “Many teachers, leaders and learners are experiencing an unprecedented situation in their schools” (p. 9). Similarly, Choudhary (April 2020) sees that in order to insure continuity of learning management software, it should be adopted, so teachers can conduct teaching online. The DIKSHA platform was used in all Indian schools.

According to UNESCO (April 2020), most governments around the world have temporarily closed educational institutions in an attempt to contain the spread of the COVID pandemic. Biswas (May 2020) spotlights that, according to a UNESCO report, the closure of schools, colleges and universities around the world has affected over 87% of all the world’s students. Classes have been suspended, and exams at different levels have been postponed. He adds that “digital education has emerged as a clear winner during this pandemic”.

E-Learning

Bao (2020) sees that following the Chinese government's decision to encourage nonstop teaching and learning, the shift to online learning and teaching in a very short period of time was disruptive. He explains,

In general, a complete online course requires an elaborate lesson plan design, teaching materials such as audio and video contents, as well as technology support teams. However, due to the sudden emergence of the COVID-19, most faculty members are facing the challenges of lacking online teaching experience, early preparation, or support from educational technology teams (p. 114).

Baccalaureate (2020) in the guide *Online learning, teaching and education continuity planning for schools* clarifies that there are two types of online learning and teaching, “*synchronous* (happening collaboratively and at the same time with a group of online learners and usually a teacher) and *asynchronous* (happening at any time, not necessarily in a group, but with teacher feedback)” (p. 3). The guide

provides ways to ensure students are not disadvantaged by online teaching, as follows (p. 7):

- a) **Access to devices appropriate for online learning.** Some learning activities can be conducted using mobile devices.
- b) **Internet access and adequate bandwidth (speed).** Poor bandwidth can make many synchronous activities very difficult.
- c) **Time zone-friendly schedules.** Changing teaching schedules to shorter class times in similar time zones with more meetings but fewer students at one time is more effective in online learning situations. If meeting times are combined with collaborative activities, students are more likely to log on and complete tasks or discussions.
- d) **Effective feedback.** Checking in with learners regularly is important. If systems allow, students can also get valuable feedback automatically from online quizzes and intelligent tutors, as well as direct comments or discussions from peers and teachers.
- e) **Opportunities for independent learning.** Wherever they are, students are learning informally every day. Designing learning activities and discussions that capture students' experiences while they are away keeps them engaged and gives teachers valuable feedback on how the students are feeling. It also provides opportunities for multiple perspectives on learning that might not happen if students were all physically together.
- f) **Meaningful screen time and conferencing to keep them attentive and engaged.**

3. Sanako LAB

On the official site of Sanako (www.sanako.com), we find that Sanako is a Finnish education technology company that helps people teach and learn languages. They started in 1961 with the first language laboratory under the name Tandberg Educational; "after that, our solutions have found their way to over 110 countries and 50,000 classroom installations". They explain that the language **laboratory** is a very helpful tool for practicing and assessing one's **speech** in any language. It provides a facility that allows the student to listen to model pronunciation, repeat and record the same, listen to their performance and compare it with the model, and do self-assessment.

They further provide the following most common components in a modern language laboratory:

- Teachers and students use computers with language lab software to conduct language learning exercises and activities
- Teachers and students use headsets with microphones to communicate and conduct language-learning exercises and activities

- Students have a media player or recorder to listen to audio, watch video and record their speech exercises
- Preset language learning lesson activities allow the teacher and students to get on task quickly and easily without any mistakes or lengthy teacher workarounds
- The teacher and student computers are connected via the network, and in cases of digital language labs, separate Cat 5 cabling is used
- In the case of a digital language lab, a server computer or a separate storage device is often used to store lesson materials and student recordings in a digital format

A short video tutorial on how to use SANAKO Connect is provided on the YouTube channel following this link:

<https://www.youtube.com/watch?v=No61mn3SAOc>.

The Study

With the huge spread of the COVID-19 pandemic in the world, all the Algerian universities and schools were closed by March 12, 2020, as part of the quarantine procedure to prevent infection among students. On March 24, 2020, with the approval of the administration, Sanako Lab was proposed as an e-learning platform to assure the continuity of the teaching and learning process.

Research Question and Hypothesis

This study aims to answer the following research question: "How do teachers and students of English perceive their online experience through Sanako?" We hypothesized that this experience has certain advantages as well as disadvantages for both the teachers and the learners.

Teachers' Questionnaire Description and Analysis

In order to answer the research question, two questionnaires were administered, one for the teachers and the other for the students at the department of English Badji Mokhar University, Annaba, Algeria.

The teachers' questionnaire was divided into four sections. The first section represents the general information about the teaching experience, previous e-learning experience and previous e-learning training. The second section, teaching through Sanako, discusses the difficulties faced, appreciations of Sanako and its benefits. The third section, e-learning experience," considers teachers appreciations of e-learning during the spread of the pandemic COVID-19 and the skills they developed, and the last section is about further suggestions.

Seventeen teachers answered the questionnaire that was provided through a Google document, as no face-to-face contact was permitted.

In the first section, the great majority - seven teachers - 41.18% have less than ten years of teaching experience; equally, 29.41 % of teachers have more than ten

years, and another 29.41% have more than twenty years of teaching experience. In the second section on teaching through Sanako, 23.5% affirm they have used e-learning before this experience, whereas the greatest majority (76.5%) affirm the opposite. Therefore, the great majority of the teachers under investigation have no experience with e-learning, and Sanako is their first experience. However, 52.9% affirm they have been trained on e-learning, whereas 47.1% have not. For the Sanako platform, 67.5% affirm that this is their first experience of teaching through SANAKO, while 23.5% confirm that they have already used it.

Besides, on a scale from 1 not effective to 5 very effective, one teacher (5.9%) finds Sanako not effective at all; four teachers (23.5%) rated it 2; seven teachers (41.2%) rated it 3; and five teachers (29.4%) rated it 4. However, no teacher rated it 5, as demonstrated in the following Figure 1.

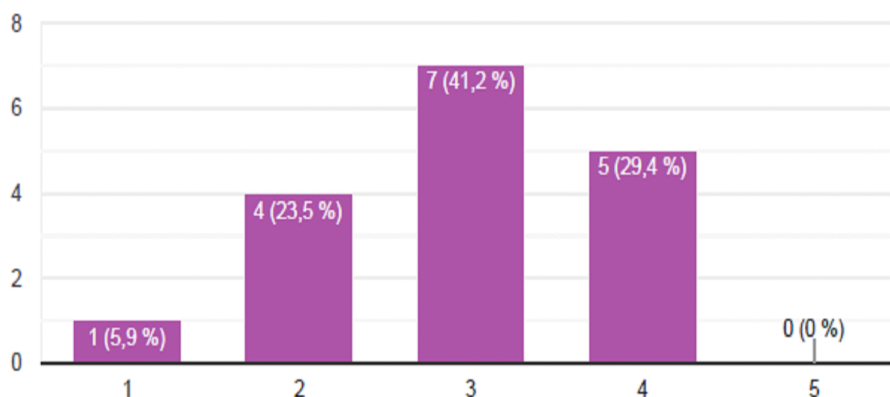


Figure 2: Rating Sanako Efficiency as a Teaching tool

Then, the majority of the teachers find Sanako effective as a teaching and learning support (41.2% + 29.4%). However, on a scale from 1 (very easy) to 5 (very difficult), the majority of the teachers (64.7%) affirm that using Sanako for the first time was very easy. One teacher (5.9) rated it 2, two teachers (11.8%) rated it 3, and three teachers (17.6%) rated it 4. No teacher opted for 5, as shown in the following diagram

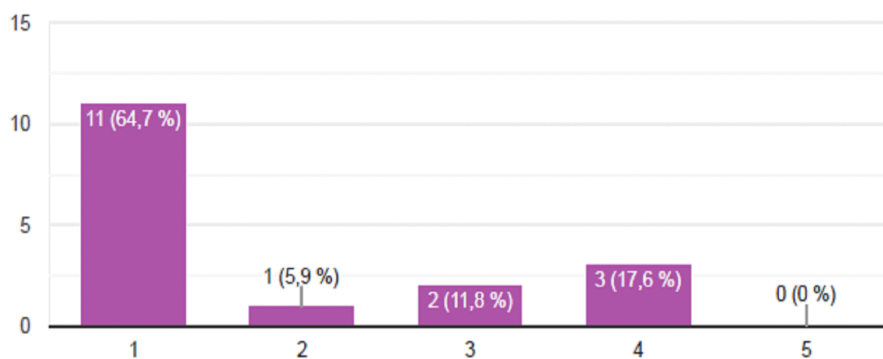


Figure 3: Rating SANAKO Level of Difficulty

In answering the question on the type of difficulties' teachers faced while using Sanako, they provided the following reasons, ranked according to their frequency:

- a) 76.5% (13 Ts) internet problem (either you or the students)
- b) 5.9% (1 T) techno-phobia
- c) 52.9% (9) students do not respect due dates for assignment submissions
- d) 5.9% (1T) lack of information on how to use Sanako
- e) 11.8% (2 Ts) lack of training on e-learning
- f) 17.6% (3Ts) time-consuming
- g) 11.8% (2 Ts) technical problems

In comparison with the traditional teaching in the classroom, 82.4% of the teachers affirm that Sanako needs more preparation and energy, while only 17.6% see that it needs less preparation and energy. So, using Sanako in teaching is time and effort-consuming.

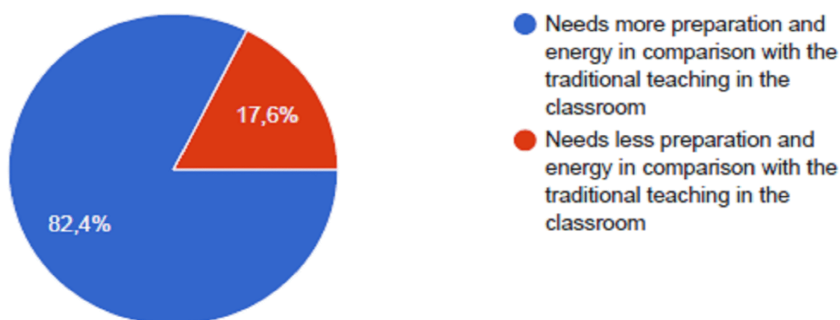


Figure 4 : Sanako and Preparation intensity

In answering the question on the benefits of using Sanako, here are the answers:

- a) For 88.2% (15 teachers), being in contact with your students during the confinement
- b) For 64.7% (11), finish the second semester lessons
- c) 29.4 % (5 teachers): assure your students did their assignments thanks to the submission option in Sanako
- d) 35.3% (6 Ts) develop your e-learning skills
- e) 11.8 % (2 Ts) develop students e-learning skills

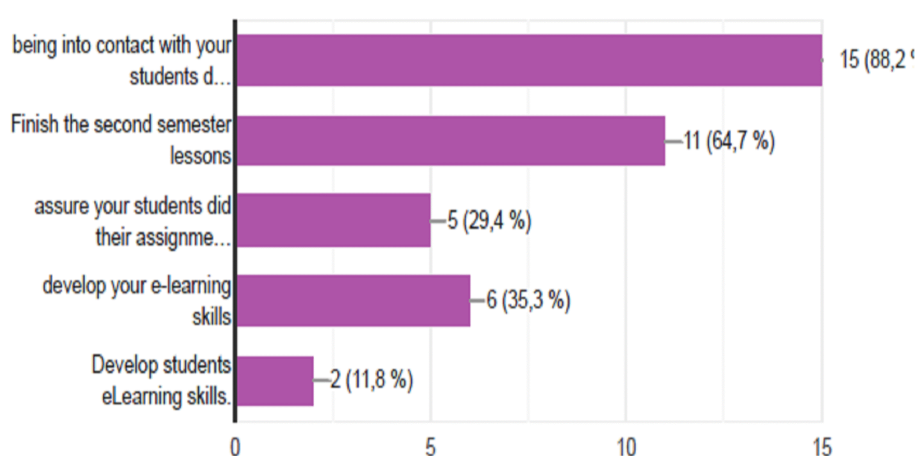


Figure 5 : Sanako Benefits

For 82.4% of the teachers, e-learning was the best solution during the unexpected spread of the pandemic COVID-19; however, 17.6 % see the opposite.

In the third section on e-learning experience, teachers' views are as follows:

- a) 47.1% (8 ts) demanding
- b) 29.4% (5 Ts) Tireful
- c) 23.5% (4 Ts) productive (both teachers and learners
- d) 5.9 % (1 T) Rewarding for both teachers and students
- e) 5.9 % (1 T) Rewarding and time saving
- f) 5.9 % (1 T) Stressful

Then the majority of the teachers 47.1% found it demanding; this answer confirms that it is time and energy consuming. The skills that they developed thanks to Sanako are ranked as follows:

- a) 23.5% (4Ts) The use of recordings
- b) 23.5% (4Ts) The use of power point

- c) 35.3 % (6 Ts) Live interaction with students
- d) 47.1 % (8 Ts) Downloading and uploading files for/from your students
- e) 64.7% (11 Ts) Innovative teaching
- f) 5.9% (1 T) Distance teaching skills

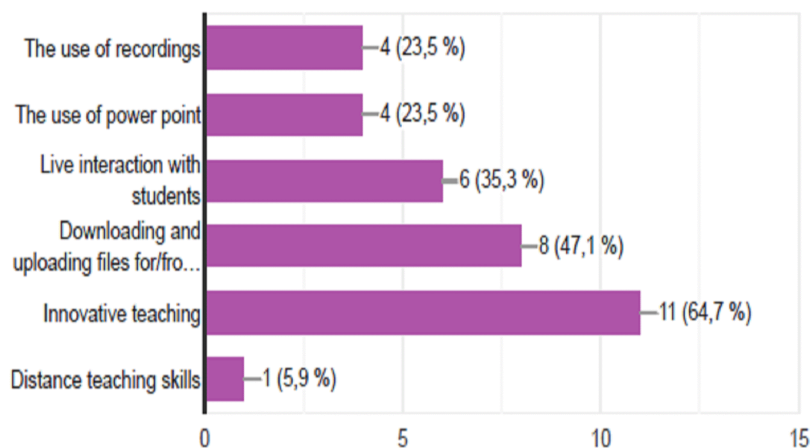


Figure 6: Sanako's developed skills

All the teachers agree that e-learning is a necessity today. In the fourth section on suggestions on the necessary steps to be taken towards an effective e-learning in Algeria, teachers' major suggestions are around:

- a) Improving Internet quality for both teachers and learners and making it accessible; free access to the internet
- b) Training teachers and students on e-learning platforms
- c) Developing more responsible learners.

One of the teachers advances: "Above all, we are under obligation to strengthen and sophisticate our technology equipment."

Another teacher claims that:

In order to have an effective e-learning in Algeria, we need to first get a good internet connection to facilitate access for both teachers and students. Second, we need to convince our community that it is the best way of learning not only in times of crises but also in ordinary times. It can be a booster for classroom learning. Finally, to ensure a good quality of learning, students have to own their own equipment and internet facilities, which can be a great obstacle to e-learning in Algeria since the

majority do not have computers or do not have access to the internet in their homes

Then, the advantages of using the Sanako platform lie in developing new e-learning skills and experiences, being in contact with the students and finishing the second semester lessons; however, the disadvantages are the time- and effort-consuming effect of Sanako, too demanding, and having a serious internet problem for the great majority of the teachers.

Description and Analysis of the Learners' Questionnaire

The learners' questionnaire was designed for master's students and is divided into four sections: general information, learners' attitudes towards online learning, learners' attitudes towards the Sanako Language platform, and suggestions. Fifty-two master's students answered the questionnaire. In the first section on general information, the great majority, 84.61%, of the students under investigation are between 21 and 25 years old. 50% prefer traditional teaching—face-to-face with the teachers—while the other 50% prefer a mixture of traditional and online learning, that is to say blended learning. 75% affirm that they have no precedent experience with e-learning, while 25% affirm the opposite.

In the second section on learners' attitudes towards online learning, 75% affirm that they have been trained on online learning, while 25% have not. 69.2 % see that online learning is the perfect solution during this pandemic situation, while 30.8 % see the opposite. For those who are interested in online learning, they provide the following reasons:

- a. Because there is **no other alternative** to proceeding with the lessons,
- b. First, it gives us the **opportunity** to get familiar with **online studying** and, furthermore, cope with the modern world. Second, it's the perfect way that allows us to **finish the school** year instead of letting it go in vain, and at the same time, it's the perfect preventative way for COVID-19.
- c. **To win time**
- d. First, there will be no mess in lessons. Second, students will **forget a little about their fear of the virus** and focus their attention on their learning
- e. We don't have any other solutions.
- f. The only easy way to continue studying regularly
- g. We must stay at home **to protect ourselves**. Online **interaction with our teachers** is actually the best way to keep our minds stimulated.
- h. I think it is useful to study the rest of the **syllabus** and to contact teachers directly.

- i. To be honest, we don't have any other option in order to continue our studies normally, so online learning is a good way to carry on studies, and this is the only way, so we **won't lose our year** and our hard work in the first semester. It's not the perfect solution, but we are obliged to study like this. It's for the greatest good.
- j. I see that e-learning is the best solution for all cases. We are already living in a modern, structured world that is based on **technology** as a base for any field.
- k. The best solution is to stay home and protect ourselves and our families. Even if e-learning is not good in Algeria because of bad connection quality, **health comes first**
- l. Since we are quarantined, obviously, we cannot go to universities, and **stopping studies is not an option** either, so studying online was the best available decision.
- m. Because there is no other solution to getting lessons, especially since we are **Master 1 students and we have a dissertation next year**.
- n. We can't just stay home and miss our school year
- o. It gave me the chance to see how e-learning works and the possibility to develop it in the future
- p. Adopting online learning is **crucial** during this sensitive period. Mainly because learners need to stay up-to-date with their teachers and lessons. Moreover, online learning would **promote a new experience** that would enable learners to become **more autonomous, active, and responsible for their learning**. Also, this method would help teachers **pursue their syllabus** and not overcharge students when they return to universities.
- q. it makes the students **more autonomous and responsible** for their studies. It even helps them to be in touch with their teachers.
- r. We are in a state of emergency and must react with different ways of working, social networks are not new to us, nor is distance learning. However, COVID-19 is reviving the need to explore online teaching and learning opportunities.
- s. I think that e-learning is very important in this period because it would put learners in touch with their teachers, help them to be **more autonomous**, and make them **feel responsible** for their studies. We can avoid missing a whole year.
- t. Because I don't think there are other options!

- u. Because it is very important to **finish the syllabus**; otherwise, it will be very difficult to do that, especially with the current situation. So basically, there is no other solution for now.
- v. To avoid the disease and **stay safe at home**.

Then, online learning was the only solution during COVID-19 for the following reasons:

1. To protect lives and stay safe.
2. To finish the syllabus and guarantee the academic year.
3. To be in contact with the teachers
4. To be autonomous, active, and responsible learners.
5. To experience e-learning

For those who have an opposite view, they advance:

- a) This is by far the **worst learning experience** I have ever experienced
- b) **The traditional way** of learning is much better
- c) Learning online is a weakness that has a high chance of being leveraged by **fake users** that can take the name of the students. After all, you can be whoever and whatever you want online
- d) I'm not comfortable enough, and **not everyone is privileged to access the platform**.
- e) Because the **teachers do not answer my questions** when I pose them on the platform, the **internet service is not good** enough, and I don't see the point of the homework if the teachers aren't available on the platform to answer the questions.
- f) It is not the perfect solution; we cannot completely understand the lesson by simply reading it; we **need interaction with the teacher**, even through recorded videos.
- g) I think it is more formal and practical, but it **cannot replace the real experience of being in a classroom and** communicating with our teachers and classmates

Then, it is not effective because of:

1. The numerous online assignments
2. Lack of fully understanding the lessons.
3. Lack of teachers' feedback.
4. Face-to-face learning is better.
5. Discomfort with using online learning in addition to internet problem.

Nevertheless, 59.6% liked the online experience, while 40.4% did not. In the third section on learners' attitudes towards the Sanako language platform, on a scale from 1 to 5 (1 very easy to 5 very difficult) on using SANAKO at the beginning:

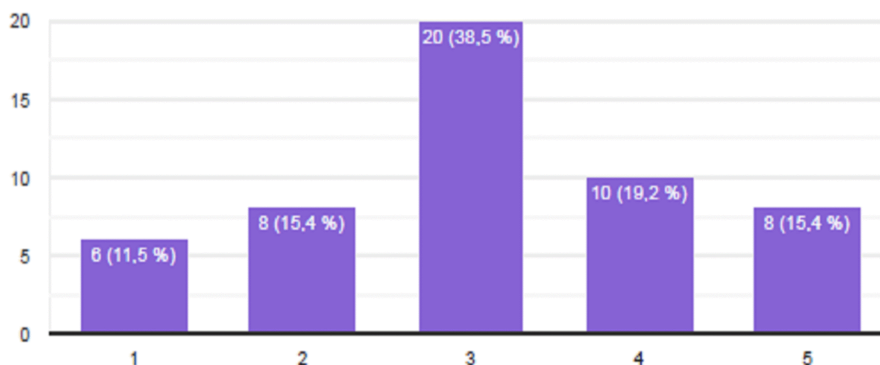


Figure 7: Learners' appreciations of Sanako at the beginning of the experience

Then 38.5% found Sanako neither difficult nor easy at the beginning. After four weeks of using the platform, students rank the easiness of using SANAKO as follows:

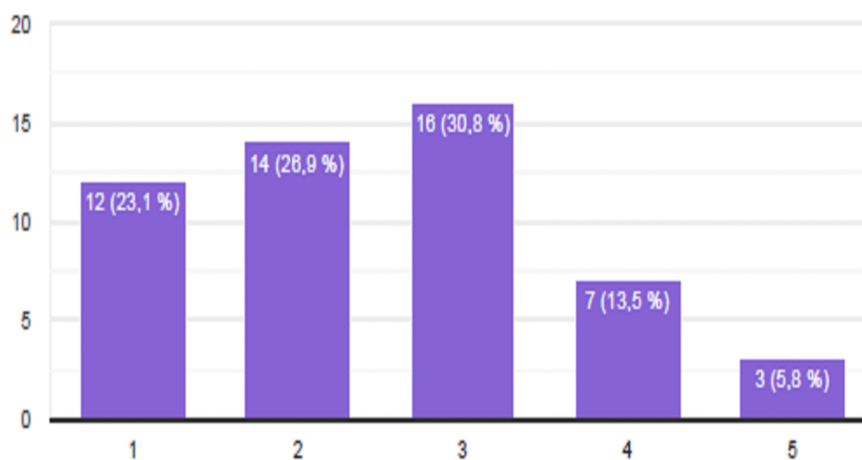


Figure 8: Learners' appreciations of Sanako after a month of the experience

Then, after a month, students find certain ease in using Sanako as the majority ranked options 1, 2 and 3 with 23.1% + 26.9% + 30.8%. They provide the following difficulties that they faced on SANAKO

- a. 76.9% (40 students) have an Internet problem
- b. 42.3% (22 students) of assignments were not uploaded effectively
- c. 80.8 % (42 students): lots of assignments at the same time

- d. 65.4% (34 students): Sometimes the access to the sessions is difficult
- e. 50% (26 students): Sometimes you use the emails to submit your work
- f. 15 (28.8%) of the uploaded lessons by the teachers are not visible to students.

Concerning SANAKO's effects on students' language skills, the most developed skills are reading (61.5%) and writing (66.2%). 78.8% affirm that, thanks to Sanako, their English is better now, while 21.2% see the opposite.

Concerning SANAKO's effects on students' personalities, 40.4% affirm it has a positive effect, 25% have no effect, and 34.6% have no idea. Those who affirm Sanako's positive effect on their personalities clarify:

- a) 40.4% you discovered a new way of learning: e-learning
- b) 50% you became more responsible for your learning
- c) 21.2% you became active as the developed world learners in the USA and Europe
- d) 34.6% you solved your learning problem by yourself
- e) 17.3% you became a critical thinker with deep thinking skills
- f) 19.2% you feel more comfortable with technology now

Concerning the learning skills, 55.8% affirm that SANAKO affected positively their learning skills, 25% no effect and for 19.2% no idea.

- a) 55.8% time management (you manage better your time in relation to the number of assignments and the due dates)
- b) 32.7% Stress management (related to the number of assignments)
- c) 40.4% you discovered and used new learning tools as : power point presentation, recordings, ...etc
- d) 13.5 % you developed more attention and concentration while doing the online assignments
- e) 13.5 % you developed your language skills
- f) 17.3% you developed note taking and summary writing,
- g) 26.9 % you developed e learning skills

In answering the question on being a better learner thanks to SANAKO on a scale 1 strongly disagree 5 strongly agree. 28.8% rated 1 and 19.2% rated 2, they represent 48 %. For 38.5 they are neutral neither agree nor disagree. And only 13.4% agree they become better learners (11.5%+ 1.9%)

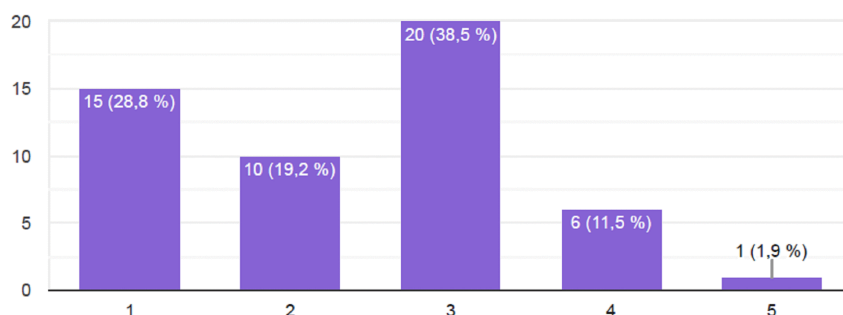


Figure 9: Sanako effects as Better learners

Despite the difficulties students faced with Sanako, 51.9% liked the experience, while 48.1% did not. Here are learners' suggestions to make the e-learning experience better and more effective in Algeria:

- a. Less homework and assignments to submit.
- b. I would like to suggest some of its requirements so that it would be successful in Algeria as well: in schools so that students will be more familiar with it **before applying** it, and a **specific schedule for the study**, since studying at random without a specific schedule online will be a mess even if the online platform is good for learning. First, instead of complaining, students should **be open-minded** about the fact that e-learning is a great chance for us and also a future possibility that we may use even when there's no epidemic. By doing so, we will be one step ahead. Second, **teachers** and school **administrations should choose better and easier platforms** to accomplish this process. Finally, **the ministry** of education should make **e-learning tools available for students** in need. By combining all of these, we will be ready to proceed with a successful process of teaching and learning.
- c. We need a **strong connection, better internet, and a powerful one**
- d. We should **integrate e-learning with traditional learning**
- e. **More interaction** between students and teachers, and not just sending lessons and assignments.
- f. All students are asking for is a normal website that gives them the ability to be in **audiovisual contact with teachers** without struggle, a website that makes the learner feel like he is in the classroom, which will contribute positively to the process of learning. In simple words, a website where any student won't sign in a sad voice because he has to start his online class.

- g. The use of **videos** in order to explain the lessons by the teacher. The use of other applications (like **Zoom or Google Meet**) in order to speak directly to the learner. Using smartly, the internet; not hardly. The learner should enjoy the learning process by being at ease, **not having a bunch of assignments** in front of him, and expecting that he won't be stressed or depressed (especially in our situation). At the end of every course, there is an **online test** (the teacher should see the progress of the learner in the lessons and then you can give an assignment or a test). Finally, I hope we, as Algerians, develop the e-learning because we are too late compared to other countries. I had an experience with e-learning and it was a great one because it covers every skill that we have (videos, discussion, tests), and the most important thing is there is no pressure.
- h. I think that **traditional learning** cannot be replaced by any technology, it's about eye contact, dialogue, and getting involved in the classroom with our teachers and classmates. It's about having that experience and living it.
- i. We should be **taught how to use such platforms** so that we make the learning process easier as well as our internet connection
- j. Since this is the first experience of integrating all Algerian students into e-learning, there are a few things that need to be improved to make it more effective in the future. The first thing would be **to design a well-developed platform** to facilitate its use for both teachers and students. Another thing would be **to improve access to those sessions**, and this can happen by **ameliorating the network connection in the country**.
- k. Courses should be empowered With **Videos**
- l. It's better to study on **another platform** because **Sanako has some difficulties**. I think studying with videos or audiovisuals is better than receiving documents and assignments
- m. Firstly, authorities must find solutions for the bad **internet** connection; otherwise, the whole experience will fail. Teachers must receive **training** on using different kinds of sites and applications, and the authorities must make sure that the platform will work effectively.
- n. **Stop using Sanako!** Because it is **a disaster**, we got zero benefits except getting dozens of lessons passively, which we are literally doing nothing but downloading. Though, it would be better if we used other applications like **ZOOM** or even **INSTAGRAM** like we are doing in some modules, we are getting more contact with the teacher and more explanations rather than sending homework and getting documents.

- o. It's preferable to **fix all bugs in the site** and to develop it using more easy and good methods to simplify e-learning. Thank you.
- p. To **train students more about online learning, so that they can have an idea of the advantages and** benefits of using e-learning in the future if something like a coronavirus hits the world and not be like us in that we took a lot of time to understand the new techniques of learning online.
- q. I paid a lot of attention to **the internet** because, really, I **suffered a lot** during this experience

Hence, students found difficulties in online learning because of the poor flow of internet, the lack of interaction as they used to have in face to face interactions, problems in using Sanako, and lack of training on online learning,

Discussion of the questionnaires' findings

The two questionnaires' results show that both teachers (82.4%) and students (69.2%) find e-learning as the best solution during the pandemic. They also both agree on the easiness of using Sanako as a teaching/learning platform. However they faced similar problems as the low internet flow, assignments and lessons not uploaded effectively, and time consuming. Students add the number of the scheduled assignments at the same time, and the inaccessible sessions on sanako. However, in comparison with the traditional teaching, teachers find sanako demanding and energy consuming. The main advantages of using Sanako for teachers are: being into contact with your students during the confinement (88.2%), to finish the second semester lessons (64.7%), develop your e-learning skills (35.3%). For the students, e-learning affected positively their personality and learning skills. Teachers' and learners' suggestions can be combined as follows:

- Better internet flow quality and accessibility
- Necessity for E-learning training
- Better designed and managed platforms
- specific online schedule
- Less homework and assignments
- Integrate e learning with traditional learning through blended learning
- More interaction through Video teaching through applications like Zoom, Google Meet, Instagram.

Conclusion

Moving towards e-learning was not an option, but an obligation with the outrageous spread of COVID-19. The pandemic affected education as it led to the closure of schools and universities. It was the only solution, not only in Algeria but in the whole world, to protect learners' lives and keep them safe. In Algeria, online learning was a new experience for the majority of the teachers and the learners, who

faced certain difficulties in ensuring the completion of the syllabi through the Sanako platform. The major problems were the weak internet flow quality, the inappropriate upload of documents and assignments, and the intensity of assignments and preparation. Both teachers and students are calling for an e-learning training so that they can be ready for any unexpected situation, while simultaneously considering the provision of good internet quality. Therefore, it is necessary to develop certain expertise in e-learning and assure a good quality of teaching and learning in times of need in schools and universities.

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Appendices

Appendix 1: Questionnaire 2: Teacher Assessment of Sanako

General Information

1. How many years have you been teaching at the University
2. Have you used E-learning before this experience? Ye no
3. Have you been trained on e-learning?

Teaching through SANAKO

Is it your first experience of using SANAKO? Ye No

How you found it as a teaching tool? 1 not effective 5 very effective

Was it easy for you to use SANAKO 1 very easy 5 very difficult

what difficulties you faced while using SANAKO (you may opt for more than one answer)

- h) internet problem (either you or the students)
- i) techno-phobia
- j) students do not respect due dates for assignment submissions
- k) lack of information on how to use SANAKO
- l) lack of training on e-learning
- m) time consuming
- n) others:

SANAKO Teaching experience

- a) Needs more preparation and energy in comparison with the traditional teaching in the classroom
- b) Needs less preparation and energy in comparison with the traditional teaching in the classroom
- c) Others:

According to you, what are the benefits of using SANAKO?

- f) being into contact with your students during the confinement
- g) Finish the second semester lessons
- h) assure your students did their assignments thanks to the submission option in SANAKO
- i) develop your e-learning skills
- j) others

E-learning Experience

Do you think that e-learning was the best possible option after the spread of COVID19?

Yes no

How do you find this experience?

- a) Demanding
- b) Tireful
- c) Productive both teacher and learner
- d) Others:.....

Which skills have you developed thanks to SANAKO (you may choose more than one)

- g) The use of recordings
- h) The use of power point
- i) Live interaction with students
- j) Downloading and uploading files for/from your students
- k) Innovative teaching
- l) Others:

According to you, Is e-learning a necessity today yes No

Suggestions

According to you, what should be taken are necessary steps towards effective e-learning in Algeria?

Appendix 2: Questionnaire 2: Learners' assessment of Sanako

General Information

Age

Do you prefer

- a) Traditional teaching face to face with teacher
- b) online teaching
- c) mixture of traditional and online

Did you have a previous experience with e-learning? Yes NO

Learners' attitudes towards Online learning

Have you been trained on online learning? Yes No

According to you, is online learning the perfect solution during this pandemic situation (COVID19)? Yes No

If yes please explain why?

Do you like this experience? Yes NO

Learners' attitudes towards SANAKO Language platform

Was it easy for you to use SANAKO platform at the beginning? On a scale from 1 very easy to 5 very difficult

After four weeks of using the platform, how you find it?

scale from 1 very easy to 5 very difficult

What difficulties do you face on SANAKO?

- a) Interent problem
- b) Assignement not uploaded effectively
- c) Lots of assignement at the same time
- d) Sometimes the access to the sessions is difficult
- e) Sometimes you use the emails to submit your work
- f) The uploaded lessons by the teachers are not visible for students
- g) Others

Which language skill (s), have you developed thanks to SANAKO?

- a) Reading
- b) Writing
- c) Speaking
- d) Listening

Do you think that your English is better now thanks to SANAKO? Yes NO

Do you think that SANAKO affected positively your PERSONALITY as a learner?

Yes NO I don't know

If yes please explain how? (check more than one if you want)

- g) you discovered a new way of learning: e-learning
- h) you became more responsible on your learning
- i) you became active as the developed world learners in USA and Europe
- j) you solved your learning problem by yourself
- k) you became a critical thinker with deep thinking skills
- l) you feel more comfortable with technology now
- m) others

Do you think that the daily use of SANAKO, affected positively your LEARNING skills?

Yes No I don't know

if yes, which learning skills have you most developed (you can check more than one)

- h) time management (you manage better your time in relation to the number of assignments and the due dates
- i) Stress management (related to the number of assignment)
- j) you discovered and used new learning tools as : power point presentation, recordings, ...etc
- k) you developed more attention and concentration while doing the online assignments
- l) you developed your language skills
- m) you developed note taking and summary writing,
- n) you developed e learning skills
- o) Others

Do you think, you became a better learner thanks to SANAKO? 1 strongly disagree 5 strongly agree

Despite the difficulties you faced with SANAKO, do you like this experience?
Yes No

Suggestions

What are your suggestions to make the e-learning experience better and effective in Algeria in future?

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آموزش آنلاین در زمان همه‌گیری کووید-۱۹: ارزیابی تجربهٔ مدرسان و دانشجویان از ساناکو

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پروفسور علوم زبان و آموزش، آزمایشگاه بین رشته‌ای آموزش و تعلیم
دانشگاه باجی مختار، عنابه، الجزایر.

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با همه‌گیری جهانی کووید-۱۹، در مارس ۲۰۲۰ دانشگاه‌ها به عنوان بخشی از روند قرنطینه تعطیل شدند. در الجزایر، تصمیم گیرندگان از مدرسان خواستند که آموزش الکترونیکی را با استفاده از تمام راه‌های ممکن جهت تکمیل برنامه‌های درسی بکار گیرند. در گروه زبان انگلیسی، دانشگاه باجی مختار، عنابه، الجزایر، پلتفرم ساناکو به عنوان پلتفرم رسمی آموزش الکترونیکی در طول قرنطینه پیشنهاد شد. به منظور بررسی تجربه و ارزیابی مدرسان و دانشجویان زبان انگلیسی از پلتفرم ساناکو به‌عنوان یک بستر یادگیری/آموزش آنلاین کارآمد، از دو پرسش‌نامه؛ اولی برای معلمان و دومی برای فراگیران به‌عنوان ابزار تحقیق استفاده شد. نتایج نشان داد که ساناکو در دوران قرنطینه مفید بوده است، هر چند مدرسان و دانشجویان با مشکلات خاصی مواجه بوده‌اند.

واژه‌های کلیدی: کووید-۱۹، ساناکو، آموزش الکترونیکی، ارزیابی مدرسان، ارزیابی دانشجویان.

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ORIGINAL RESEARCH PAPER

Linguistic Diversity, Translation and Globalization

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Linguistic diversity is a central issue in globalization that presents major linguistic challenges; among these is the increasing place of dominant languages such as English. To preserve it, we need policies. If we consider its multidisciplinary nature and its communicative function, translation is an authentic activity since it is practised constantly in real life outside classes, and it is the only activity in connection with a foreign language. Thus, the present research aims to investigate the role of translation in preserving linguistic diversity despite the dominance of the English language.

Keywords: Linguistic Diversity, Globalization, Translation, English Language.

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Introduction

Globalization, communication technologies and the emergence of a multipolar world are the three major phenomena that characterize the world today and make linguistic diversity a central issue in globalization. The increasing place of the dominant languages presents one of the major linguistic challenges. In fact, language evolves more slowly than the information flow patterns that characterize globalization. For reasons of efficiency, one often favours a dominant language while forgetting the richness of linguistic diversity.

In addition to the global predominance of English, four advantages are recognized:

- 1) English is the most practical solution because it is an "easy language";
- 2) The use of all English is the most economical solution (only one language to learn);
- 3) It is therefore the most democratic and equitable solution;
- 4) English, as a lingua franca, is "culturally neutral," since it is spoken in many different countries.

In the English-speaking world, we no longer hesitate to consider the eventual disappearance of English as a "global" language. But thanks to the spectacular progress of machine translation (both oral and written), it will no longer be necessary to go through a common language: we all will be able to communicate directly in our respective languages in the future. Even if one had a "universal translator" to communicate, it would not ignore the need to learn foreign languages or train "human" translators. No computer in the world, as sophisticated as it may be, will ever be able to grasp the "worldview" of each language and culture.

Linguistic diversity has therefore become a key issue in globalization. To preserve it, we need policies that defend, among other things, the diversity of languages in education, the right of employees to use their language in their professional activity (including in international institutions) or that of scientists to work in their own country with the mother tongue.

However, if we take into account the multidisciplinary nature of translation and its communicative function, the teaching / learning of translation must be aimed both at knowledge (the language and its rules) and know-how (the technique of translation, documentary research, etc.). To learn this means of communication that is translation, one must first understand the statement and re-express it adequately according to the conditions of communication. In addition, the practice of translation according to this principle can only mobilize and refine the communicative skills of the learner.

This is the principle adopted by communicative methods in teaching foreign languages. According to the communicative methods, translation is an authentic activity, since it is practiced constantly in real life outside classes, and considered the only activity in connection with the foreign language. It is through translation that the diversity of languages appears most clearly, whatever the level of complexity one finds oneself (Jakobson 1963).

The research questions:

- Multilingualism and globalization:

* Multilingualism, is it possible?

* How to preserve linguistic diversity despite the domination of the English language?

- Multilingualism and translation:

* What role does translation play in language learning? And,

* How to envision the world through translation?

Linguistic Diversity and Globalization

Linguistic diversity is an advantage for humanity

Linguistic diversity (DL) is generally defined in two ways. The most common definition is to rely on the number of languages: the more there are, the higher the DL is. In the 228 countries of the world, there are 6809 languages. However, fewer than 300 of this large number of languages had speakers of more than one million, the most widely spoken languages being Mandarin Chinese, Hindi, Spanish, English, French, Arabic and Russian. (Lavault 1985)

The languages of the world, even the smallest, represent a wealth of extraordinary human creativity. They contain and express all "the capital of ideas", fueled over time by the heritage and traditions of each human community. The diversity of ideas conveyed by different languages and nourished by different cultures is as necessary as the diversity of species and ecosystems to the survival of humanity. Cultural diversity is as necessary to the world as biodiversity is to our planet.

It is widely known that the most important language for early emotional and cognitive development is the mother tongue, the language of childhood, family experience, and early social relationships. It is the one that reproduces and transmits from generation to generation the cultural identity that is specific to each people. It preserves its historical memory, its traditions, and its beliefs. Linguists think that the language of a community is put at risk when more than 30% of children have stopped learning and practicing it. Its decline accelerates as soon as it begins to lose its communication functions in social life or is no longer spoken daily.

The Charter for Regional and Minority Languages (1992) and the Universal Declaration on Cultural Diversity (2001), prepared by UNESCO and addressed to all countries, state that all languages, even the smallest ones, are part of the intangible heritage of humanity as well as the natural and cultural treasures of the material heritage. They argue for measures to protect the world's linguistic diversity before it is too late. (UNESCO 2001).

Linguistic Diversity: A Threatened Wealth

The world's cultural diversity, particularly the diversity and richness of languages, is threatened with extinction. Over the last three centuries, languages have become extinct or disappeared in dramatic proportions and at an ever-increasing rate all over the world, especially in America and Australia. According to

expert estimates, today at least 3000 languages are in danger of disappearing, with various degrees, in many parts of the world. (UNESCO 2001).

Various causes can lead to the progressive abandonment of a language by its speakers. The first is the dispersion of linguistic communities: individuals or small groups of individuals find themselves immersed in a different cultural and linguistic environment, which eventually stifles their language. A language can also disappear when its speakers come into contact with a culture that is more "aggressive" or stronger in economic and political terms. Adults then encourage their children to learn the language of the dominant culture so that they can improve living conditions. Finally, some politically harmless minorities and their language are attacked by stronger human groups that destroy their environment for natural wealth.

The situation worsens when the authorities discourage the use of local languages (at school, in public services, in the media, etc.). The examples illustrating this sad reality are numerous all over the world. Australia, which banned Aborigines from using their 400 or so languages until the 1970s, has a record number of languages that recently vanished under threat. Only 25 aboriginal languages remain spoken. (UNESCO 2001).

In the United States, less than 150 Indian languages survive today, while the territory had several hundred before the arrival of Europeans. Most are in danger and many are moribund. Discrimination against these languages declined in the 1970s, returning to strength in the 1980s with the imposition of English, thus accelerating the extinction of Amerindian languages. In Africa, authorities in many countries are encouraging the domination of "big" African languages, such as Swahili (East Africa) or even colonial languages. It is estimated that out of 1,400 local languages, at least 250 are threatened and 500 to 600 are in decline. (UNESCO 2001).

As for Europe, the last count of its known languages shows some 275 languages, more than half of them in the space of the former USSR. At least 50 languages in this part of the world are at risk: 14 in Western Europe, 37 in Russia.

Several minority languages have long suffered from repressive linguistic policies of nation-states (France, Great Britain) which considered the flourishing of local languages as a danger of disintegrating national unity. Only a few European countries such as Norway and Switzerland have been promoting plurilingualism for a long time. The cause of regional and minority languages is indeed quite recent in the history of the European community as well as in that of the world community.

However, a threatened language, even moribund or considered extinct, can be saved by a language policy. These languages can be conserved, revitalized and even reborn if the language community so desires and if it is encouraged to do so. By becoming aware of their ethnic identity and their pride, minority peoples can thus strengthen their interest in their own language, and lead to bilingualism that will promote the preservation and revitalization of their language.

The Death of Languages (what makes languages die?)

The death of languages is not a new phenomenon. For at least 5000 years, linguists have estimated that at least 30,000 languages were born and disappeared,

usually without a trace. With time, it is clear that the rhythm of language mortality has increased dramatically, especially since the European colonial conquests. During the last three centuries, while Europe lost a good dozen languages, Australia and Brazil, for example, lost several hundred. In Africa, more than 200 languages already have fewer than 500 speakers, not to mention the liquidation of many Amerindian languages and several small peoples who lived under the former USSR or in China (Ingush, Kalmuts, Mekhet, Nus, Achangs, etc.). (Grinevald 2009)

Some experts predict that in the present century, 50% to 90% of today's spoken languages will disappear, that is 3000 to 4000 languages. In Europe, out of 123 recorded languages - the least threatened continent - there are 9 "moribund", 26 "close to extinction" and 38 "endangered" languages. According to a UNESCO study (begun in 1997 and published in 2001), no less than 5,500 of the 6,000 languages will disappear within a century and become dead languages in the same way as Latin and ancient Greek. This means that 90% of current languages will be liquidated by this century; A "massacre", believes UNESCO. The worst thing is that we may not even notice it, because the disappearance of a language is never a spectacular event. Yet we can speak of a real "cataclysm" that will occur in general indifference.

In fact, the death of languages is an inevitable consequence of the supremacy of strong languages in the linguistic arena. Generally, it can be said that a language is threatened in its survival as soon as it is no longer in a state of expansion, as soon as it loses its communication functions in social life or is no longer practised daily for the usual needs of life, as soon as it is no longer economically viable, or when there are not enough speakers to ensure dissemination. It is believed that a language can survive only if it has at least 100,000 speakers, half of the 7097 current languages have fewer than 10,000 speakers ... (Grinevald 2009).

The causes of the disappearance of languages remain multiple and complex, but they are more or less circumscribed, as for the factors of expansion, to military, demographic, geographical, economic, political and cultural factors. These factors often overlap with each other, without it being easy to identify which of them plays a predominant role.

Globalization and the Advent of English as a Global Language

Globalization

The process of globalization is commonly understood as an acceleration and multiplication of economic exchanges throughout the world in the context of a market economy. The exchange of goods and services and the growing entanglement of national economies also imply an increase in migratory flows and ultimately cultural exchanges. Everything is made possible thanks to an increase in transport and information technologies.

Such a consensual definition, however, fails to describe the spatial and temporal course. And for good reason, the subject is under debate. The very nature of the process of globalization remains unresolved, as opinions diverge to describe it as a desired or undergone process, an exogenous factor that can be isolated or not. For a

thinker like Bourdieu "it is above all a myth" as he pointed out in 1996, considering that it is above all a tool in the service of a neoliberal thought that justifies its destruction of the right of the job.

The important thing would not be to know if globalization is a fact or not, but rather how it is used to justify national policies. Marxist and neo-Marxist analyses of international relations perceive globalization as an inevitable effect of the expansive nature of capitalism. Previously acting through imperialism and colonialism as described by Lenin, capitalism is now organized around a "world economy" following Wallerstein or the School of Dependence of Furtado and Cardoso.

Among the different issues raised by globalization, the question of the global use of the English language is very much in synch with our problem. Generally speaking, the Treaty of Versailles of 1919, was drafted in both French and English, whereas previously French dominated dates the official entry of English as the language of international relations. Its expansion and influence continue to grow to the present day, linking both to the colonial legacy of the United Kingdom, of which the Commonwealth remains the symbol, to the United States superpower and its spread of "The American way of life.

English as a Global Language

To make this community of property more real and more universal, it has been the dream of certain idealists. Let us think of Esperanto, whose failure has taught us so much about the difficulty of artificially creating a linguistic unity. There is, however, nowadays an example of a recreated and unified language: it is the modern Hebrew language. But a new phenomenon has gradually imposed itself on the linguistic scene of the world: it is the appearance of a common language of irresistible power - the English language, of course.

Today, English is considered as the language of communication. But, obviously, other reasons than the need for communication within national states have propelled English to its dominant position of world language, economic, technical and scientific reasons.

It would be unrealistic not to admit that the United States has become the driving force behind this movement. All over the world, including China and Japan, businessmen are studying English en masse. the predominance of English does not appear as an unexpected or undue invasion. in all contexts, whether diplomatic, scientific, commercial or technical, the English language is present for specific reasons and is never implemented without reflection by educators or other stakeholders.

In many countries, English has replaced the foreign language taught preferably in schools. In ancient Czechoslovakia, the first foreign language taught was German; after the war of 1939-45, it was Russian; then, in the 1980s, even before the end of communism, the Germans returned, despite great psychological resistance, because trade relations had been restored with East Germany. But already English was gaining ground and has since established itself as the dominant foreign language. In countries as diverse as Brazil, Russia, and several countries of central and eastern

Europe such as Romania, French has been the preferred foreign language of the privileged classes; the Alliance Française was in many cities an important centre of cultural and social life; and above all, French had for centuries been the language of diplomacy. It is vast states such as India where English served as *lingua franca* for historical reasons. (Kushner 2002)

Why English?

Such a question would undoubtedly deserve a lot of memory because the use of English as a so-called "international" language is not the result of any official movement or consultation, of any real reflection, nor of any rational choice. It is equally interesting to analyze the discourses of political and institutional actors, and even individuals, who constantly claim that English is an "easy language", justifying the position of this language in a more rational way. The origins of such a discourse are part of complex power mechanisms that combine games of persuasion and influence, on an international and social scale.

English has a particularly turbulent history that can be seen directly in its structures. Although it has its roots in the Celtic languages, the language was then mixed with Latin and Germanic languages at the mercy of the invasions and merges especially with the Franco-Norman brought by William the Conqueror in 1066. English integrates a quantity of vocabulary of medieval French, particularly in the field of abstraction and rhetoric, and becomes a language with a strong polysemy, where the meaning of words as follows or to claim, see new meanings added to the original French meaning. As for its pronunciation and reading, it was still recently judged as the most difficult language in Europe to be learned by the New Scientist. We see it, like any natural language forged by people and history, that English possesses a complex and irregular structure for a stranger. Its global use today is therefore explained by historical and socio-cultural factors, and not by qualities that would be intrinsic to the language. (Kushner 2002).

If the use of English gradually spreads to the detriment of Gaelic languages in the British Isles throughout the Middle Ages, it must wait for the sixteenth century and the conquest of the Americas to carve a respectable place in the European languages. Britain's affirmation as a world colonial power gave a first boost to its national language and then took off in parallel with the industrial revolutions and the expansion of free trade that favour the British economy during the nineteenth century.

At this relay, we must add the twentieth-century legacy of colonialism since from the 1960s, most of the former colonies of the British Crown took their independence. In the frequent absence of an Aboriginal language that could replace it, the old colonial language continues to be used willy-nilly. International institutions such as the United Nations are thus left with a plethora of English-speaking countries in their assemblies, at a time when global communication is no longer occasional but becomes a permanent requirement. At the international level, English speakers can therefore claim a large number of speakers (although in fact a large part of the populations of English-speaking Africa, for example, do not speak

English); but also to a large number of States knowing that the international institutions also count on the principle of a State a voice as in the United Nations Assembly. (Kushner 2002)

The old European metropolises keep important links with their former colonies on the cultural level. For Anglophony, the United Kingdom operates through the British Council, linked to the Commonwealth. Initially created to thwart the German and Italian propaganda campaigns of the 1930s, the British Council now promotes English language teaching in the world and sets the standards for this teaching, especially in the former British colonies. The Francophone is not left out, and the High Council of the Francophony devotes a significant part of its budget to the promotion of French within the media and educational systems of its member countries. It is easy to imagine that such systems also exist in countries like Spain or Portugal.

Linguistic Diversity and Translation

Today there are between 6,000 and 7,000 spoken languages in the world. This fact of the diversity of languages poses a problem: how can men understand each other if they do not all speak the same language? Can understanding succeed only in a small circle, which coincides with a linguistic area?

One might then be tempted to think that understanding can only be between men speaking the same language, in as much as each language has its specificity as to how it describes the world; a language is a tool, a code to describe things. The diversity of languages would then correspond to different ways of describing the world.

Therefore, the question becomes whether these descriptions are fundamentally different and heterogeneous, or whether there is a possibility to switch from one description to another (ie from one language to another), thus making communication possible. This possibility actually exists: it is that of translation. As Ricoeur writes: 'On touche là un trait aussi remarquable que l'incommunicabilité déplorée, à savoir le fait même de la traduction, lequel présuppose chez tout locuteur l'aptitude à apprendre et à pratiquer d'autres langues que la sienne.' (2004) The very fact of translation means that men speak different languages, but they can learn other languages than their mother tongue.

Translation and Language Learning

Despite the antiquity of translation, as a practice and profession, it is only recently that research on its importance has begun to accelerate and accelerate: the number of schools of translators and interpreters day by day around the world, the work done on translation by practitioners, linguists and didactics who gave birth to translation studies, research on machine translation; all this is a recognition of its historical value and its pragmatic importance.

In pedagogy, translation played a great role for centuries. It was considered a means of strengthening and perfecting the teaching of foreign languages. For this reason, it was called "educational translation".

The educational translation is a set of exercises (theme/version) whose fallout is linguistic. (Delisle 1984) calls "educational translation" the academic use of translation to acquire a foreign language.

Traditional methods of language teaching adopted translation as a means of consolidating linguistic acquisition in a foreign language through the exercise of theme, and control of the comprehension of texts by means of the version.

« L'objectif de la traduction pédagogique est essentiellement didactique. Elle se pratique dans le cadre de la classe de langue (sauf cas particulier des examens et concours) et le récepteur est soit la classe, soit le professeur, dans les deux cas, un public restreint et familier. La traduction n'est plus une fin mais un moyen, dans la mesure où ce qui importe, n'est pas le message, le sens que le texte véhicule, mais l'acte de traduire et les différentes fonctions qu'il remplit : acquisition de la langue, perfectionnement, contrôle de la compréhension, de la solidité des acquis, de la fixation des structures... » (Lavault 1985).

Used for pedagogical reasons (class activation, assessment of achievements, help of weaker pupils, etc.), translation into the language class took many forms, including "explanatory translation". This type of translation is used to explain the language. The teacher uses it when the intralingual translation can not lead to positive results. From the lexicon point of view, when a word of a foreign language is new and rarely used, the teacher explains it in the mother tongue to save time and avoid confusion for the learner. From a grammatical point of view, the explanatory translation is useful insofar as it allows the points of difference/similarity between the two linguistic systems (the foreign language and the mother tongue) to be highlighted: the specificity of a few turns in one language, the notion of verbal time, etc.

Translation, being in this case a means and not an end in itself, had an uncomfortable status: an activity without clear objectives, an unthinking practice, taught by foreign language teachers who had received no prior training for this task. This dark side of translation necessitated an epistemological break with the past in order to base the didactic discourse on translation and its practice on a scientific basis.

Indeed, several authors, such as (Ballard 1988; Grellet 1991; Lavault 1985) defended the practice of translation in language classes, but with a new didactic vision, that of perfecting the competence to "translate" as well as the skills of "understanding, reading and writing"

Why Translate to Learn a Language

Nowadays, pedagogical translation is a subject of debate between pedagogues and didactics about its usefulness, but also about the danger that it can constitute against a healthy learning of a foreign language. This position seems logical to us. To deny the validity of translation in perfecting a language is to go against the scientific works dealing with this subject. It is also to deprive the pupil of his own intellectual strategies of learning a foreign language at a time when his needs and aptitudes must be respected, as the principles of the new pedagogy claim.

All recent studies on the process of acquiring a foreign language consider that there is a general mechanism that uses the mother tongue and escapes the learner's consciousness. Researchers speak of the existence of intermediate languages: a set of structures and semantic values transferred from one well-known language to another less well-known. Translation, whether we like it or not, plays an important role in the structuring and evolution of these intermediate languages that facilitate the learning of a foreign language.

However, if we take into account the multidisciplinary nature of translation and its communicative function, the teaching/learning of translation must be aimed at both knowledge (the language and its rules) and know-how (the translation technique, documentary research, etc.). To learn this means of communication that is translation, one must first understand the statements and re-express them adequately according to the conditions of communication. And the practice of translation according to this principle can only mobilize and refine the communicative skills of the learner.

This is the principle adopted by communicative methods in the teaching of foreign languages. According to the communicative methods, the translation is an authentic activity, since it is on the one hand, practised constantly in real life outside the classes, and on the other hand, it is the only activity in connection with the foreign language. This begs the question: "Why not teach the art of translation" (Grellet 1991).

How to Strengthen Language Skills Through Translation?

Between the "usefulness of translation" and the "regrettable way of its practice in traditional methods of language teaching", there must be the idea of rehabilitating pedagogical translation.

The didactic research that actually aimed at the rehabilitation of educational translation was inspired by the "enunciative linguistics" and the "pedagogy of translation" adopted in the training of professional translators. The first does not only focus on the language system (vocabulary + syntactic rules), but also focuses on the actualization of the language to produce discourses in a well-defined communication situation. The second advances that "Translate is to understand" to "make understand".

This return to translation into language classes is accompanied by changes in the objectives of the practice, the method of work and the content of the media.

The translating activity, for pedagogical purposes and according to this new vision, will make the student aware of the lexical and grammatical specificities of each language in a communicative context. Translation allows the student to conceptualize the grammar of each of the two mirror languages. It is necessary to speak of an active learning of a language and not of an inculcation of normative grammar.

From the communicative perspective, the practice of translation is reviewed from a "constructivist" angle. To translate, one must understand the meaning of the text submitted to translation. "Understanding" means the "construction" of meaning by a

set of interactions of the learning subject with the external environment and with the aid of prior knowledge. Knowledge is a process before being a result.

The pedagogical translation that we defend does not concern isolated sentences, out of context. The intended translation, like the professional translation, must be practised on texts that convey meaning. A practice that moves away from the word and the sentence to determine the unity of meaning, which avoids the linguistic correspondence to establish the semantic equivalence as imposed by the enunciative context in all its components: linguistic, cultural and social. It is something that allows learners to be sensitive to the division of reality/world by each language and unlike the cultural substratum of each of them. In other words, we aspire to a practice that is part of a communication strategy: to know what we translate, for whom to translate and how to do it.

Among the activities that can illustrate the essence of pedagogical translation, and that go with the desired innovation, we can mention the exercise of "comment of version" proposed by (Ballard 1988) and that of "discourse with discourse" of which the background is inspired by (Widdowson 1981).

To renovate the practice of translation in the language class, (Ballard 1988) proposes the exercise of version commentary. An exercise in which the student:

- Compare an original text and one of its translations.
- Identify the differences between the two texts in terms of lexical, grammatical, semiotic, etc.
- Comment on these differences.

For the author, it is a necessary and useful activity. It is necessary to the extent that it attracts attention and develops precision and is useful because it makes it possible to first form an idea about the specificities of each linguistic system and then discuss the choice of translation equivalences, and not linguistic correspondences.

As for speech-to-speech activity, it consists of applying well-chosen exercises to a speech in a foreign language. These exercises should help to develop two discourses simultaneously, one in the mother tongue and the other in the foreign language. The activity thus brings the student to the easy passage from the reception (reading) to the production (the writing).

Proposals in this sense can be multiplied. But what must be remembered is that the pedagogical value of the translation would be all the greater if it could participate in the development of the student's bilingualism. Taking the habit of expressing ideas in a foreign language far from the influence of the mother tongue and making the effort not to attribute to a "signifier" of the foreign sign the "signified" of the sign of the mother tongue, the pupil will gradually demonstrate the ability to speak and write fluently and correctly in a foreign language as he would in his mother tongue.

Language and World View

Reality is not the world, but a certain vision of it, shaped by language, itself determined by culture. So, there are as many visions of the world as languages, the

latter, according to cultures, organizing variously the real and ordering differently the data of the experiment. To learn a language, therefore, is not only to appropriate a different linguistic system; it is also to find oneself in the presence of another culture and, therefore, another worldview with new patterns of categorization of reality.

It is undeniable that the practice of a language necessarily implies, for its users, the mobilization of a "shared culture" (Galisson1989), founding their common identity. However, this shared culture, which we know today is both "a logical construction of the mind", resulting from "frame of reference", and "a product of the habit" resulting from interactions and daily communication practices.

Since the works of (Edward Sapir 1953; Benjamin Whorf 1964), at the beginning of the twentieth century, a language is a certain analysis of the experience, a certain vision of the world, and as such it gives its speakers a sort of prism through which they are bound to a certain representation of reality. From this point of view, a language conditions the thinking of its users - by imposing on them precisely a specific way of representing reality. Every representation of reality is thus determined in advance by the language in use.

So, in the absolute, reality is not given but constructed not in a fortuitous way, but in adequacy with the vast system of structures, specific to each language, within which the forms and categories, by which the users communicate, but also represent themselves, are culturally consciously or unconsciously, the real, "perceiving" or rather "neglecting" this or that type of phenomena and/or relationships, and in which they print this representation of the real (Whorf 1964).

Translation and World View

Le langage n'est pas seulement un instrument de communication. C'est aussi un ordre symbolique où les représentations, les valeurs et les pratiques sociales trouvent leur fondement (Woodsworth 1990). Indeed, language and culture are intimately linked, and language becomes the reflection of the worldview of a given society. According to (Humboldt 1963), differences between languages stem from a different view of reality in each sociolinguistic group.

Translation is synonymous with interlinguistic communication, how to translate something into two languages whose experience of reality and whose linguistic manifestations are different, even, in some cases, contradictory, this task is possible, but difficult and painful because of obstacles anchored in different worldviews.

For Humboldt, intercultural translation can be done because it is a hermeneutical process, and each language has the capacity to express everything, even things that are not part of its sociocultural experience. Thus, "[...] apparent untranslatability, brought about by interlingual structural incompatibilities among individual languages and the thought processes of individual speech communities, can be countered with potential translatability" (Wilss 1982).

As for these difficulties, Wilss notes that:

1) the division of reality into a language, for example in the denomination of kinship, colours, and vocabulary for certain subjects, such as snow; he also notes the

differences as regards the temporal aspect, and the lack of direct and exact correspondences between idiomatic expressions;

2) the difficulties that we have to render in other languages of words that are peculiar to a linguistic community, such as spirit, homeland, charm; gentleman, fairness;

3) different connotations that can vary in each language.

According to (Mounin 1963), the cases of untranslatability are only exceptions, and translation between two visions of the world becomes possible precisely through the "universals" of language, which underlie significations in languages. These universals almost always allow the translation of the denotative message of a given text.

Thus, the divergences found in the division of reality into different languages do not, as previously thought, constitute obstacles to translatability. Admittedly, they come from the difficulties of translation, but as Mounin demonstrates, the universals underlie any difference inherent in language and refer to the same extra-linguistic phenomena making it possible to transmit a denotative minimum. When one translates between two cultures, one must not confine oneself to linguistic phenomena, which tend to accentuate the differences between two civilizations, but, precisely, to seek the basic reference which is common to them in the extraordinary linguistic reality.

But what happens when you want to convey specific connotations from one culture to another? The denotation does not pose any problems, can one however speak of a translation of the connotations? Wilss notes, indeed, that the specificity of the connotations constitutes a difficulty relative to the visions of the world that the translator may encounter in his work. But translation encounters even more complex difficulties when it comes to idiomatic expressions, strongly anchored in a given society and culture, and which, involve highly.

However, a good translation of an idiomatic expression must be located within the target culture, because "[t]he angels are basically part of culture and words cannot be understood correctly from the local cultural phenomena for which they are symbols" (Nida 1945). Thus, the translator must study the use of an expression according to the way in which those who speak the language use it and the meaning must be taken into consideration with the extra-linguistic phenomena which determine it within the social structure and cultural heritage.

However, it is often necessary to transform the specific element into the original culture, or even to completely change it in order to make a good translation that would have a relative meaning to the arrival culture.

Adaptation would thus serve to translate connotations into the original culture that do not exist in the arrival culture since " [c]haque civilisation a ainsi ses thèmes, certains diront ses 'mythes', qui sont connus d'expérience par les 'indigènes', mais qu'il faut apprendre lorsqu'on veut devenir traducteur» "(Vinay 1968). Through adaptation, we can avoid serious misunderstandings between sociolinguistic groups.

However, although adaptation is very useful in the field of intercultural translation, it must not be forgotten that this process has limitations. The translator must decide, depending on the target language and culture, when the adaptation would be appropriate for a given text, or, when it would be sufficient to translate only the denotation (using a note to explain the culture starting point). For example, when it comes to translating comments about an ethnic group in a culture, should we adapt the text, and make an ethnic group in the target culture the subject of a remark? Could be racist? Or, should we translate a remark about women who in the original culture would be considered trivial, and adapt it in a context where it would be sexist? In this case, the translator would end up making an error of judgment. Although he manages to convey the words in a different cultural context, he also risks perpetuating very pejorative connotations in the culture of arrival. Here, instead of avoiding cultural misunderstandings, the translator would eventually raise them. Intercultural translation therefore requires a measure of common sense and the translator not only has the role of conveying a message and the connotations attached to it, but he must also filter the information to be transmitted according to the two cultures, and decide when to translate the connotations, or when a translation of the denotation is enough to convey a message.

However, the translation of connotations is a delicate operation and the translator must take into account the implicit, and often hidden, connotations that may exist in the target language. To do the job properly, the right translator must not only translate, but he must also be a semiologist and, more importantly, an ethnologist; it is not enough to master the language, it is also necessary to know the culture: " tout traducteur qui, de mille manières empiriques, ne s'est pas fait aussi l'ethnographe de la communauté dont il traduit la langue, est un traducteur incomplet "(Mounin 1963).

Conclusion

In the case of many languages, it is too late to do anything because speakers are either too few or too old, or because the language community is too busy trying to survive. But many other languages are not at this stage and can still be revitalized in many cases. There are compelling examples in Australia, North America and Europe. But that requires a number of conditions to be met: the community itself must want to save its language; the wider culture in which it is embedded must respect minority languages; and funding is needed for courses, teaching materials and teachers.

Is the death of a language really a disaster? Is not this a sign of progress and modernity? As long as there are a few hundred or even one or two thousand languages, everything is fine. Well no! The disappearance of languages should concern us as much as that of animal or vegetable species because it reduces the diversity of our planet. Decades of environmental awareness have convinced us that biodiversity is a good thing. Unfortunately, linguistic diversity has not benefited from the same publicity.

Diversity is central to the theory of evolution because it allows a species to survive in different environments. Standardization presents dangers for the long-term survival of a species. The strongest ecosystems are the most diverse. It is often said that, if we succeeded in colonizing the planet, it is because we have been able to develop very diverse cultures, and adapted to different environments. The need to maintain linguistic diversity is based on this type of argument. If the multiplicity of cultures is a necessary condition for successful human development, then the preservation of linguistic diversity is essential, since written and oral languages are the main mode of transmission of cultures.

If we only had one language in the world, be it English, Esperanto, or anything else, it would be better for everyone. Peace in the world would be assured. Nothing is less true. A monolingual world would not bring peace. The main sources of tension in recent decades were unilingual countries: Cambodia, Vietnam, Rwanda, Burundi, Yugoslavia, Northern Ireland, etc. All great unilingual nations have experienced civil wars. If people want to cross iron, it takes more than a common language to dissuade them.

We are much more likely to promote a peaceful world by caring about peoples' rights and their identity as communities. And the main emblem of a community is its language. A policy of promoting multilingualism and respect for minority languages is much better at laying the foundations for peaceful coexistence.

It may be too late. "If only the generation of my grandparents had ..." This type of reaction is common among the grandchildren of a community that has not transmitted its language. The first generation does not usually worry too much, because it is still struggling to establish its new social status and to appropriate its new language. The second generation, who handles the new language fluently and enjoys a much more comfortable socio-economic situation, is beginning to worry about the lost heritage. The language of ancestors, once a source of shame, is then perceived as an identity landmark and a source of pride. If it is gone, if there is no trace left and nobody remembers it, there is no way to recover it. If, on the other hand, an effort, however modest, has been made to preserve it, this leaves future generations the possibility of making their own choice.

Research and studies in the field of professional translation education and applied linguistics have developed multiple approaches to translation, and have shown that it is one of the main instruments of linguistic awareness. This metalinguistic ability does not exclusively concern grammatical structures but includes pragmatic and stylistic aspects, as well as the effects they can create. This type of approach serves not only to reinforce the student's awareness of the potentialities of the language, the similarities and differences between languages, but also to build a better knowledge of the mother tongue and, consequently, a better communicative efficiency both in only in the other language.

The goal of translation practice for non-specialists is to establish the language skills of the learner, to refine their thematic and cultural knowledge and to encourage them to reflect and react. What is needed, then, is a reflective pedagogy

of translation that reconciles the didactic objective, the cognitive content and the social reality of the learner. It is possible to say that any study on translation in a theoretical and/or didactic context could only be beneficial for all the partners of the educational act: learners, teachers, and also managers and pedagogical authorities. With it, languages become richer and more important in the community that speaks them. It is also a medium of communication that crosses the language barrier and a factor of fulfilment and openness towards other cultures.

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تنوع زبانی، ترجمه و جهانی شدن

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تنوع زبانی یک موضوع اصلی در جهانی شدن است که در جای خود چالش‌های زبانی عمده‌ای را ارائه می‌کند. در این میان، جایگاه بعضی زبان‌های غالب مانند انگلیسی رو به افزایش است، برای جلوگیری از آن به سیاست‌گذاری نیازمند هستیم. اگر ماهیت چند وجهی و کارکرد ارتباطی آن را در نظر بگیریم، ترجمه یک فعالیت معتبر است، زیرا به طور مداوم در زندگی واقعی خارج از کلاس انجام می‌شود و تنها فعالیت مرتبط با زبان خارجی است. بنابراین، پژوهش حاضر با هدف بررسی نقش ترجمه در حفظ تنوع زبانی علیرغم غلبه زبان انگلیسی انجام شده است.

واژه‌های کلیدی: تنوع زبانی، جهانی شدن، ترجمه، زبان انگلیسی.

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ORIGINAL RESEARCH PAPER

Petal of Resistance: Language as a Backbone of Identity Reconstruction in Naipaul's *The Mimic Men*

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This paper tends to examine resistance through narratives in a postcolonial context. It focuses on the postcolonial counter-discourse in Naipaul's novel, *The Mimic Men* (1967), through the analysis of Ralph Singh's use of the English language as a subversive tool by which he attempts to reconstruct his identity. This research presents an analytical framework for analyzing the novel's discourse, which concentrates on the writer's narrative tactics and use of language, abrogation and appropriation to oppose the prevailing culture. However, in the postcolonial era, a distinct discourse emerged through scholarly panel discussions like Ngugi's, Hall's, Fanon's and Bhabha's concepts about language, culture and the oppressed people's psyche, along with some defensive mechanisms such as mimicry and hybridity, which, in return, theorized resistance and identity reconstruction through language. Thus, this study will critically explore the exiled subjects' resistance rhetoric in order to determine the migrants' existence and identity reconstruction in the Western sphere through an examination of the use of mimicry and hybridity in the novel. Although the novel is mostly written in English, the use of some exospheric references gives it a sense of nativism and makes it such as a sarcastic postcolonial narrative that criticizes the colonial hegemony and sheds light on the dilemma of the colonized individual's psychological melancholy.

Keywords: Hybridity, Language, Mimicry, Resistance.

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“Language as culture is the collective memory bank of a people's experience in history”.

Ngugi Wa Thiong'o, *Decolonizing the Mind: The Politics of Language in African Literature* (Bhola, 1987).

Introduction

In the above quote, Ngugi assumes that language does not only act as a medium of communication, but also as a means of transmitting culture and history. Language is inextricably linked to the human individual, his worldview, and his past. The entire system of values through which a person grows to define himself is carried by language. Thus, language is much more than a linguistic framework; it is a living, dynamic, and evolving entity. It is something that people do, and the context in which language is formed is just as significant as the words themselves. He assumes that language puts flesh on the bones of identity in a postcolonial context. It is the medium by which the culture of a certain community is transmitted and perpetuated. The way individuals define themselves in connection to their natural and social environments, and indeed in reference to the entire cosmos, is largely determined by the language they employ. As a result, language has always been at the center of the conflict between these two social forces.

When the Subaltern Speaks: Unveiling the Cathartic Power of Postcolonial Narratives

Postcolonial writers have constructed and presented dialects in a variety of ways, such as Creole and pidgin dialects, to write about the native culture and to stress progressive and sensitive meaning in so many distinct manners, resulting in their success in becoming a stable alternative in the semantic structure of the English style. Kalpana (2017) characterizes the "writing back" paradigm with three words: "adopt, adapt, and adept." Though numerous key concepts in postcolonial theory, such as mimicry, hybridity, and ambivalence, are primarily concerned with postcolonial ideologies, themes, and content, they also have an impact on language use.

Actually, the phrases “adopt, adapt, and the adept” apply not just to forms but also to language, as shown in the writings of many postcolonial authors. It is worth noting that postcolonial writers primarily wrote about the conflict between the abrogation of the received English, which speaks from the center, and the act of appropriation, which tends to bring it under the effect of a dialectal tongue, the challenging nature of speech habits that characterize the local language, or even the evolving and distinguishing local English of a monolingual society trying to establish its link with place, or even the adapting and distinguishing local English of a monolingual societal structure attempting to establish its correlation with location (Kaplana, 2017).

With the rise of the colonial social upheavals and their aftereffects on the colonized people's psyche, culture and identity, one of the main reasons the former non-English users have decided to write in English is not because their native language is insufficient but because the colonial language has evolved into a valuable medium of representation that addresses the broadest possible audience. On the other hand, writers like Ngugi contend that because English is generally

restricted to an educated elite in post-colonial states, this wider audience is primarily outside the country or limited to the transnational capitalist elite inside the community. The dispute has raged on and on, with no end in sight (Ashcroft et al., 2000).

Nevertheless, language is a part of culture, and therefore the cultural bomb has a tremendous negative aftereffect on the colonial subject's identity and mother tongue since the clash of the opposing cultures is not less than a collective disobedience. A cultural bomb has the effect of destroying people's faith in their names, their languages, their surroundings, their battle heritage, their togetherness, their talents, and eventually in their belonging and identity. This latter coerces people to perceive their culture and history as a barren wasteland of failure, and it compels them to desire to separate themselves from the aboriginal culture and break all the ties of identification with the motherland. Therefore, it induces the individuals' desire to identify with that which is most apart from themselves; for instance, with other people's languages rather than their own. It urges individuals to identify with what is decrepit and regressive, with all those powers that would suffocate their own life streams. It indeed raises major issues about the morality of conflict. Yet, triumphs or victories are seen as far-fetched, irrational fantasies. Despair, depression, and a communal death desire are the planned outcomes. Imperialism portrays itself as the panacea in this wasteland it has constructed, demanding that the dependents chant worship songs with the continual refrain, 'Theft is sacred' (Ngugi, 1986).

Moreover, according to Ngugi, the colonial subjects were enslaved by forcing them to learn European languages in order to colonize their minds. The colonial authority used pessimistic reinforcement to educate future generations; it convinced them that speaking English represents the high social and intellectual status of the English-speaking mind; on the other hand, it aimed at erasing the native culture, convincing them that local languages are undesirable. However, because their own tradition was communicated solely at home, relying on orature in their native tongue, language was twisted into a device that isolated children from their own past. They are taught in college that the only way to advance is to learn the colonizer's language and textbook history. They are isolated from their history by eliminating their native language from their education, which is substituted by European history in European languages. This further entrenches colonialism's control over the colonized people's lives (Ngugi, 1986). Accordingly, Fanon (1961) analyzes the effect of colonial oppression on the psychology of the oppressed people, along with shedding light on the transition phase in the use of language from the native mother tongue to the colonizer's language. He contends:

Every colonized people, in other words, every people in whose soul an inferiority complex has been created by the death and burial of its local cultural originality, finds itself face to face with the language of the civilizing nation, that is, with the culture of the mother country. The colonized is elevated above his jungle status in proportion to his adoption of the mother country's cultural standards. He becomes whiter as he renounces his blackness and his jungle.

The Caliban's Resistance: Mimicry and Abrogation as Politics of Cultural and Linguistic Decolonization

Naipaul's *The Mimic Men* (1967) illustrates the colonized individual's desire to escape the "shipwreck" of a place-bound existence and the phony syndrome brought on by racial servitude. It depicts how an English education may breed contempt for the oppressed as well as animosity for one's own country and its people, which is frequently alleviated by mimicking one's own colonial power. The protagonist strives to cross the borders of the Caribbean island, willing to find order and authentic identity in the western sphere.

Actually, Singh's desire to flee the island is the result of his denial of Indo-Aryan ancestry. He believes in western superiority, and therefore he gets fascinated by its elements, such as the snow and brightness of a big metropolis, as he says: "Withdrawal: it became urgent now for me. Before, it had been part of fantasy, part of the urge to escape shipwreck and to return to lands I had fashioned in my imagination" (Naipaul, 1967). Nonetheless, his great expectations and endless desires fall apart once he reaches London and becomes an exiled migrant there. Not only does he experience emotions of disconnection and melancholic emptiness in London, "so quickly had London gone sour on me. The great city, center of the world, in which, fleeing disorder, I had hoped to find the beginning of order" (Naipaul, 1967), but he battles to find a sense of belonging in London as he has been looking for it at homeland, therefore he is forced back into double exile.

Singh plays a prototypical colonized character who is perplexed not only by the varied races, cultures and dialects on the island but also by the equitable society in which he is born and for whom identification is a key problem. He adopts European or Western perspectives and mimics European tales, memories, lives, and settings. Ralph's relationship with the West has an influence on who he is on his own. He departs from his own family to live in London, where he gets married to an English woman, Sandra. Nonetheless, his separation from his own culture and his enrollment at a colonial school elevated his mimicry and created a unique impression of the colonizer's culture, leading to the dissolution and fragility of the inner self.

Therefore, Singh mimics the colonizer in the use of language, as he has been a pupil at the boarding school and then migrates to London looking for order and stability. Ashcroft et al. (2000) contend that the language of the center is seized and replaced in a discourse completely fitted to the colonized location in post-colonial writing. It does this in two unique ways. The first, the abrogation or denial of the English privilege, entails a rejection of metropolitan dominance over communication means. The second, the appropriation and rebuilding of the center's language, the act of seizing and remolding the language to new uses, signifies a break from the colonial privilege site (Kalpana, 2017).

According to Ashcroft et al. in *The Empire Writes Back* (2002), one of the most important facets of colonial tyranny is language hegemony. The colonizer uses language as a technique to find home, construct identity, and construct reality. However, all diverse dialects of language are marginalized by the educational system, which makes the standard form of language the rule. As a result, in these cultures, the English language has been adopted to represent their own sense of

distinction (Zarrinjooee & Khatar, 2016) through narrative texts. Ralph Singh is a student at the missionary boarding school, thus, the educational system at this school has contributed a lot to shaping his mind. He describes his educational career as a confusing experience; the colonial language is English, his mother tongue is the Indian language, and now he is exposed to another tongue, the French one.

Indeed, Naipaul talks about the tremendous effect of the colonial boarding school system when he gives voice to Singh to narrate the experience of the West Indian subjects as he says: “We, here on our island, handling books printed in this world... We pretended to be real, to be learning, to be preparing ourselves for life, we mimicked men of the New World, one unknown corner of it, with all its reminders of the corruption that came so quickly to the new” (Naipaul, 1967). Singh highlights the colonial subjects’ behaviors and their obsession with mimicking the western man and his lifestyle, thinking that this is how they should be since they were educated in the colonizer’s school using the English language. Singh’s formal education was undertaken in English: In *Isabella*, English became more than a language; it became the language, and everyone else had to capitulate to it.

Through Singh’s arguments, Naipaul illustrates the ambiguity of colonial mimicry. He analyzes the results of the colonial hegemony and the psychological and social aftermaths of mimicry, reaching the point that mimicry causes unequivocal authority to be disrupted in imperial supremacy and colonial expansionism. However, mimicry can be used as a subversive tool to oppose the colonial hegemony, as it allows the postcolonial writer to build reality and identity language by emulating colonial methods.

In this way, Ngugi (1986) contends that colonialism was more than just a matter of force. The colonial subjugation has taken several images, for instance, while the bullet was used to subjugate people physically. Spiritual subjection was accomplished through the use of language. Colonization promoted English as the language of instruction in Kenya, and as a result, orature in Kenyan indigenous languages has dwindled. This was disastrous to the colonized literature because, as Ngugi argues, language carries culture, and culture carries the full set of values by which we understand ourselves and our place in the world, especially via orature and literature. As a result, how can the colonized people’s experience be adequately communicated in another language? Indeed, the way individuals define themselves in connection to their natural and social environments, and indeed in reference to the entire cosmos, is largely determined by the language they employ. As a result, language has always been at the center of the conflict between the two cultural structures (Bhola, 1987).

Likewise, Ngugi (1986) refers to Achebe’s lecture, “The African Writer and the English Language,” in which he questions and discusses the legacy of the colonized renunciation of his mother tongue for the Western language. Actually, it appears to be a terrible betrayal and causes a horrible sense of loss. Nonetheless, there is no other option for the colonial subject but to adopt the European language since it has been given to him, and he plans to exploit it. Consider the contradiction: the possibility of using mother tongues produces a lighthearted tone in phrases like a terrible betrayal and a guilty feeling, whereas the potential of using European

languages creates a categorical, hopeful affection, which Achebe himself would identify later as the fatalistic logic of the unimpeachable stance of English in the literature of the colonized.

In fact, the colonized people's adaptation to the colonizer's language is seen as a psychological defensive mechanism to be recognized by the colonizer, and it is referred to as mimicry. In certain bilingual contexts, the second language is sufficiently dominant that the mother tongue is lost. Adopting the former colonizer's language in key realms of life or in a diaspora situation, where the mass communication language is not the bilingual's original language, can lead to a loss of language and therefore a loss of authentic identity (Ennaji, 2005). Frantz Fanon's views have aided critics in comprehending the levels of marginalization that are present in society, particularly among blacks. Fanon, in a similar vein, examines the psychological impact of colonial dominance. In his *Black Skin, White Masks* (1986), Fanon explores the psychological agony of being an oppressed 'Black,' as well as the persistent longing to be like the Whites. In his introduction, he says: "What does the black man want?" (10). Using his inner voice, he argues that Black is not even a man, as he is haunted by the desire to imitate the Western man all hours of the day and night. He confesses, "I am obliged to state it: For the black man, there is only one destiny. And it is white."

In light of the strong affinity between language and identity, Fanon like Naipaul, has strong views on colonial mimicry, which originates from the destructive, clear-cut authority of colonial control. The character of Ralph and the construction of his identity and world may be seen in this imitation by the acceptance of the colonial language as part of his culture and customs. By juxtaposing the English language with the Hindi language, Naipaul has replicated the English language. Words from the Hindi language, local reality, and cultural change effectively convey Ralph's estrangement and, more crucially, indicate his reluctance to abandon his roots and embrace the English language's dominance and legitimacy. Singh indicates that he understands the Indian language as he narrates: "I went to the larger hut. A woman dressed in white greeted me. She spoke to me in Hindi... She used a word with strong religious associations: darshan" (Naipaul, 1967).

Singh translates what the woman has told him; henceforth, this indicates his mastery of both languages. Thus, hybridity comes out as another type of question stemming from colonialism; as Bhabha argues, "the non-synchronous temporality of global and national cultures opens up a cultural space—a third space—where the negotiation of incommensurable differences creates a tension peculiar to borderline existences" (1994). This third space, as Bhabha referred to it, entails the blending of distinct and different styles of culture. Actually, the rise of the postcolonial novel, which, for Bhabha, becomes the last irony of incomplete representation and the tangible incarnation of post-colonialism, creates a linguistic and literary third space for the colonized to re-locate himself in a home to re-construct his identity. These in-between zones, according to Bhabha, offer the ground for creating selfhood strategies that generate new indications of identification, as well as inventive sites of cooperation and contestation in the act of constructing the notion of community itself. This venous passage remains at the heart of Bhabha's work, *The Location of*

Culture (1994). For Bhabha, the true location of culture is the recognition that society cannot be identified by fixed and static identities but rather by the hybridization of interstitial passages, ambivalent spaces, and cultural difference.

On the grassroots level, hybridization of societal characteristics happens relatively frequently in multicultural and multifaceted communities, or utopian cultural contexts, built on reciprocal esteem, equality, and open-mindedness. Most postcolonial writers, such as Fanon, Said, and Naipaul, have emphasized variety as an anti-colonial strategy of cultural identification and linguistic shock, which local residents experience throughout the transition period. This effect has been described by Ashcroft et al. (2002), as the dismantling of severe imperialistic polarization. This is defined as both colonized and colonial cultures engaging in reciprocal transcultural practices.

Direct lexical transfer, hybridization, and reverse language were among the tactics used by postcolonial authors. Works by postcolonial authors, for example, feature numerous native terms that are utilized exactly as they are. In a text, they stand out as cultural and anthropological markers (Kalpana, 2017). In *The Mimic Men*, Naipaul makes use of historical markers from the Indian native culture such as “Sanyasi,” “Gurudeva, asvamedha” and “Sari,” as he says: “Our women in saris, light glinting on silk from Banaras and jewellery from Guiana—it was then that Sandra, in a sari herself...” (Naipaul, 1967). These exospheric references are used as a sign of indigenous cultural heritage and religious beliefs. Using Gurudeva, Naipaul presents Indians’ effective and legal creolization, but Ralph’s voice, the external observer storyteller who is reluctant to dwell in either Isabella or England—the other island he eventually deconstructs—frames this calm environment in writing (Phukan, 2008).

Yet, when Singh talks about his English wife Sandra, he mentions that she wears saris and jewelry in Isabella, just like the Indian women there. He aims to demonstrate the clash of cultures using the English lady, Sandra, and the Indian dress, Sari. Here Singh shows the importance of the Indian culture and its endurance despite the successive attempts of the imperial missionaries to erase it. Moreover, the use of these names from Indian culture indicates the power of Indian culture and its outstanding role in shaping Singh’s cultural identity. He believes the English language will be able to carry the weight of the colonial experience, wrote Chinua Achebe. But it will have to be a new English; he implies that he should use English along with certain terms from his culture and mother tongue, one that is still in touch with its ancestral home while also being adapted to the requirements of former colonies (Bhola, 1987). Ralph assumes that the English language can help him identify with the colonizer, but when he was looking for security in the females’ skin, such as Norwegian, Swedish, French, and German Swiss girls, he failed to impose order on any of these relationships, although he understood their languages. He comments, “I knew their language too well. It suited me better to have a relationship with someone whose language I couldn’t speak” (Naipaul, 1967).

He confronts women harshly because he sees them as captives of their pasts with fixed, previously established identities. Despite his desire to spend eternity “at a woman’s breast,” he is “enraged” by “the skin,” “the stench of the flesh,” and

“bumps and scrapes.” His embrace of the aggressive or narcissistic posture denies liberating everyone else (and himself, of course) from its sadomasochistic structure. Yet the most dramatic manifestation of the aforesaid position is his desire to avoid having to learn their languages. Ralph Singh is apathetic and placid, despite his empathy for Sandra, and she departs the island. He claims that she was the first lady with whom he shared a common vocabulary, something he relished following his disastrous interactions with European ladies with whom he could only talk in “pidgin” (Naipaul, 1967).

In fact, the most crucial medium through which that power enthralled and imprisoned the spirit was language. The bullet served as the weapon of corporal subjection. Spiritual servitude was accomplished through the use of language (Bhola, 1987). In fact, Naipaul agrees with Ngugi and asserts his perception through Singh’s argument about the importance of language, as he asserts, “language is so important. Up until this time, my relationships had been with women who knew little English and of whose language I frequently knew nothing. These affairs had been conducted in a type of pidgin; they were a strain; I could never assess the degree of complication we had arrived at after the sexual simplicities” (Naipaul, 1967). He contradicts himself because he says that he prefers a relationship with a woman who doesn’t understand his language, but at the same time he argues that language is so important. Naipaul’s use of Creole language and French dialects shows his abrogation, and his adaptation of the English language shows his appropriation of the language.

Alienation and loss of identity are unavoidable; the colonized emulate the colonizer’s methods. Naipaul’s views on imitation are conflicted. For showing imitation, Naipaul employed the English language but integrated the cultural qualities of Hindu phrases, as he subsequently stated of his own mimicry of English literature. He also employed distinct English terms within the syntax and context of the Hindu language in *The Mimic Men*. For him, imitation is not about submission but about resistance, about the colonized people’s roots and origins. As a result, we learned to appreciate words for their significance and subtlety. Language is more than just a set of words. It had a provocative potency that went beyond the literal connotation. The games we performed with words, such as riddles, proverbs, syllable transpositions, and nonsensical yet musically organized phrases, strengthened our understanding of language’s evocative magical power (Ngugi, 1986).

The acceptance of a wide range of languages and cultures, as well as new social membership, cultural traits, and ethnic behaviors, all contribute to the loss of language identity. The literature uses a variety of terminology to describe this language issue: some individuals talk about language change, while others talk about language expiration, loss, or even language death. The writer chooses the term ‘language loss’ since this type of language change is voluntary in the sense that transferring to a second language may result in self-inflicted dying of the mother tongue and, as a result, a loss of linguistic identity (Ennaji, 2005).

Language, as a means of communication, and culture, as a result, are both creations of one another. Culture is created via communication, and culture is a form

of communication. Language transmits culture, and culture carries the complete set of values through which we come to see the world, notably via orature and literature. Yet, self-awareness and our position in the world have an impact on people's perceptions of themselves and how they view others; their way of life. As a result, language is inextricably linked to our existence as a human society (Zarrinjooee & Khatar, 2016).

So, Ralph Singh has been exposed to the language of the imperial system, he considers the language of the colonizer to be the backbone of the superior culture. And because he feels inferior to the colonizer, and has the feelings of shame about his paternal ancestry, he lost his aboriginal culture. Now he is struggling to find order because he considers Isabella such as a shipwrecked island where many races are living there, and because language conveys culture and history, he finds out that the land that has different languages, Indian, French and Chinese, automatically has no history and no culture. He traveled to London thinking that he would find order there, and therefore identify himself within this society, but he discovers that London is a mixed-race city with different migrants, different cultures, and different languages such as Maltese, West Indian, and French (Naipaul, 1967).

In the textual chain of deferrals, the opening quote captures the essence of Ralph Singh's status of displacement through linguistic, and thus illusionary displacing: the language he uses refers to a place elsewhere and alienates him from Isabella, his immediate present. Ralph's devotion to the colonial emptiness can only be put into words. In the colonial nothingness, Ralph's allegiance can only be communicated in words. Such remarks can only be cynical declarations of futility of action when authority is impossible, and melancholy retreats into inner delusions of grandeur and significance on the one hand, and sarcastic declarations of failure of effort when power is inconceivable on the other.

In this way, *The Mimic Men* discredits the postcolonial agency's restorative quest: the destruction of the indigenism is restricted, making all endeavors at sovereignty recovery a useless repetition of "borrowed phrases" (Naipaul, 1967), a succession of auras. Naipaul's revolutionary denial can be credited to his special sense of displacement as an Indian in the West Indies, cut off from Afro-Caribbean collective memory and society, condemned to a clashing contact with his real but fantasized ancestral home, India, and making a choice to live a life of exile, frustrated but reconciled with the metropolitan area. Ralph claims; "We spoke as honest men. But we used borrowed phrases which were part of the escape from thought, from that reality we wanted people to see but could ourselves now scarcely face. We enthroned indignity and distress" (Naipaul, 1967).

Nevertheless, that would indeed be a provisional criterion, since Naipaul's cumulative skepticism, which is expressed so forcefully in *The Mimic Men*, stems from the realization that the atheistic worldview of the native conviction of Isabella's population to the status of mimicry results in nothing but displacement and void: "And what was an unmarked boy doing here, shipwrecked chieftain on an unknown shore, awaiting rescue, awaiting the arrival of ships of curious shape to take him back to his mountains?" (Naipaul, 1967).

According to Dizayi (2019), Fanon and Naipaul have differing convictions on colonial mimicry, which stem from the evident destructive legitimacy of European colonialism. The psychology of Ralph, and the construction of his identity and existence, may be seen in this imitation by embracing the colonialist's language as part of his culture and customs. By juxtaposing the English language with the Hindi language, Naipaul has replicated the English language. Words from the Hindi language, local reality, and cultural change effectively convey Ralph's estrangement and, more crucially, indicate his reluctance to uproot his roots and embrace the English language's dominance and legitimacy. Fanon and Naipaul have emphasized variety as an anti-colonial strategy of cultural identification and "linguistic shock," which locals experience throughout the transition epoch. This is defined as both colonized and colonial people engaging in reciprocal transcultural interactions (Dizayi, 2019). According to Hall (1990), there is a significant link connecting identity development and narrative plots. Language, culture, and history, he claims, are the primary tools for constructing identity and identifying an individual within a group. Identity is constrained in connection to representation, according to his theories. He affirms; [Identities] arise from the narrativization of the self, but the necessarily fictional nature of this process in no way undermines its discursive, material or political affectivity, even if the belongingness, the suturing into the story through which identities arise, is, partly, in the imaginary and therefore, always, partly constructed in fantasy, or at least within a fantasmatic field.

Conclusion

In light of the above discussion, theorists like Fanon, Ngugi and Bhabha state that the liberatory people who launched the constructive instability of revolutionary cultural interchange are actually holders of a hybrid identity, they create their culture by translating the national narrative into current Western forms and language, transforming the meaning of the colonial legacy into the decolonizing symbols of a sovereign upcoming generation. Despite the fact that cultural and racial assimilation are generally connected with creolization, Naipaul argues that this procedure enforces an intentional connection with race and ethnicity, revealing the otherness of Indianness and therefore being a sort of resistance and cultural and linguistic decolonization.

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گلبگ مقاومت: زبان به عنوان پشتوانه بازسازی هویت

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این مقاله به بررسی مقاومت از طریق روایات در حوزهٔ پسااستعماری می‌پردازد. که بر گفتمان ضد پسااستعماری در رمان ناپیل، مردان مقلد (۱۹۶۷) از طریق تحلیل رالف سینگ با استفاده از زبان انگلیسی به عنوان ابزاری خرابکارانه که با آن تلاش می‌شود هویت خود را بازسازی کند، متمرکز است. این پژوهش با چارچوبی تحلیلی به تحلیل گفتمان رمان، که بر تاکتیک‌های روایی نویسنده و استفاده از زبان، نسخ و تصاحب جهت مقابله با فرهنگ حاکم ارائه شده می‌پردازد. با این حال، در دوران پسااستعماری، گفتمانی متمایز از طریق میزگردهای علمی مانند مفاهیم نگوگی، هال، فانون و بابا در مورد زبان، فرهنگ و روان مردم تحت ستم، همراه با برخی مکانیسم‌های دفاعی مانند تقلید و دو رگه شدن، که در مقابل، نظریه‌پردازی مقاومت و بازسازی هویت از طریق زبان است ظاهر شد. بنابراین، این پژوهش به بررسی انتقادی لفاظی‌های مقاومت سوژه‌های تبعیدی می‌پردازد تا با بررسی استفاده از تقلید و دورگه در رمان، وجود و بازسازی هویت مهاجران در حوزه غرب را مشخص کند. اگرچه زبان این رمان بیشتر انگلیسی است، اما استفاده از برخی ارجاعات بیرونی به آن حس بومی‌گرایی می‌دهد و آن را به روایتی طعنه‌آمیز پسااستعماری تبدیل می‌کند که هژمونی استعماری را نقد می‌کند و معضل مالیخولیا روانی فرد استعمارشده را روشن می‌کند.

واژه‌های کلیدی: دورگه، زبان، تقلید، مقاومت.

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