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Democratic Spirits in Dayaman Shumsher's Life and Writings

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Abstract

What is the effect of a writer's lifestyle on his/her writings? This article tries to show how they are integrated with an analytical example of Nepali freedom fighter and historical novelist Dayaman Shumsher Rana's life and writings. Based on his beliefs on society, individual and democracy and the lifestyle, he followed, and their portrayal in his novel *Pratibaddha [Committed]* (Rana, 1981), this analysis is made. Rana lived an exemplary committed life of a democrat and always worked for the establishment and promotion of democracy and its spirit and culture. In his novel *Pratibaddha*, the same commitment is given a fictional touch through the portrayal of the life of its protagonist and other components of the text. The study is based on the exploratory readings on Rana's life and the basic principles of democratic spirit, and application of its major findings in the study of the novel in question. Finally, it is found that a writer's lifestyle has a great role in the creation, and Rana's *Pratibaddha* is its good example. The research has found that Dayaman was born in the aristocratic Rana family; but he grew as a revolutionary in his youth. So he fought against his own family reign and the then despotic rulers of Nepal. Once democracy was introduced in the nation, he worked as a model democrat. The main character of the novel under this study also exhibits the similar qualities of a democrat.

Keywords

Life Style, Democratic Spirit and Culture, Commitment, Historical Novel

1. Introduction

Dayaman Shumsher Rana is a freedom fighter, democrat and a historical novelist from Nepal. His fictional creations are based on Nepali history in relation with the social consciousness and individual's role in its making. Critic Krishna

Gautam finds the elimination of the line between the writer's (Rana's) life and his fictional characters and thinks that Roland Barth's idea of the death of the author is not an appropriate theory in this connection (Gautam, 2008). Researcher and critic Govinda Raj Bhattarai also finds the connection between his life and writings. Bhattarai argues that Rana worked to make the Nepali people conscious about their rights, duties and democracy both in his life and through his writings. His focus in both was on the establishment and promotion of democratic values, commitment to it and the related ideals. Bhattarai further claims that Rana used the power of freedom and democracy in literature, and ultimately got his own power through literary creation (Bhattarai, 2011). Here lies the value of Rana's life and writing, and the need to study his novels in this light.

A close connection between literature and politics can be understood with the help of reading Rana's life and creations. Rana himself thought that without the promotion of language and literature, a nation cannot be developed. Critic Krishnachandra Singh Pradhan declares that Rana did a more important job than politics can do through his literary creations. He could not do so much being just a cadre of Nepali Congress (Pradhan, 2008). So thinks Krishna Gautam and explains that Rana always stands against the attempts of prioritizing feudalism and writes in favour of democracy and reformation (Gautam, 2008). It is as per Rana's idea that literature and education develop the social consciousness that is the base of both the republic and democracy. He realized that such consciousness was necessary when he was taken to jail at the beginning of the party-less Panchayat System, and it increased his commitment to literary creations. So, Rana firmly believes that we need to promote literature for the development of peace in the nation, in the society; the present growth of restlessness, violence and chaos is because of our disregard for literature (Neupane & Pande, 2008). It shows Rana's commitment to promoting good social qualities both in his life and writings.

2. Connection between Literature and Democratic Values: A Review of Literature

There is a close connection between literary creations and democratic values. Democratic values are related to the promotion of basic human rights. Democracy is "a way of life whose purpose is to enable people to achieve spiritual autonomy, live in mutual respect, and enjoy happiness." It is also related to the health of the democratic polity that "depends on remembering who we are, individually and collectively." So, it helps in the promotion of true humanity and invites those "who have been forgotten, violated, diminished, shut out of the human circle" to join the true human society once more (Bogen, 2010). Democratic spirit does not let anyone be outside the boundary of justice and equality.

Similarly, Juwon Sudarsono argues that democratic spirit is related to "all five dimensions of human rights—civil, political, economic, social and cultural" that are "interrelated, indivisible and balanced" (in IPU, 1998). It envisions de-

mands ..221 2 2 and promotes the growth and development of democrats who, according to Victor Massuh, have “a high degree of rationality in the world dominated by irrational stimuli of passion, propaganda, sports and televised image” and who work for the empowerment of ordinary people who have “rationality, moderation and respect for others”. Massuh further argues that such a democrat is “an exceptional social product: he is an elitist, who works within democratic institutions to preserve their purity and best ensure their survival”. He believes that in the present world where “democracy has ceased to be an ideology and has now become a universally recognised truth” the promotion of democratic spirit has become a basic social necessity (in IPU, 1998). So, writings of a democrat should consist of and promote democratic spirit. Here lie the value and use of democratic spirit in literature.

Literary creation can carry on and give expression to democratic spirit as

Democracy, in any of its meanings, requires the existence and free exercise of certain basic individual and group rights. [...] These basic rights are *inter alia*: life, liberty, and property, due process of law, equality; non-discrimination, freedom of expression and assembly, and judicial access and review (Bassiouni, 1998).

Freedom is the basis of all democratic spirits because it “is creative”; it “makes the human being ‘generic’—it is the first act of the universal which is valid anywhere at any time”; and it helps democracy simply to “become the ideal of the ordinary man” and in return “democracy gives it the means to become something other than a solitary attempt” (in IPU, 1998). The second quality of democratic spirit literary creations possess is the dream for equality. The guarantee of this condition in a society is possible, according to Alain Touraine, only when there is “[r]estriction of the power of the State, autonomy of social actors and awareness of citizens” Touraine further stresses that “these are the three conditions for the existence of democracy, or more precisely the three principal manifestations of the existence of democracy” (in IPU, 1998). These two are the basic features that connect literature and democratic spirit.

To reach this level of equality, there should be acceptance, inclusion, participation and the space for an individual’s dignified existence. It is because “true democracy means nothing less than the ongoing inclusion of all persons in its process and promise” (Bogen, 2010). Similarly, “participation is a core function of democratic leadership” that can promote “productivity, satisfaction, involvement, and commitment” (Choi, 2007). At the same time, democratic spirit is a certain totality of certain attitudes and commitments. It is a “productive attitude of right kind” that ensures the “collective [...] honour of the nation [...] (and) the honour of the citizen” (Appiah, 2013). In this regard, a literary creator’s role is to develop and popularize the basic ideal of democracy that

aims essentially to preserve and promote the dignity and fundamental rights of the individual, to achieve social justice, foster the economic and social development of the community, strengthen the cohesion of society

and enhance notional tranquility, as well as to create a climate that is favorable for international peace (IPU, 1998).

The way democracy is a rejection of traditional closed systems of thought and centrality of power, in literary creations democratic spirit is connected with the rejection of closed forms, elite diction and traditional grammatical pattern. Patrick Redding discusses how Whitman connected his sense with the form of poetry: “associating democracy with the rejection of traditional poetic meter and rhyme [...] is linked directly to his sense of freedom from the “arbitrary” authority of monarchy and aristocracy”. He further clarifies that “the absence of “rhyme and uniformity” indicates a poet’s commitment to the free expression of (human) nature. The democratic citizen was entitled to “free growth” in his private imagination just as in the public world of politics”. He discusses how Whitman’s *Leaves of the Grass* maintains democratic spirit in terms of style: “the poems articulate democratic beliefs not just through a consistent facet of style, but also by reflecting the complex arguments, images, and shifts in tone and rhythm by which the voice of democracy declares itself on and off the page” (Redding, 2010). Similarly, the democratic style of literature is connected with “[t]he “demotic”, the daily language of ordinary people” as “the primary aesthetic issue, and with the decline in formal change” (Adler, 2012). These qualities are found in almost all of literary creations with democratic spirit.

3. Research Approach

Among the genres in literature, novel is a democratic genre from the time of its inception. It has been representing multiple dimensions of human society. Critics think that Dayaman Shumsher’s novels are such examples. His major novel *Seto Bagh* [*White Tiger*] is the expression of the novelist’s commitment to the parliamentary democracy and liberalism (Bhattarai, 2008). Next critic Ramdayal Rakesh discusses the use of history in Rana’s novels and concludes that there is a voice of political structure within historical subject matter. As the novelist is the advocate of democracy, he presents the voice for political ideology and philosophy through fiction (in Neupane & Pandey, 2008). So, democracy and Rana’s writing are interconnected. On this backdrop, this article tries to analyse the connection between his life and writings keeping the democratic spirit at the centre. To explore this relation, the following research questions are set:

- What democratic ideals are at the base of Dayaman Shumsher’s lifestyle?
- How are democratic spirits expressed through the theme, characterization, atmosphere and plot of the novel *Pratibaddha* [*Committed*]?
- Why are the lifestyle and writings connected?

With the use of the basic norms of democracy as discussed in the review of literature in the previous section of this article, the analysis of different aspects of the novel is made so as to show how a work of fiction can carry on democratic spirit. The research questions are, thus, answered.

4. Rana's Life and Democratic Spirit

Hemangraj Giri has written a book on Rana's devoted life and fight for freedom and democracy. Dayaman Shumsher Rana was born in the then ruling clan of the Ranas. Ranarchy had put the king under control and ruled the nation at their will. Their mouths were the source of law; and their desires were taken as God's wishes. Dayaman was in a post of Second Lieutenant in the military as by birth the Ranas had their posts in the army. But he never liked the way the nation was running. When he saw how the last Rana Prime Minister Mohan Shumsher treated B. P. Koirala, the then leader of the democratic movement, in the jail, he decided to work against the Ranarchy to establish democracy in the nation. He wrote his first novel *Basanti* to reveal the inhumanity inside the palaces of the Ranas. Its readers were motivated to work for the establishment of democracy in the nation. Historically, he led the first anti-Rana rally at Kathmandu.

For all these activities he could have been punished with hanging. He did not care about it because for him the order of his conscience and the freedom of people were more important than any post and even life. He was put into the jail. As per his desire and actions, in 1950, the Ranarchy was overthrown with people's movement and democracy was established in Nepal. After the revolution, he even made a better contribution to the democratic system. The first democratic government wanted his help to remove the unwanted and unskilled Ranas from different posts in the army. He convinced them to leave the job and support the nation. Then he himself resigned from the post despite the king's request for not to resign because he thought it was not a moral act to convince the other to leave the job and to hold it for himself. All of them were appointed with the same process. He accepts that then he became a porter. It was his choice; so he did it (Giri, 2008). This shows how moral and committed to the principles he was.

After that, he worked as the chairperson of Lalitpur district committee of Nepali Congress, the party that led the movement to establish democracy. After the first elected government of the nation got the helm of the nation in 1958, he supported it to bring the democratic principles in practice. The government led by the Prime Minister B. P. Koirala decided to end Birta i.e. the ownership of the land given to the elites by the Ranas and the Shahas. It was Dayaman Shumsher who transferred the ownership of his Birta in Rautahat to the names of the people who had been tending it; and consequently he became landless. In later dates, this decision did not make him sad; instead, he was happy to work as per his democratic principles.

Giri (2008) reports his opinion regarding these activities and their consequences. He was happy to fight for democracy and freedom. His whole life was spent in rallies, mass meetings, conferences and jails. But he never felt dissatisfaction and pain because these were the sure consequences for a freedom fighter of his time. But when democracy was in function, he never wanted to have any benefit; and never regretted what he had done. He felt that there was a danger for de-

mocracy from King Mahendra and reported it to the then Prime Minister B. P. Koirala who did not believe him. But ultimately, King Mahendra ended the democratic system with a royal coup. This shows how farsighted he was in politics.

In an interview with R. M. Dangol and Dhanaraj Bhattarai collected in [Neuapane and Pandey \(2008\)](#), he has expressed his evaluation of his life and writing. He says: I used my pen against the autocratic tyranny of the Ranas. Consequently, I lost all my properties; but I had no regret because it was as per my desire. My habit of taking the decision as per my conscience caused it all. Then he reports that his novels are also written for the promotion of democracy in which people will be the highest source of power. He wanted it and so through his novels he went on declaring that people should get democracy. By the time, he was ninety years, he felt satisfied because by then not only the democracy but the republican system was established in Nepal. This shows his commitment to democratic principles both in the society and his own individual life.

5. Democratic Spirit in *Pratibaddha*

5.1. Background of the Creation

Pratibaddha is a novel set in autocratic Panchayat period (1960-1990) of Nepali politics. It was published in 2034BS/1977. So it has been written with the effect of B. P.'s the latest principle of national agreement and coordination that he propounded one year before the novel was published. B. P. Koirala had returned to Nepal from his years-long exile in India with this principle and slogan. So, this novel, to some extent, reads like a political manifesto of the then Nepali Congress. Pokharel further claims that this novel presents the political disfigurement and absurdities in the Panchayat system and how the cadres of Nepali Congress and other parties that wanted to reestablish democracy struggled for it ([Pokharel, 2011](#)). These observations connect the novelist's life and democratic principles the novel has advocated.

Critic [Bhawani Ghimire \(1981\)](#) has found that there is abandonment for love and devotion to principle at the centre of the novel. Symbolically, the novel presents the atmosphere that hinders the connection between the king and the people. But the novel advocates that their connection, love and cooperation are necessary and sure to come into effect. This is done with the love relations of two pairs in the form of the main story of the novel. In many places Dilip Parajuli, the male protagonist of the novel, highlights the value of the struggle he and his friends have undertaken. Once he has a dream in which he is an elected member of the parliament where there is a discourse between the government and the opposition benches on the need of the nation following democratic system. These incidents show the intermingling of the dream of the protagonist, that of their leader B. P. Koirala and the novelist himself.

5.2. Democratic Spirit in the Storyline and Scenes

The main story line of the novel has also followed the democratic principle through its female protagonist Thuli or Rupadevi Shrestha. Despite the poverty of her family, she is a cultured and committed young lady. She is in relation with Dilip, and is committed to it throughout life. Once her virginity is threatened by a chief official saint of a temple, she happens to meet Dilip in a state of flight with a bomb. She manages to have a night with him and without his knowledge in his unconscious delirium she gets her virginity broken by him and conceives a baby. Later, she is sold to a brothel in Banaras, but manages to save herself to meet Dilip in a police station back in Nepal. She gives birth to a baby in front of Dilip.

One day she replaces Dilip in custody because he has to go for a party mission that is to be completed that night. Accidently, the drunken police officers mistake her as Dilip asleep in custody; and they take her to the jungle; tie her on a tree; and finally shoot her. Before she dies, Dilip arrives; meets her; and puts his blood as *sindur* and marries her before she takes the final breath on his lap. She dies fulfilled. It shows that the committed relation and the consequent actions will lead to one's goal in future. It symbolically suggests the need for such commitment in the part of the freedom fighters to their spirit of democracy and necessary actions for this. Rana himself was one of these fighters for democracy. It is how his life and the life of the characters in the novel are similar. After thirty-one years of this writing, Rana could feel that the commitment of the Nepali people and their leaders to reestablish democracy has got its goal achieved. He thinks truth is always victorious though it takes time (Giri, 2008). This also shows that his life has entered into his creation.

All the scenes portrayed in the novel are used to show the condition of a nation in the absence of a democratic system. There are the stories of different aspects of the Panchayati polity and the struggle for democracy. The democrats have to live hiding their identity; whereas, the thieves are presented as people-friendly democrats by the rulers of the time. The followers of democracy are compelled to accept the crimes done by others. The politicians cannot speak the truth. The Prime Minister does not know the ground reality of his immediate society; and is in the government not as people's hope but just as a guest to work in the order of some unknown force. Journalists are not able to write correct news. And the followers of democracy are under threat and rumours. These incidents and realities are what the novelist experienced in his life; did not like them; and wanted to change the situation. The same is portrayed in the novel so as to make the readers feel what the novelist feels.

5.3. Democratic Spirit in Characterization

The spirit of a democrat is shown even in the selection of the characters in the novel. There are three types of characters. The first type is created to show the then social reality in Nepal. They are the feudal ones: the priest, Kailash, Krishna, the brothel owner and Prime Minister Prakash. They have the supporters

who make the second type: a clerk, Thuli's parents (teacher and his wife), Sharada, Himmat, Bhimdev, Madhav, old woman at Banaras, her daughter and Gulab (a whore). These characters are used as the means of fulfilling the desires and plans of the feudal lords for whom pleasure is everything in life whatever are the means to achieve it. Different from these two types in orientation of life are the third type: Thuli, Dilip Parajuli and General Raut. They are committed to humanity, democracy and duty. The Nepali society during the Panchayat Period was the totality of these types of characters.

The time was in the predominance of the first type of characters. The priest represents the mean but prominent gamer behind the scene in the society of the time (Pokharel, 2011). He is busy with the whores; but chant "Ram Ram" all the time. The society takes him to be a great saint who can help the people in time of difficulty. The novelist has used him to symbolize the party-less autocratic Panchayat rule. The king and the other supporting rulers make the publicity of Panchayat as the solution to all pains and problems of the Nepali people; but exactly it is just like the same priest's actions. Both the priest and the Panchayat system have two faces: one to show, and the other to hide and use for benefit including undue pleasure.

The way the priest always focuses his gaze on young women's breasts; so do the Panchayat supporters: their focus is not on the development of the Nepali society, but on the accumulation of wealth and other means of pleasure. The priest lures Thuli to provide her everything if she allows him to use her body. This symbolically shows how the Panchayati rulers lure many supporters of democracy. Thuli is never ready to believe him and be deterred from her commitment. This shows the committed life of the freedom fighters. Finally, the novel shows a terrible end of the priest. It indicates that Panchayat is not going to last long. Such an autocratic system is not good even for the autocrats themselves. The autocrats of the world history had very terrible ends. It highlights the value of democratic system that can be good for both the rulers and the people.

The other characters in the first type also have the similar behavior and meet the same fate at the end. The brothel owner believes that there is no sin or virtue in this world; if there is something valuable, it is the money and money only. Money can define one honest, intellectual and virtuous. Gulab is the next character who represents the hollowness of the heart. She was a sex worker by force in the beginning, but later she manages to be the minister's wife. Then she acquires the feudal character. She is presented in the novel to show the contrast with Thuli. Thuli is satisfied even in great troubles because she knows she is committed to the good cause for humanity; but Gulab is always dissatisfied even amid wealth and pleasures. She finally thinks: Her life in the brothel was far better than as a minister's wife who has to involve all the time in inhuman conspiracies. She has forced Thuli to hand her child from Dilip to make it her (Gulab's) son. It is a symbol of how the Panchayat System forcefully took the baby democracy and tried to show it as its own child. But such a lie cannot last long. The

rulers themselves have found the hollowness of their heart.

Similar satire is found in the name of the Prime Minister. His name is Prakash [The Light]; but he himself is in the shadow. Characterization of the ministers in his cabinet is also similar. Many of them are the thieves, human traffickers and inhuman in their activities. They have no principle, commitment and ideology. Their supporting officials are also the corrupt people who are ready to do anything for the sake of money and pleasure. Krishna is one such police officer who was guided by revenge motive, the show of ego; and so devoid of necessary qualities of a government official such as righteousness, patience, liberalism and wisdom. These characters show the causes and effects of an autocratic system, and so highlight the need and value of democratic system to manage a nation. Himmat, Bhimdev and Gulab are the characters who are grown under the injustice of feudalism; and so once there is a chance, they also turn themselves into the same. Feudalism and autocratic systems give birth to the similar misguided practices. So, they are bad not only for the present, but also for the future of the society.

The second type is that of the escapist. The couple of the teachers or Thuli's parents are such characters. They do not care about the values and duties of their life; instead, they surrender everything in front of the feudal. If a teacher in a society has such an attitude to life, what may be the future of the society? But, in the same second type there are some characters who are compelled to support the feudal's injustice; but once they get the chance they use their human face. The clerk, Sharada and Inspector Madhav are such characters. The novel has the sense that we need to promote good qualities even among the supporters of the bad rulers so that once there is need, we can use them for the betterment of the society. Once such characters come out of compulsion and illusion, they will work well.

The third type of characters represents the quality of good humans, the democrats and the novelist himself. The relation between Dilip and Thuli (Rupa Devi) and their actions show how democrats should work. Dilip seems to be the shadow of the novelist himself. He is committed, energetic and sensible; but he is full of pain in the heart because he could not do anything to free the people from the shackles of the feudal autocrats. This pain makes him more committed to his aim in life. He knows that the society is full of injustice because of the lack of equal distribution of the means. Though he is against the system, he respects the king. He thinks the coordination between the king and the people will be helpful to solve all these problems. This is what B. P. Koirala, their party Nepali Congress and its cadres including the novelist thought at that time of Nepali history.

Dilip is a believer and symbol of a peaceful revolution (Pokharel, 2011). He practices his principles in his lifestyles, too, just like the novelist himself. He thinks that he is a property of the society; so, his individuality is already socialized. Individual happiness is not the matter of prime concern for him. He thinks that he should not be engaged in family affairs and love relation because the

mother nation is appealing him to end the injustice and mistreatment in the society. These beliefs and activities prove him to be an ideal democrat, freedom fighter and a committed individual.

The main character of the novel is Thuli. Her names go on changing according to the situations: Kumari Shrestha, Rupa Devi Shrestha, Bhagindevi, and Kumari Pandey. She is an epitome of tolerance, commitment, love, good will and devotion. She is a complete and ideal human being. She is sure to get to her destination: Dilip's love! She struggles to save her virginity and later purity for Dilip. Her struggles show how difficult it is to live as a good person in a corrupt society. But she is able to sustain her existence with commitment. Devotion and commitment to one's ideal are the ultimate weapons to fight against the bad elements in a society. For a successful life of both the society and individual, the valuable things are not concrete objects but spiritual fulfillment. She thinks it is her fortune to be killed in place of Dilip. What a great devotion it is! These are the fictionalizations of the novelist's beliefs.

6. Conclusion

The novel *Pratibaddha* shows how the novelist's life is a model for his fiction. Dayaman Shumsher Rana lived a life of an ideal democrat. So, in all his novels he pleads for the same in other individuals. Among all his creations, *Pratibaddha* is a picture of the Nepali society during the Panchayat Period. It portrays both aspects of the then society: injustice done by the inhuman rulers and the commitment of the freedom fighters for a nice future. The bad characters in the novel and their activities are what the novelist has observed in the society of the time; and the good characters and their activities are the expressions of his own lifestyles and beliefs. Devotion to one's duties and commitment to an ideal cause are what make a man emotionally satisfied and successful in life. It is possible only in a society that is developed with democratic norms. An autocratic political system is good neither for its rulers, nor for the immediate society nor for the future of humanity. These are the beliefs of the novelist; and the same are reflected through the story, characters, environment and other aspects of the novel. This study shows how the life of a writer can be the base of his/her creative writings. Rana's other novels and the writings by other creators also can be studied from this perspective.

Conflicts of Interest

The authors declare no conflicts of interest regarding the publication of this paper.

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Natural Metaphor and Cognition in Virginia Woolf's Ecological Novels

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Abstract

Animal images are important components in Virginia Woolf's ecological novels, which are part of natural metaphor. This thesis is an exploration of the process of the cognition in Woolf's literary creation through the analysis of the usage of the metaphorical images in her novels. Two major animal images—snail and moth—are examined following a biographical study, which can contribute to exploring Woolf's ecological consciousness and the adoption of her concepts in her ecological writing.

Keywords

Natural Metaphor, Cognition, Virginia Woolf, Ecological Novels

1. Introduction

The word “imagery” has been endowed with rich connotations in the history of literary theory. This concept, like other concepts in ancient Chinese literary theory, has no clear meaning or usage of any one meaning. The two concepts of “meaning” and “image”, originally two independent concepts, originated in the pre-Qin and Six Dynasties, are two concepts in ancient Chinese literary theory. It was used in literature. Wang Chong of Han Dynasty first combined “meaning” and “image” into one word, and mentioned “the image of ceremony and its precious value”. At this time, “imagery” has a dual structure of representation and meaning. Influenced by Chinese and Western classical imagery theories, modern scholars have different understandings of the word “imagery”. Imagery is an objective image combined with subjective emotion, or the subjective emotion expressed by objective things. The concept of imagery has been broadened and equated with an artistic image.

Images can express the author's thoughts and aesthetic emotions in different forms; “animal image” refers to the aesthetic images that express the author's

thoughts and feelings with animals as the carrier. Psychologically speaking, fish represents wealth. As birds do not rely on any tangible things, but on invisible wind to fly in the air, it represents freedom. There is very soft meat in the shell of shellfish with hard shell as a self-defense mechanism. Therefore, shellfish often represent the characteristics of self-protection. Likewise, it symbolizes those who want to protect themselves, because they are sensitive and vulnerable. As the use of animal images in literature can express the author's feelings in more detail, Woolf uses various animals as carriers to express herself.

There are many reasons why Woolf is good at using animal images, and one of the prominent reasons is the influence of the family. Woolf was very happy in childhood, and her father liked her very much. Her father was a writer, under the influence of whom, Woolf also read many books. For example, in 1883, when Virginia was nearly two years old, he wrote that every time he read Bewick's book (a book about birds), she would sit on his lap and lean her face on his face and asked for a kiss. A few months later, he wrote that she was very happy, pressed her small body tightly to me, and then raised her head with bright eyes through her shiny hair and said, "Daddy, don't go!" "She always looks naughty; I've never seen such a little naughty ghost" (Bell, 1972). But happiness is always short-lived. The successive deaths of mother, sister, and father end this happiness forever. Her happy childhood instantly went into darkness, and she could no longer see the light again. Like moths, they live in a humid and dark environment from a little sunshine at birth to the end of life. Therefore, it is appropriate to describe the life of Woolf with the life of a moth.

Another possible source is the moth, which remains at the heart of Virginia Woolf's childhood. Her sister Vanessa's name symbolizes a genus of butterflies, which Virginia Woolf clearly knows. In her works, she mentions several butterflies, which belong to the Vanessa butterfly species. It's no surprise that Vanessa has a butterfly of her own, and Woolf uses the image of her nocturnal brother moth. Like Woolf's dreamed pupa, she first lived in happiness, then in darkness. The transformation from pupa to moth requires energy, which is difficult to describe. The essence of real life is energy. Woolf regarded herself as a moth, "a line of light of life", which existed for a short time until it faced the strange and miraculous death. For Virginia Woolf, the moth in Victorian literature began the process of self connection with her memory and writing.

2. Natural Metaphor and Cognition on Male and Female Relationship

In biology, androgyny refers to having mature male organs and mature female organs in the same body. From the point of view of body structure and physiological characteristics, the mixture of men and women has been highlighted. In psychology, androgyny refers to the same body with obvious male personality characteristics, but also has obvious female personality characteristics, which are both strong and weak, decisive and cautious, and make different performance

according to the situation. As a literary critic and writer, Woolf put forward the idea of “androgyny” in *A Room of One’s Own* in 1929, which is the result of her long-term thinking. But in fact, this idea has been reflected in the early works *The Mark on the Wall*, which has been fully represented in the image of snail.

Woolf’s family environment and experience make it possible for Woolf to think about gender issues. Therefore, in the face of such a social and historical situation, Woolf tried to explore ways to solve the problem of gender inequality, that is, Woolf’s “androgyny” thought. Woolf wrote in the opening paragraph of *The Mark on the Wall*, “The mark was a small round mark, black upon the white wall, about six or seven inches above the mantelpiece” (Woolf, 2015). The small black and round mark on the white wall and the big white and square wall form a distinct binary opposition, which is consistent with the binary opposition of male and female view rooted in the society at that time. The author’s consciousness has gone through the process from “nail”, “rose” to “tomb or camp”, “crack on wooden board” to “snail”, but why the mark on the wall is not the image mentioned above but the snail, in essence, the author believes that it stems from the hermaphrodite nature of the snail, which implies Woolf’s androgyny. Specifically, the snail has two different characteristics: female and male.

In her book *A Room of One’s own* (1929), Woolf borrows the view of the poet Samuel Taylor Coleridge (1772-1834). He believes that a great brain is always half female and half male. If it is male, then the part of his brain that is female must also have an impact. A woman has to deal with the male part inside her. Woolf thus put forward the idea of androgyny, which shows that “everyone has two kinds of force to control everything, one is male power, the other is female power” (Wu, 2005). The most normal and comfortable situation is that the two forces live in harmony and cooperate in spiritually. This kind of thinking broke through the traditional idea of the opposition between men and women at that time, and expressed Woolf’s desire for the harmonious unity of men and women. Snail is the perfect embodiment of this ideal of harmony.

For men, the story of retired colonel in *The Mark on the Wall* is impressive. From the author’s description, we can see a tragic story modeled on male thinking: a man who has spent most of his life fighting in the battlefield, fortunately living in the world, successfully retired in the name of Colonel, and then became an “antique collector”, after just preparing to read his article, he suddenly suffered a stroke. At the last sober moment, he saw camp and arrow shovels, not his wife and children. When men are ruled by pure masculinity and pursue fame throughout their lives, they are doers and competitors, who are completely rational and have no time to appreciate the beauty of nature or the love of family life. This morbid passion for aggression, competition and possession is a tragedy for men to abandon women’s brains; it is a sorrow both for men and women at the same time. Woolf put forward “contempt”, that is, “doers who don’t love thinking”, and called on men to dare to cultivate women’s mentality, experience the joy of leaping thinking like women, and add some “natural tricks”. When

dominated by a single female or male thinking, the androgynous snail on the wall can transform the anxiety and pain, and lead to calmness and happiness. The story of the retired colonel shows the consequences of overindulging on one side of the male thinking, and Woolf shows us an example of the positive pursuit of integrity. Woolf once said, “no one who wants to write and think about his gender can be redeemed” (Wu, 2005). In the story, the author forgets about the gender. The first person narrator “I” strongly describes a series of views on nature and civilization, women’s dilemma and male hegemony, war and peace. She seems to forget the passive, weak and submissive female characteristics and brave, strong and energetic male characteristics formed by the patriarchal society that has existed for a long time. However, the reality always reminds her that “I am not a very competent housekeeper”, “they look at the dust on my fireplace, laugh at me”, and say “Troy is a solid tomb composed of three layers of dust, which is not hard to imagine.” There are many people who are dominated by single male thinking or female thinking. Obviously, Woolf is not such an image. Woolf is a new woman with male thinking, and a strong woman who demands the harmonious unity of men and women in a patriarchal society. In *The Mark on the Wall*, Woolf imagined a world without professors and experts, police, absolute knowledge, valueless norms, and not all things have certain rules. Although it seems that such a world is not compatible with the ideal world in the eyes of readers, as the author explains, only in such a world can people’s thoughts flow freely. Therefore, the author criticizes a society in which everything is ruled by men, in which life is dominated by men’s views. In other words, this is a male power society with female aphasia, a society with extreme imbalance between male and female. In this society, it is difficult for men and women to achieve all-round development. Therefore, as a kind of androgynous animal, the image of snail conveys Woolf’s philosophy of dual homogeneity. While criticizing the existing patriarchal society, she calls on both sexes and the whole society to jointly pursue the integrity.

Feminism originated in the West and is a social theory and political movement that uses female experience as the source and motivation. The term feminism first appeared in France, meaning the liberation of women, then spread to Britain and the United States, and gradually became popular. Virginia Woolf is not only a stream-of-consciousness writer, but also a well-known feminist thinker. Her feminist consciousness stems from the unequal treatment she received in her early years. In the Victorian era where Woolf lived, the social customs at that time seemed somewhat similar to the feudal society in China. Only boys could go out of the house and receive formal education, while girls married to serve their husbands, raise their children, and become “Angel” in the house, this is a very important social phenomenon. They don’t deserve to receive education. These things in the early years had a great impact on Woolf’s life, so she developed a feminist consciousness.

In all her works, we can see the shadow of feminism, which has always occu-

pieced her mind. Woolf uses the image of snail to reflect the most profound feminism in *The Mark on the Wall*. A snail has a “shell” on its back from birth, and the small “shell” gradually increases with age until death can reduce the burden. If a snail wants to get rid of its heavy “shell” in the process of growing up, it has to find another protective shell to let it settle down, but it can’t find it. In a patriarchal society, women grow up under the eaves of male power from birth. In childhood, the relative concealment of gender characteristics let them get a relatively fair treatment. Once gender awareness takes root, differential treatment is inevitable. At this time, for women, the stronger the female consciousness is, the greater the power men exert on them. When women want to get rid of the “eaves” of male power and find their own room, their inner pursuit of freedom and the reality of their own oppression cannot find a way out in the continuous struggle. What lies before them is only the tragic end. The snail carrying a heavy “shell” and the women living under the “eaves” of patriarchal society have a surprisingly similar growth track and inevitable fate. In *The Mark on the Wall*, the author makes it clear that she wants to have a private space where she wants to stay away from certain facts on the surface, so as to enter a deeper level where she “can think leisurely, quietly and undisturbed, without starting from the chair, without any objection or hindrance, it is easy to think of it” (Woolf, 1919). As a new woman of the times, Woolf’s hostility and obstruction in the process of pursuing women’s freedom and equal rights are conceivable. Therefore, in the original text of the above sentence, the author has a strong and firm attitude, which shows the author’s inner desire for rights and freedom. Twelve years after *The Mark on the Wall* was published, Woolf’s another work, *A Room of One’s Own* attracted public attention. In this feminist work, the author made it clear that a woman must have money to write a novel and need a room of her own. The “room” is a symbol of getting rid of patriarchal rule, a symbol of escaping from the eaves of male rule, a revolt against the tragic fate of women under the shadow of male power, and a manifesto of “new women” represented by Woolf after the first wave and before the second wave of feminism. In other words, this “room” represents a woman’s pursuit of freedom and the dispelling of male power. Then the author compares her situation with Shakespeare’s. “He sat steadily in his armchair, watching the fire, and a stormy thought came into his mind from heaven” (Woolf, 2004). The author seems to be accusing: if a woman can enjoy freedom and power, have her own room, enjoy the pleasure of thinking and burst out inspiration like a man in Shakespeare’s era, then the great female writers who can be recorded in history should be far from the present. However, this can only be a hypothesis. In *Female Shakespeare*, Woolf imagined the tragic story of Shakespeare’s sister Judith. Both the sister and brother have the same origin and ability, but she can’t go to school with her brother just because of gender, so she is called to mend socks, cook at home and read at the same time, because she is obsessed with books and is hard to quit. When she refused to be arranged for marriage, her father’s firm attitude forced her to run away from home. With the same passion for drama as her brother, she came to

London to make a living but was laughed at everywhere. When a hypocrite made her pregnant, she finally committed suicide one winter night. When “the poet’s heart” is trapped in “the woman’s body”, and the feminists live under the male eaves, their fate is like a snail carrying a heavy “shell”, unable to break free from the shackles and unable to survive.

In Woolf’s female consciousness, “I” is the most important concept. The essence of this concept is to make women self-reliant and maintain a good relationship with independent men to achieve mutual promotion. Throughout her life, Woolf has carried forward the female subject consciousness, advocated the harmonious coexistence of men and women, and worked together to criticize the oppression of patriarchal culture on women through writing. This is the goal of her literary creation and literary criticism.

3. Natural Metaphor and Cognition on Relationship between Man and Nature

The beauty of natural harmony is also an important theme in Woolf’s novels. In the age of Woolf, modern people witnessed the disasters brought by industrial civilization to human macro ecology and micro ecology. Especially after the first World War, western society is full of fear, loneliness and nothingness, and people have encountered unprecedented spiritual crisis. Woolf is also inevitably influenced by the social and cultural background. In this context, she inevitably reflects the spiritual and ecological crisis people faced at that time, as well as the importance of natural harmony.

This is reflected in her short story *Kew Garden*. The plot of this novel can be considered to have lost the plot of the traditional novel narrative. There is no plot development such as the beginning, development, climax and ending, no clear presentation of the time context, and no full characterization. The novel opens in front of readers a wonderful oval flower bed. Then four groups of people walk through the flower bed at will: the first group is a couple immersed in the past life and their two children; the second group is two men, a young man, an old man with obvious psychological problems, mumbling ambiguous words; the third group is two middle-class people from the lower class; the fourth group is a pair of intimate lovers, but the conversation is ambiguous, even confusing. Four groups of characters are isolated from each other at the edge of the flower bed, which inevitably gives the novel a sense of fragmentation. But besides these four groups of characters, Woolf arranged a calm observer and narrator, a small snail in the flower bed. If the characters in the story come and go, without giving the works a holistic feature, then the snail is an important clue between these characters, turning the fragments into an organic whole, and the snail also has profound symbolic significance. The four groups of characters are irrelevant to each other, as if it were a four-piece patchwork of dynamic clips, taken randomly with Kew Garden as the static background. And at the same time, there is no normal emotional communication between the same pair of characters. Weak

and reckless language has become the most superficial tool for people to spend time, rather than an effective way of communication. The first couple didn't speak, but each of them had an idea. The man recalled his proposal here 15 years ago and clearly remembered his girlfriend's shoes. The dragonfly flew around two people, and the woman was thinking of a gentle kiss. The second group of characters shows a very discordant feeling: the old man's behavior is strange and seems to be a little confused, "walk high-foot low foot, shaking hard, that to the front of the hands, jerked up the appearance, very much like an impatient pull big horse, in front of the house waiting impatiently..." (Woolf, 2015). He talked for a while about death and heaven, about war and lightning, and about his battery. Young people can't understand the old people's chaotic world of consciousness. Sometimes it takes a long time to react, sometimes they just keep silent. The dialogue between the two women in the third group is a series of repeated and patchwork words, "Nair, Burt, Luo, Sass, Phil, Dad, he said, I said, she said, I said, I said..." (Woolf, 2015). Another example is "My Burt, sister, Bill, Grandpa, that old man, sugar, sugar, flour, salmon, vegetables, sugar, sugar, sugar..." (Woolf, 2015). Not only the readers don't understand the meaning of these words, but also the fat women in the story are confused. They just enjoy the flowers and fall into their own meditation. The last couple seems to be the most harmonious in this group. At least they have a question to answer in their conversation, but it's also confusing and hard to understand to think about their conversation. "Lucky, it's not Friday, said the man. What? Do you believe in luck, too? You'll have to pay six pence in Friday. What does six pence count? That's not worth six pence? What do you mean that? The word 'that' means, what does mean? Ah, just talk about it. I mean ... I mean, you're not going to get it?" (Woolf, 2015).

In short, the four groups of characters Woolf presents are almost included in all kinds of social relations, including men and women, old and young, family, friends, same-sex, heterosexuality, but their communication is not the same. It is full of ineffectiveness, obstacles and misunderstandings, but the inharmonious, alienated and self-centered human society is vividly displayed. It is the snail and the natural environment that form a strong contrast with the human world, which is also reflected in the lack of harmonious relationship within the story. At the beginning of the story, the author presents us a gorgeous and vivid picture: oval flower bed, heart-shaped petals, red blue yellow luster, gentle breeze, brown soil, smooth pebbles, silver raindrops, and brown spiral of snail shell. There are light, distance, stillness, depth, shallowness, greatness and smallness. Woolf's description of natural scenery is full of magic, leaving readers plenty of imagination space in vision, smell and even hearing. When we put down the mundane chores to taste and listen, what we see is no longer black and white, but like a peach blossom swaying like a breeze, with pleasant flowers.

The spirit of exploration is an important symbol of the moth metaphor. The origin of moth imagery can be found in many butterfly and moth expeditions

written by Quentin Bell in the biography of Virginia Woolf. He described Stephen's children collecting butterflies and moths and categorizing them, and then the image of "moths" began to appear in Virginia's works. Although it has been many years since the moth was captured to create her works, moths are still very important to her. For young Virginia, moth catching may reflect a sense of exploration, excitement, and penetration into unknown territory. Just as the image of the "moth" in her novel *The Voyage Out* portrays her spirit of adventure, and in her other works, she once wrote: "how did the writer start". All of them express Woolf's deep understanding of life and writing.

Woolf published her first novel *The Voyage Out* in 1915, when she was 33 years old. However, her novel life began from her thinking about the theme of the novel eight years ago. At that moment, she began to find the inner strength for her title, which was a creative journey, because she created the novel in this experience. Woolf once said that many writers, especially female writers, use their works as a tool for confessing autobiography. If this is true, Virginia's first novel seems to be more compelling, because when she wrote it, she lived in a kitchen belonging to women, and in her fragile state of mind, she needed spiritual support. In this fictional work, moths play an important role. Virginia adds many details and materials to the novel, such as early loss of mother, failure of marriage, experience of death and disease. In this novel, Rachel can be seen as the shadow of Virginia. They have something in common with each other and have the spirit of moth. Rachel's death experience is closely related to that of Virginia. The death of the characters in the novel is astonishing, just as Virginia experienced four sudden deaths of her closest family members when she was young. Her mother died in 1895, her sister Stella in 1897, her father in 1904, and her brother Toby at the age of 26. These tragedies had a great impact on Woolf. She is like a new moth, self-restraint. In her diary, she said she was on the fifth and that her life had changed a lot in the past few years. It was an important moment for her: she decided to become a writer and married Leonard Woolf, who had experienced much depression, breakdowns and so on. In her diary, she also mentioned the moth in this stage, expressing the emotion of spirit of exploration. Woolf described her mental state to March Wahn, "what I feel now is that there is no love, no passion, no sex dream. What I really care about is to discover the interesting things in the world" (Woolf, 1954). At this stage, the moth represents all the spirit of Woolf, which gives her support and hope, and is the direction of her life. As the text says, "the moth, is a gray wing, shiny breasts, whistling over their heads, banging on the lights now" (Woolf, 2003). But they have to accept the process of life and death, which is an inescapable reality. The spirit of exploration is the process of self discovery, during which, Virginia Woolf established contact with family members, especially her brother Toby. At the same time, in the process of exploration, moths have to face the fate. After Rachel's death, moths appear at the end of her novel. "Someone should have killed it! A young woman put down her needlework and shouted, Poor fellow! It would be kinder to kill it" (Woolf, 2003). The moth image in Woolf's novels is

considered to be her own, and the moth transformation is obtained from her painful creation process, just as after the tragedy, a new self emerges.

The moth image reveals the intention of Woolf's creation and its relationship with the author. In some ways, Rachel's journey to self discovery seems to be Virginia Woolf's journey in life. In other words, Rachel's journey is a reflection of Virginia's life experience from 1907 to 1915. In addition, Virginia has fantasized about flying with moths since she was very young. In her works and diary, the spirit and form of exploration seem to reflect Woolf's own pursuit. Moths symbolize the rebirth after death. In *The Voyage Out*, Rachel's death should not only be regarded as death, but also as a positive process of rebirth of a new self.

4. Natural Metaphor and Cognition on Relationship between Man and Society

The little snail contains great wisdom. It can not only symbolize androgyny and feminism, but also the positive meaning of life. Woolf created this symbol of the garden in her work *Kew Garden*. The four groups of characters in the story vividly reflect the loneliness in the background of highly materialized society and the huge obstacle of emotional communication among people. The modern capitalist society is becoming more and more commercialized and materialistic, so people's ability, wisdom and fraternity are more and more needed to balance the indifferent commercialized principles. Individual and society, individual and nature, individual and others, and even the alienation and confrontation between the individual and self are deepening. The individual is full of loneliness as being ignored and hostile in the society. Even if he is close to others, he seems to be separated by an impenetrable spiritual wall. This kind of indifference and loneliness perfectly describes the futile and meaningless nature of modern life in the novel.

Several characters come to the Garden to wander aimlessly and talk aimlessly. At last, they don't know where to go. The readers can't know their previous life track or infer their future. In the last paragraph, the term "aimless" is used not only to describe the indecision of characters' steps, but also to express their uncertainty about life. Snail is the opposite of human ignorance in the works. Although it is small and slow, it has its own clear goal and keeps trying for it. "The snail seems to have a definite place in mind." "But for it, loose soil, a puddle, a pebble, a large leaf, and a root that is exposed to the ground are all huge obstacles between it and its destination. But the snail never retreated, never hesitated like the thin waisted legs and strange green worms around it." The last description of a snail is this: "The snail has now fully considered: To do not take a detour, and do not climb the dead leaves, there can be some kind of way to reach their destination"? (Woolf, 2015) "Do not say to climb the dead leaves so much effort, look at this thin thing, just take the tip of the tentacles gently touch, Swing for half a day, raucous not scary, is not able to bear their own point of weight, it is a question, so the snail finally decided to climb down, because the dead leaves have a tilted place, higher from the ground, snails completely drilled in" (Woolf,

2015). In a few words, the psychological world of the little snail is vividly depicted. In fact, it is also a positive energy to convey to readers: the long journey of life is always to achieve different goals and pursue different ideals. We can't change our original mind because of various setbacks and obstacles, but we need to adjust our mentality, slow down our steps, and get closer to the destination in the centrifugation like a small snail in the story.

In *Kew Garden*, Virginia Woolf changed the traditional narrative style and presented a series of seemingly fragmented plots to the readers with thick strokes. However, the appearance and action of snails in the work successfully connected the four groups of characters into an organic whole. It is not difficult to see that the description of snail in the works has strong symbolic significance, that is, it forms a sharp contrast with the real life and conveys the author's yearning for the ideal life realm in the real life dilemma.

Woolf believes that life is made up of many important moments. Virginia's life is a mixture of success and mental illness. However, as she grew older, her heart became stronger. Although Virginia still experienced pain and sadness, she believes that life will reward everyone at some point. In *The Waves*, she gave Bernard the task of telling. Bernard suffered from depression when he was young, and had a sensitive and mature mind like Woolf, and carried an ideal of pursuing lasting truth in the novel. When Bernard was old, he looked back on his life, he said, "I then solidified is a man; my vanity was contented, he also confessed, a shell formed a soft soul, glabrous, shiny, feeling in vain to knock on their mouths" (Woolf, 2000). In the process of novel creation, Woolf experienced a period of illness and mental disorder. Her diary describes her mental state, "Wake up, maybe at 3 o'clock. Oh, it's starting--the horror of the body bloated by the heart tossing me ... God, I wish I was dead. Pause. But why would I feel that way? Let me watch the waves rise" (Woolf, 1954). However, she managed to ignore the sad trivia, and she pursued this elusive mentality for the next four years. Before she began to write the first draft, Virginia was deeply depressed. She wrote in his diary: "Lord, how deep it is! As usual, I felt that if I sank further, I would reach the truth. This is the only mitigating measure; a kind of aristocrat. Solemnity. I will put myself in the face of the fact that none of us has anything. Work, reading, writing is all camouflage, and the relationship with people. Yes, even having children is useless ... I'm starting to see ... It's so clear ... My comfort" (Elizabeth, 1993). When she finished reading the last few pages of waves, she was intoxicated. "In any case, it's done" (Bell, 1972). Virginia Woolf realized her important ambition *The Waves*. She wants to shape her life and give others glory in her novels. *The Waves* previews the shock of death in the girl's mind. At that moment, she is like a moth flying out of the chrysanthemum. The waves push the dimension of life to the end. Virginia's husband Leonard had a lasting influence on her life. In the spring of 1925, supported by love and friendship, Virginia Woolf finally accepted Toby's death and wrote his elegy, "in this blooming past, when I wrote it, it became sad, beautiful and unforgettable." Her life is full of joy and pain, just like a moth. She finally gave up her life, which

is undoubtedly a relief for her. All these show the cognitive process of her literary creation.

5. Conclusion

Through the analysis of the two animal images of snail and moth in Woolf's novels, we can understand the deep meaning of Woolf's novels, mainly including the social background of the patriarchal society in England at that time, the prevalence of feminism and the androgyny thought in Woolf's novels. Woolf's ecological cognition is based on her close observation of the animals' special biological structure, thus, snail not only performs as the symbol of androgyny, but also as natural harmony and positive meaning of life.

Moths may play a negative role in our daily life, but they play a positive role in Woolf's novels. It is the medium that Woolf used to express her real thoughts, and the moth's life is the real portrayal of Woolf's life.

Moths may change its traditional negative image in our daily life, and form a positive image in Woolf's novels. Therefore, animal images function as the medium for the writers to express their real thoughts. To study the metaphorical images can illustrate the process of cognition during the literary creation, which is a bridge between writer and reader and help to produce a profitable reading outcome. To sum up, the metaphorical reading of the animal images in Virginia Woolf's novels is an effective way to explore her ecological consciousness, thus the interpretation of literary texts under the light of cognitive theory presents a new perspective to the literary study.

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Sociolinguistic Dynamism: The Case of Kanuri Lexical Borrowing from Hausa in Damagaram

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Abstract

One of the most frequently encountered products of cultural contact is the borrowing. Borrowing is seen to be a source, an important source of language enrichment as well as of language endangerment. When a given language borrows a great amount of lexical terms from another language, we assume that the two languages have the same attributes or else they have been in contact for a long time. As a result, the current study investigates the Kanuri borrowed words from Hausa. The study is limited to what lexical terms have been borrowed by the Kanuri from the Hausa, how has the borrowing come about as all languages have the means to create, enrich themselves out of their own resources. In other words, why do the Kanuri people borrow a word or words from the Hausa while they have a fully equivalent beforehand? In this research, the researcher collected the data by taking notes and later arranged as documentations for further analysis. Finally, the researcher finds that actually many consider the Kanuri borrowed terms from the Hausa as typically Kanuri and could not dissociate them with other Kanuri words. Hence, the necessity for the current study to bring out the endangerment of borrowing for the Kanuri people and point out the necessity for the language to coin new words (neologism) that could better enrich its lexicon.

Keywords

Language Contact, Language Endangerment, Lexical Borrowing, Neologism

1. Introduction

As Akindele and Adegbite (2005: p. 3) stated “one of the main preoccupation of sociolinguistics is not just about the study of the relationship between language and society but also about the relationship between languages, cultures and tradition as well as the politics of particular language community”.

In fact, contact between languages is one of the critical mass of human behaviour, which is said to be induced by a number of factors. According to Bello (2015: p. 35), the chief among these factors included close proximity between speech communities, migration of people from one place to another, trade relationship between people living in borderline areas, intermarriage and subjugation through wars. Abdulrahman and Shehu (2014: p. 95) asserts that many changes usually occur because of contact relationship between languages. When languages come into contact over a period of time, through the social interaction of the speakers of the languages, the outcome is the diffusion of cultural items across linguistic boundaries.

The studies of all the borrowings in major languages that have occurred are too extensive to cover, due to page limits in the current study; but what is worth mentioning is that the Kanuri and Hausa languages are no exception to the rules. In other words, within the larger scope of languages contact, we will analyze, in this paper, the phenomenon of lexical borrowing that occurs from Hausa to Kanuri and its consequences (positive or negative). Process of importing linguistic items from one linguistic system into another one, a process that occurs at any time two cultures are in contact over a period of time (Hoffa, 2002).

Trauth & Kazzazi (1996: p. 55) defines “linguistic borrowing” as “the adoption of a linguistic expression from one language into another”. For Haugen (1969: p. 363), borrowing is “the attempt by a speaker to reproduce in one language patterns which he has learned in another”. Akindele and Adegbite (2005: p. 43) refer to borrowing as the occasional use of items from one language in the utterance of another language whereas Suzanne referred to borrowing as simply words adopted by speakers of one language from a different language. For Uriel Weinreich (1953), the most frequently encountered product of cultural contact is the set of loanwords that follow from in cultural communication.

What is more, there are also scholars who have categorized borrowing: Prasasty (2002: p. 16), for instance, classified borrowing into three main parts; they are loans, pronunciation borrowing, and as well as grammatical borrowing. Ashafa, S. A., Bello, S. U. (2014) pointed out three important social variables, which can affect the kind and extent of borrowing, such as the relative prestige of the language or language that comes into contact. Secondly, the relative numbers of speakers of the two languages and lastly, whether or not the language lent by other speakers carry its fixed habit from their own old language into the new one. As for Molina and Albir (2002: p. 520), borrowing is divided into two kinds: pure borrowing and naturalized borrowing. Our focus in this research is related to pure borrowing. We talk of pure lexical borrowing when a word or expression is transferred, without any change, from a source language (Hausa in this case) to a target language (Kanuri in this case). Thus, the case in point is the spread of several words from Hausa vernacular in Damagaram that have penetrated the lexicon of the Kanuri; This is, because, Hausa and Kanuri share the same environment for long, that borrowing is not just a feature of bilingualism and multilingualism but also a feature of monolingualism.

What is good to raise at this level of analysis is that lexical borrowing has been an interest to various fields of linguistics for some time (Whitney, 1875; De Saussure, 1915; Pedersen, 1931). However, explaining why languages change is generally difficult, and as well as explaining why languages borrow words is no exception especially when the language already owns words to denote things. Also, the influence of one language on another may occur in all areas of grammar, including the lexicon, morphology, phonology, syntax and semantics.

The paper's primary concern is about the concept of borrowing and it, as well, discusses some important aspects that led to such borrowing and even the consequences if any. In fact, some deleterious set back include language interference problem arising from interlanguage or inter-lingual phenomenon, issues of linguistic suicide/murder, language and cultural endangerment and of course language extinction (Ashafa & Bello, 2014). About tens of hundreds of the Kanuri borrowing terms from Hausa are, up to date, considered as typically kanuri and that could not be dissociated with other Kanuri words while existing kanuri words are getting out of use. The rhetorical question, which we are tempted to ask here, is whether Kanuri people are facing linguistic suicide and or cultural endangerment.

2. Language Contact and the Interdependency of Language

Ashafa & Bello (2014: p. 98) view that "Language contact is the necessity of intercourse which brings the speakers of one language into direct or indirect contact with those of neighboring or culturally dominant languages... Whatever the degree or nature of contact between neighboring people, it is generally sufficient to lead to some kind of linguistic interference."

The simplest kind of influence that one language may exert on another is the borrowing of words whereas the most widespread linguistic evidence of language contact according to Ashafa, S. A. & Bello, S. U. (2014) is the presence of words borrowed from one language to another and which have become part of the language. Since contact is the basis for borrowing linguistic items from one language to another, it is pertinent to examine the historical contact between Hausa and Kanuri, which might have, exist because of religion, politics and mostly trade contact influences. What follows is an overview of the contact between the Hausa and the Kanuri

3. An Overview of the Contact between the Kanuri and the Hausa in Damagaram

The Hausa people are longtime neighbours of the Kanuri people. The relationship of Hausa and the Kanuri people still stands in Africa as one of the best among ancient African Kingdoms. These two groups of people respect each other and they always support each other at the time of needs and distress. The two have a very strong historical trading relationship.

The kanuri kingdom with its remnant cities, provinces and states like Borno

and Yobe states in Nigeria, Damagaram (Zinder) in Niger (...) were said to have originated from the East. The Kanuris mainly live in North-Eastern Nigeria, Western Niger, South Eastern Chad and Northern Cameroon Republics (...) [Abubakar \(n.d: p. 1\)](#). The expansions of the Kanuri Empire (in present Chad) led to a continuous migration to the west of Lake Chad into present Nigeria and bordering Niger ([Cyffer, n.d: p. 33](#)). By then, Kanuri played the dominant role and acted as a language of wider communication.

On the other hand, Hausa, “by far the largest of the 130 or more languages which constitute the Chadic family, covers most of the northern and western extent of the family across northern Nigeria, and into southern Niger ([Hour & Rossi, 2010](#)). During the past decades, we observed the decrease of Kanuri and the increase of Hausa. So Kanuri gradually lost its function as a language of wider communication while Hausa, through intensive contact phenomena become more prominent, grew rapidly, took over its role and became the language of wider communication ([Phillips, 2004: p.51; Cyffer, n.d: pp. 33-37](#)).

As for the interface between the two communities or even better between the two languages, the relationship does not only attract each other’s culture and religion, but most greatly their languages; that is as far as the Kanuri and Hausa languages are concerned, it is good to recall that in Damagaram, not only the Kanuri and the Hausa live within the same environment; but also and mainly that some of those who are considered Hausa, in Damagaram, are, in fact, Kanuri who lost the use of their Kanuri language either because of intercultural marriage between the Kanuri and the Hausa or simply because Hausa language has later become dominant in the area.

In fact, Hausa is not only a “market” language but also and mainly that the advent of radio and television and as well as the production of films in Hausa have favored to enlarge the linguistic and communicative scope of Hausa. As a result of everyday contact between them, many lexical items are found in each of the languages. Thanks to the social interactions, the Kanuri or the speakers of Kanuri, particularly employ various terms, which are originally Hausa, in their daily communications.

This is because, as said earlier, not only it is true that many factors influence the amount and rate of borrowing, but it is also true that when a given language borrows lexical terms from another language, we assume that the two languages have the same attributes or else they have been in contact for a relatively long period. Rightly, Hudson supports that the most widespread linguistic evidence of language contact is the presence of words borrowed from one language to another and which became part of the language. As a result, the current study, in the next section, investigates the Kanuri borrowed words from Hausa that have penetrated Kanuri language. Yet, because of everyday contact between them, many lexical items are found in each of the two languages.

The focus of the paper is, as said earlier, to raise and discuss a specific number of borrowing lexical items from Hausa that occur in the daily communication of

the Kanuri and will focus on the effect/consequences either positive or negative.

4. Concept of Lexical Borrowing

There is no doubt the most conspicuous type of language change is the appearance of new words in an existing language. At present, there are about 6000 different languages spoken in our planet and every one of these languages has a vocabulary containing thousands of words. Moreover, speakers of every one of these languages are in contact with neighbors who speak different language (Ashafa & Bello, 2014). Consequently, Hoffa (2002: p. 53) states that: “one of the most easily observable results of intercultural contact and communication is the set of loanwords that is important into the vocabulary of each language involved”.

Borrowing is a way, one of the most frequent of enriching a language and speakers of all languages do it following the advent of new materials and or concepts. As Haspelmat (2009: p. 36) asserted: “loanword or lexical borrowing is a word at some point in the history of a language entered its lexicon as a result of borrowing or transfer, or copying”. This is the case of Hausa and Kanuri that have long been borrowers of each other’s words. Below are some examples of words of Hausa borrowed from Kanuri and vice versa (Table 1). Though our focus is Kanuri borrowed terms from Hausa, it is good to point out that the borrowing process is done through a certain reciprocity.

In his *Hausa reference grammar*, Newman (2000: p. 315) makes an interesting statement as follows: “The number of words borrowed from Kanuri is undoubtedly underestimated because many words of Arabic origin that are included in lists of Arabia loanwords in fact came into Hausa via Kanuri” (Table 2).

What is more, due to sociolinguistic dynamism, both Hausa and Kanuri are known to borrow either from Arabic or English languages (Table 3).

Table 1. Examples of Hausa words borrowed from Kanuri.

	HAUSA	KANURI	MEANING
1	Ingo	Ngo	Take
2	Kuttu	Kuttu	Bad news
3	Lale	Lale	Exclamation
4	Kasari	Kasar	Curtain
5	Soro	Soro	Room
6	Cunko	Cungo	Tree
7	Barema	Barema	Farmer
8	Kalu	Kalu	Sauce
9	Kindirmu	Kindirmu	Yagourt
10	Manda	Manda	Salt

Table 2. Examples of words borrowed by Kanuri but yet, some of Arab origin.

	KANURI	HAUSA	MEANING
1	Dabba	Dabba	Animal (generic term)
2	Dambe	Dambe	Kick
3	Dala	Dala	Money
4	Gashi	Gashi	Hair
5	Kutuho	Kutuho	Boxing
6	Nama	Nama	Meat
7	Rigargashi	Rigargashi	Head cover

Table 3. Both Hausa and Kanuri often borrow words from Arab or English.

	KANURI	HAUSA	ARABIC	ENGLISH
1	Lebura	Lebura		Labour
2	Alalam	Alkalami	Alkalam	
3	Kwap	Kwap		Cup
4	Salla	Sallah	Sallat	
5	Salula	Salula		Cellular
6	Duniya	Duniya	Dunya	
7	Kwana	Kwana		Corner/container
8	Bayani	Bayani	Bayyan	
9	Fitna	Fitina	Fitna	
10	Maskin	Miskin	Miskin	
11	Mota	Mota		Vehicle

Sometimes, words are not borrowed but translated; for instance: the word Kanuri Kanji Alaye is translated in HAUSA, bawan Allah; the Hausa also makes use of calque to get Kanji Alabe. The English word “computer” is translated in Hausa “na’ura mai kwakwalwa”, camera by na’urar dauka foto; calculator as raskwana. Some other time loanwords are assimilated; for instance, Kanuri and Hausa borrowed words like bread, brake, blue, driver, fridge etc, from English language and they finally adapt to their respective native sound patterns. Then, bread is pronounced “burodi”, brake as “birki”, blue as “bulu”, driver as “direba” and fridge as “firji” etc.

Borrowing can occur in the form of linguistic interference whereas at the lexical level as stated by (Ashafa & Bello, 2014), people borrow words from a given language and transform them to sound more natural in their language. At the phonological level, where organic sounds like ba da gy ky ky kwa tsa, za, etc are concerned, no matter how fluent a Kanuri speaker may be in Hausa language, they usually experience difficulty if not fail to pronounce words containing the abovementioned letters. Instead, they alternate them to the closest available sound in their native language (Table 4).

Table 4. Examples of such related difficulties in pronunciation.

	HAUSA	KANURI	MENMING
1	Barawo	Barawo	Thief
2	Daci	Daci	Bitter
3	Zana	Jana	Fence
4	Zara	Djara	Proper noun
5	Matsala	Masala	Difficulty
6	Tsatsa	Sasa	Rustiness
7	Kaka	Kaka	How is it?

5. Borrowing as a Break to the Kanuri Language

Haspelmath (2009) raises an interesting question such that why a borrowing had to take place at all? This is because all languages have the means to create novel expressions out of their own resources. Instead of borrowing a word, they could simply make up a new word. And of course there are many other cases where it is not all clear why a language borrowed a word from another language, because a fully equivalent word existed before hand. Thus, Hausa has no need to borrow avion, bateau, train, disque from French as Hausa has jirgin bisa, jirgin ruwa and jirgin kasa and faifai or, laptop, camara, calculator from English as it has n'aura mai kwakwalwa, naura mai daukar hoto, raskwana respectively it creates up from its own resources.

Moreover, “speakers of a particular language may (...) borrow terms from another language in order to fill in gaps The paradox in this context is that Kanuri already owns words to express things. Why does Kanuri borrow the following words when equivalent words existed before hand as follows (Table 5)?

So why does the Kanuri borrow to the extent to endanger or suicide itself? It is true that as long as a language co-exist or co-relate with each other, borrowing between them cannot be “ruled out”; that “...When there is cultural borrowing there is always the likelihood that the associated words may be borrowed too” (Ashafa & Bello, 2014: p. 99). But, why do Kanuri people borrowed from Hausa while Kanuri already has the full equivalent words in its language?

Is it by the time it (The Kanuri language) gradually lost its function as a language of wider communication or during the 20th Century the dominance of the Hausa language grew rapidly because of intensive Islamization and Christianization as well as “western” education and mass media as Hoffa (2002) pointed that “usually intimate borrowing involves a dominant or upper and a lower language and the borrowing is primarily from the upper to the lower”, or, still because of this other viewpoints that contact with a prestige language, whether there are numbers of speakers in contact or not, often results in borrowing by the educated classes, which in turn may or may not diffuse the loanwords through the general vocabulary. We note with an unknown author that the term borrowing refers to a completed language change, a diachronic process that once started as

Table 5. Words borrowed by Kanuri from Hausa yet, equivalent words exist before hand.

	KANURI		HAUSA	MEANING
	Borrowing	Existing		
1	Godedu	Wusha	Godiya	Thanking
2	Wahala	Jumbaro	Wahala	Fatigue
3	Bincike	Kushene	Bincike	Research
4	Zahi	Muktu	Zahi	Heat
5	Wondo	Yange	Wondo	Trousers
6	Yardadu	Karate	Yarda	Acceptance
7	Mutunci	Noum kom	Mutumci	Integrity
8	Turane	Joune	Tura	Push forward
9	Gashi	Kunduri	Gashi	Hair
10	gashinbaki	Cikunduri	Gashinbaki	Mustache
11	Dubara	Nunga	Dubara	Strategy
12	Nasartu	Jabtukena	Nasara	Chance/victory
13	walakanci	Njokuno	Walakanci	Humiliation
14	Kasko	Ngaya	Kasko	Pot
15	bakinciki	Karu culum	Bakin ciki	Wickedness
16	Kalaci	Masana	Kalaci	Food
17	Likitari	Lotordi	Likita	Health center
18	Dambe	Ngeluwu	Dambe	Kick (using hand)
19	ganingna	Asugna	Ganewa	Understanding
20	Zato	Gene	Zato	suspicion

an individual innovation but has been propagated throughout the speech community.

Kanuri has been reported to have acted as a link to carry Arabic loans to other languages in the contact zone, including Hausa, that it has had an impact on many Chadic languages. Hausa as stated by [Greenberg \(1960\)](#) borrowed kanuri vocabulary in earlier times. As for [Newman \(2000\)](#), the situation has been reversed and Hausa makes inroads into traditional Kanuri-speaking areas. Then the living together, creates a flexibility in borrowing from one another, a flexibility that has enriched the vocabulary over the century. However, is it easier to borrow or to create new words (Neologism)?

6. Borrowing versus Neologism

In order to answer to the actual need of communication, the language must be worked out and be better equipped. The world evolves, develops itself; languages change and develop. The question is to encourage the enrichment of language. That is why languages borrow to each other. That borrowing is a source of en-

riching the language. But, this does not mean that there are no negative consequences as pointed out by the case of the Kanuri language; that a language that borrows too much risks endangerment or suicide even though, sometimes, it is easier to borrow than to create. But we are of the same opinion with [Haspelmath \(2009: p. 35\)](#) who states that “(...) all languages have the means to create novel expressions out of their own resources, instead of borrowing a word, they could simply make up a new word,”

As no language has been rich enough to dispense itself from creating new words or expressions to meet its lexical need, neologism, cutting across every aspect of human life has become an important tool for language expansion through several processes of word formation. Nonetheless, as well as borrowing, “neologism can be an obstacle to communication, but is, to a great extent a vector of development. It helps a language to have the necessary and adequate words and expressions to convey the desired concepts and contexts and to keep pace with the advancement of technology” ([Nana, 1996: p. 20](#)). Neologism is, as well, useful in the adaptation of the society to the needs of efficient communication.

We have so far talked about borrowing as a source of enriching a language even if, with regards to the case of Kanuri, it endangers the language by impoverishing it of its own words while enriching it with words of another language in this case Hausa language. Else, “whatever the aftermath effect of borrowing, languages borrow (...) because of the need to make communication between the native speakers of these languages mutually intelligible” ([Ashafa & Bello, 2014: p. 105](#)). We are of the opinion that a language should innovate, create to become richer and give itself the means to move with the World. No language is rich enough to dispense itself from neologism. Hence, whatever the motive that is at the origin of the creation of a word or of a concept, neologism, without saying, is a source of enrichment of the language. It shows its value in the adaptation of the society to the needs of efficiency in communication, that Kanuri must make a shift to the latter.

7. Conclusion

All in all, borrowing is an important source of language change and loans from other languages are important sources of new words. But, the outcome of the research is that borrowing constitutes a great endangerment to a given language as the vocabulary of the target language will stagnate or else will be full of borrowed words. For any language, in general, and Kanuri language, in particular, to survive, to meet its lexical need and become a great vector of development in the socio economic and political arena, it has to create, recreate itself, that is to have the necessary and adequate words and expressions to convey the desired concepts and contexts and to keep pace with the advancement of technology. Since then, neologism has become an important tool for language expansion even though; sometimes it is easier to borrow than to create new words.

Conflicts of Interest

The author declares no conflicts of interest regarding the publication of this paper.

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The Language Game in the “Fraudsters’ Literature” from Pragmatic Perspective—The Arabic Maqamat as a Model

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Abstract

The art of cheating is based on the manipulation of the vocabulary and structures used, and the use of images of linguistic performance that convince the speaker, in which the listener is weak and needy, which causes the other party to respond to it. This type represents the manipulation of words and structures in the most beautiful form in the art of Maqamat, which was prevalent in the Arabic literature in successive eras. Due to this, the research aims to find out the cheating language which is used by the fraudsters in terms of its characteristics and its impact on their dealings.

Keywords

Arabic Literature, Cheating, Fraudsters, Popularized, The Maqamat

1. Introduction

The Language is a method of communication between people, some use it correctly and in return, we find a team that uses it differently for that, so they use it in ways that achieve goals and objectives for them, which they can only achieve by manipulating the language and using various methods to achieve their goal. This image was popularized in the use of language in previous times in the art of cheating

2. The Body of the Research

The language triangle is the tool used by humans throughout the successive ages to express their daily needs and their communication, and then its use began to develop by the development of the needs of people. It has been used for the purposes of persuasion to reach the goals beyond what was used at an early age.

By an effect from *frayjah*, Wittgenstein studied the natural language or ordinary language, so he addressed the problem of ambiguity and falling into abstract contradiction. His study depends on three basic concepts: meaning, grammar and language game (analogy to the game of mathematical questions), a thesis that homogenizes with the nature of the western mind which is saturated with materialism. The concept of the linguistic game is consistent in its thesis with the human dimension of language in the framework of everyday practice that achieves human knowledge through diverse and integrated formative paths.

This is a pragmatic sight that makes the language similar to the games based on rules which can be taught by practice. Also, the rules of language which activate the social role in communication, and the philosophical interest in the study of the rules of the linguistic game in order to distinguish what has a real meaning of what is nonsense and what is not proved by the existential reality, and to offer an image of the language that reflects its verbal construction, its rules, and its birth. Language is like a city which represents different historical periods (Okasha, 2013).

When Wittgenstein at the very varied uses language, he called it “play the language”. These games are minor, because what explains the performance of language, its function, its internal economy, and its frequency is the conditions of communication, not the expression of thought (Sabila & Ben’abd al-’Ali, 2005).

Undoubtedly the use of language has circumstances that determine the path it follows. The goal sought by the originator of the text determines the appropriate linguistic performance, the structures and the words used in their construction. Hence, we find that the religious text has its characteristics, as well as the educational text. The manipulation of language in some texts is an important way to reach the desired goal.

This leads us to the fact that the text is a sketch of reference. It can raise different representations for the readers of the reference horizon which the text refers to; and then on the issue raised and the solution proposed by the text. The nature of the literary text also presents enormous potential for installation and construction, so that we discover each time new aspects of the lack of types and the solution that was proposed by the text. There is no doubt that there are many texts understood as a reaction to their external reality, but in very different ways. Here we must understand that the reference context which the text refers to is an “empty” horizon, that is, it always changes according to the reader’s interventions and according to the historical moment (Sharafi, 2007).

The writer must take into consideration when he creates the text that it’s suitable for the receiver whether in writing or creation, because there is no worth to any text which is far from the receiver, and far from achieving the goal that the writer wishes, whatever his purpose is, whatever the text record regulates the reader’s position towards the text, and then to the problematic spaces of the reference types presented in the record.

Thus, the record regulates an indicative structure that must be given as much output as possible while reading the text. This output will necessarily be condi-

tioned by the knowledge and efficiency of the reader. If the reader determines the compatibility of the elements of the text record, this does not mean that this type and its meaning will be arbitrary because they are always conditional to activate the text structures and the strategies that guide the reader in each of the possible investigations. At this point, we have entered into the effectiveness of textual strategies (Sharafi, 2007).

When analyzing the texts, the analysis of the text focuses on the narration as a distinctive speech, dealing with linguistic signs as a problem of special communicative situations that characterize narrative speech. Hence, the analysis of the elements contained in the text level is an analysis of the total requirements of the narrative as a communicative attitude in particular. Those requirements gained their existence from the narrative speech existence (Bakr, 1998).

The text itself consists of a set of symbols that open to each other and extend between them a large network of semantic relations, which makes the process of interpretation available in the text. Also, it means that the interpreter put himself in the meaning direction which is referred to by this interpretation that is supported by the text. As long as this is the case, the interpretation becomes an objective process that is identical to the act of the text itself.

This interpretation will lose its ownership, its spontaneity, and its subjectivity necessarily. It becomes a restoration of what is going on within the text itself, i.e. what happens through the labor of the meaning within the text. The speech per se will be just a new saying that activates the deep original saying of the text (Sharafi, 2007).

In dealing with the text, it must be seen as a set of parts; each part plays its role in the construction of the text and performs its semantic role in the text. Some researchers do not require that these parts have a comprehensive meaning that combines them. Abd Al-Kareem Sharafi, for instance, sees that the textual relations give us a large set of indicatives, disconnected signals, instead of giving us meanings that are dissociated. However, we can always build through them a certain indicative type which is reasonable, and it can combine them together (Sharafi, 2007).

3. The Art of Al Maqamat

If we move from this reality to the literary texts, we find that the texts chosen by the writers to express their potentials are in line with the goal that they submit their texts for. There is no difference between poetry texts and prose texts. This was evident in the art of cheating, which grew up in the Abbasi civilization and beyond. Also, it presented the reality that the fraudsters lived in their life in order to convince the listeners to respond to their demands. The writers proved this in the art that was founded by Badi'a Al-Zaman Al-Hamathani in his Maqamat

The texts in the Maqamat don't differ from other texts in seeking to reach the desired purpose by using the language. Since the different literary texts directly employ the language, the art of Maqamat is based on manipulating the language

to reach its goal.

Muhammad Zaghloul Salam defines Al-Maqamah: "Al-Moqama is a set of short stories, whose hero is a model of a deceitful human. It has a narrator and a hero. Also, it is about a humorous situation that is a literary paradox, or a religious matter, or a funny adventure that carries within it a color of criticism, or Placed which was put in a framework of verbal and rhetorical work (Sallam, n.d.).

In the narratives, speeches vary in order to achieve the goals that the writer seeks. It is difficult to find a pure narration that stands only at the limits of the speech that is formed for its purposes without any breakthroughs of one or more speeches that do not participate in applying these requirements. This does not deny that these speeches contribute to the production of the total significance of the text; they are there inside the narrative (Bakr, 1998).

The literary text needs to be characterized by a set of features that enable it to perform its role properly. It is not enough to choose the words and structures that are capable to carry the meanings and significance that we seek to give to the readers. Rather, it must be in a beautiful and coherent form that makes the recipient accept and follow it.

It is known among critics and linguists that the doubling of arrangement, construction, and the firmness of the structure, by means of all the substitutionary, structural, rhetorical and stylistic ways that help it, make the aesthetic form of density so that it can constantly evoke new inspirations. This doubling arrangement allows us to touch the material stimuli within the aesthetic form, which means that it gives a large number of inspirations.

At the same time, it gives the material foundations of all these inspirations showing that each reflective or emotional attribution has its material stimuli. This makes each suggestion possess its own material path drawn by the regular material stimuli within the aesthetic form, which always gives us reasons for pleasure and satisfaction, because it constantly invites us to exploit new imaginary paths (Sharafi, 2007).

The great question in the eleventh century AD was: How can literature convey the mythical image of the eloquence of the Bedouin made by Ibn Duraid and other narrators to be a test of the ability of holding on the character in performance, while expressing the needs of the city? Suddenly, Badi' AL-zaman Al-Hamathani found his lost in Abu Dulaf al-Khazraji al-Yanbu'i. He knew him well; he knew that by means of cheating he represents the view of the civil society and by eloquence he represents the purity of the Arabic language, so he saw him as a model, and named him Aba Al-Fateh AI-Eskandari.

It was necessary for this storyteller to be fraudulent to travel, to know the people and customs, to talk about different forms of experience, to explore the city, and to talk about it in a style well-known to Bedouins (Abbas, 1993).

4. The Practical Side

When looking at the texts of the Maqamat, we find that the hero and the narra-

tor have an excellent ability to manipulate the words that appear on their tongues in the folds of the Moqama. Also, they choose the words that fit the place in which they appear to convince others of what they want, especially when they are in trouble or when they want to achieve a goal; they use words that can help them when they are in trouble. It maybe that a person does something wrong, while he thinks that is right, so if he starts blaming and ridiculing, he is like those who are promptitude and enjoy presence of mind, eloquent and the ability to respond wisely (Nasser, 2012).

On the other hand, talking a lot, exaggeration it, for a reason or not, disrespect the listener, and not giving him a suitable opportunity to speak, make us laugh, because laws do not prevent talkers from talking. The chatter and dullness are not crimes punished by law. They are not flaws which harm others or need to be responded the same way as revenge, so the best way to punish a talkative is to laugh (Nasser, 2012).

The structure of the literary text is not limited to the systems of the formation of the text, but rather to the narrative ways, subjective or objective, to the centers of visions, to the types of narrators, their positions, their roles in the speeches and to the characteristics of the artistic elements; they are sources that promote the narrative. The literary narrative cared for text, because it is the focal point of news which is woven narratively, so that gives it its specific literary characteristics. Text is the most important thing which narrators care for (Ibraheem, 1990).

If the literary text expresses its origin self, whose writer aims to deliver a certain idea or achieve a specific goal, in Ricor's opinion "one cannot understand it himself except by distance, and can never be achieved within that direct self-reflection without the mediation of symbols, signs and cultural effects". This means that understanding a text is not the purpose, but mediates the relationship of the self with itself.

On the other hand, it means that the interpretation of the text is completed only by self-interpretation, which is interpreted for its self where one can understand better and different. In this way, Ricor connects understanding of the text with its interpretation and self-understanding with its interpretation, and between the establishment of meaning and the establishment of self. He minimizes the importance of any textual approach that does not exceed the text to the self" (Sharafi, 2007).

If we return to the text we find it a set of symbols that represent the interpretation of others, that is, the signs of the text open to each other and provide a vast network of indicative relationships. This makes the process of interpretation internal to the text and renders the exercise of interpretation for the interpreter a place for himself in the direction of the object to which this interpretation relationship supported by the text refers. As long as this is the case, the interpretation becomes an objective process that matches the act of the text itself (Sharafi, 2007).

From here, we can enquire how the creators of Maqamat through the successive ages can achieve themselves or convey the ideas they seek to achieve

through the various texts they have created, starting with choosing the title of the Moqama and the events in which they take place, the words and phrases from which they build their texts and the means and ways they choose to present their ideas.

In dealing with the literary text, we find that the impression of the reader and the critic intervene openly to cast off its shadow over the connotations that can be derived from the text and probe into the depths of the writer without his awareness, and interpret the texts different from intension of the writer or does not come to his mind before choosing the words.

The Impressionistic approach has been a free, unconscious approach to its monetary effectiveness as a descriptive, analytical, and interpretive process that has worked within another level. Not by raising the main problems that enter the core of criticism, but by mobilizing evidence to promote or refer to external domination. This trend of strength has left only a narrow space that has emerged in the recent years, a trend that ousted the vision and clung to the curriculum.

It seems that it is a reaction to the first direction, other than the direct quotation from the formal and linguistic methodologies after they have emptied their own vision of literature and restored their analytical mechanisms only. Despite the limited work of this trend, which leads to the exclusion of vision and adherence to the methodology, it commits the same mistake of the first direction, although it reflects the image of error (Ibraheem, 1990).

When we look at the relationship between cheating and science, we find that literary sources mention that some of the fraudsters were standing at the circles of grammarians and scholars, and those who sit down were surprised by their sermons and asking about their ambiguous or unfamiliar words (Al Hussein, 1995).

The style adopted by the fraudsters in their speeches depends on the rhetorical improvers that bring their speeches closer to the listeners. The literary taste, as well as the critical taste, both were seen in the rhetorical way as the optimal literary model; the prevailing stereotypical image, but the other examples were seen as outlandish not only related to rules of higher rhetoric, but also from the point of view of the critics of the fourth century AH (Qamiha, 1985).

The fraudsters defend science and scientists and complain about what they have suffered from the ravages of time and pride themselves on their belonging to the class of scholars and even challenge them sometimes. Alexandrian complains of the time of ignorance that blinded science and scientists, and enabled the ignorant and the stupid; Al-Saruji case does not differ from Alexandria's. Al-Saruji is a scholar who knows everything; he is a linguist, critic, and jurist. Also, he is discerning in magic and Astrology. When he sets with scholars, he can argue with them.

When he sets with the writers, he amazes them and he triumphs, Taking advantage of his knowledge and knowledge of cadres and gain. In the moqama of the herd, he reveals his sight in the grammar and its details, and in the military moqama he is a jurisprudent. As we find in the Euphrates moqama, he is bril-

liant in the construction industry. We can add these to another Maqamat group which he was mystifying listeners by them including: the hypothesis, the Maltese, and often his board was closed after he earns money and gifts from attendees (Al Hussein, 1995).

They had a position on the differences between the linguistic teams at that time considering that the basis of the difference between them is inherent in the ability of the eloquence and fluent in the argument. This leads to an important position that distinguishes the identity of the author and appears to be a major engine of the process of authorship. This position is the author's implicit faith in language and expressive abilities and Literature and its arts both as an end and a means of existence at the same time (Bakr, 1998).

The writer was trying to show the talents of the hero and the narrator in his Maqamat, which represents his ability to manipulate the words and choose the appropriate ones for the position he makes, then it comes to a description that fascinates the minds and hearts and draws attention to the quality of what it offers.

We found Alexandrian begging his knowledge as in his Maqamat (naqdiyah, Qaridiya, Iraqi, Ibelisian... etc) where we found him asking and answering, and mystifying in literature and jurisprudence. If the listeners couldn't rival him, he would take the money from them to tell them the answers of his puzzles (Al Hussein, 1995).

This is what we find when a group of people asked the hero (Alexandrian) about his literature and news, he said: "take them in one exhibition." This combination of his literary ability and his situation seems to be an apt formula for him. He often describes himself in the form of poetry or prose, supplementing his literary ability for his interlocutors (Bakr, 1998).

In Al-Moqama of Al-Qarideiah, the narrator starts building the story progressively; he describes the council using the appropriate words to portray this young man, who sits in a place not far away and plays the role of the listener, who captures the words he listens to. He surprises the listeners, and shows a great skill in portraying himself by showing his linguistic and scientific status.

This is in the words of Hamdani "we sat one day, remembering the Poetic and his people, and we met a young man who had sat not too far as he listened, as if he understood. And he is silent, as if he does not know even if the words have tilted toward us his inclination, and the debate dragged us in its tail. He said: You had known his branch, and And you reached its rapture, and if I wanted to utter and Speak a lot" (Hamadani, 1993).

The narrator contributes to the enhancement of the image of the hero in the recipients' eyes and exaggerates the impact of his words and his place by saying: "I said: "O generous man, come closer; you are offered a wish. Give me and you have thanked." He came closer and said:" ask me, and I will answer you, hear me, and I will amaze you" (Hamadani, 1993).

That guides us to the description of the poets and mentions their traits depending on the verses of poetry created by these poets, and combines them with

the views of the critics that were said about them, fluctuating between rhyme, comparison, amalgamation and diversification between methods used brilliantly. As in his saying: “We said: What do you say about imrea alqais¹? He said: He is the first person who stands with the Homelands and its Yards, and He went in the morning when the birds in their nests, He described the horse with its features, He did not organize the poet for earns” (Hamadani, 1993).

This picture goes beyond when he was asked to compare some poets such as Jareer and Al-Farazdaq; he did not resort to the characteristics of one of them in contrast with the characteristics of the other. Rather, he uses details, as if he tried to mention the differences between them in each feature separately before moving to the following features, using one method in each field compared to them such as preference, condition and others, in order to demonstrate his proficiency and his possession of the cornerstone of rhetoric and the adoption of judgments. He said: “We said: What do you say in Jareer and Alfarazdaq²? Which of the two comes first? He said: Jareer organized tone down and prolific. And Alfarazdaq stronger than Rocks And more proud, jareer more inflict and ennoble” (Hamadani, 1993).

After this manipulation and diversification methods and showing his proficiency in everything that he offers, he achieves the goal sought without exposing himself only after he gets what he wants (Hamadani, 1993).

In Al-Moqama Al-Balkhiyya, Al-Hamadani draws the hero's quest to achieve the aspirations of science and knowledge that make him distinctive, holding on to the words and able to perform the meanings that wander through his mind with the best view. This striving leads him to be a prey of those who seek to achieve their financial goal using the linguistic skill they possess, he said: “Where do you want? I said: the country, so he said: you reached the country and have what you wanted, when did you come back? I said: Next year. He said: Where are you from the generosity? So I said: Where you want? He said: If Allah returns you intact from this path, so bring me an enemy to me as a friend. Issa ibn Hisham³ said: I knew that he was seeking a dinar. I said you got it in cash and like it promise” (Hamadani, 1993).

In all of this, he dabbles in the diversity between the words that make the picture beautiful in the eyes of the listeners. Also, he varies between the methods used such as question, dialogue, and narrative, and the rhetorical images that adorn the phrase in the eyes of people such as rhyme, homonym and concealment.

In Al-Moqama Al-Kufiyya, excels in presenting his low status condition, so he showed his need fill hunger forced him to resort to them, despite his self-respect and the lightness of his presence on his hosts for the little he asks from them. He uses statements which describe his situation, taking advantage of the image of the environment and the reality they live in to inspire the good in them relying

¹He is one of the pre Islamic poets.

²Both are Umayyad poets.

³He is one of al Maqamah characters.

on the outstanding linguistic skill that prompts them to follow his request. We find that in his saying:” The door was knocked on us, so we said: Who is the knocker? He said: night visitor and its mail, Fleeing hunger and being expelled from it. And Freeman led him the harsh time, A slight guesthouse, needs a loaf, A neighbor complains of hunger and the torn pocket, And a stranger set fire to his travel, And the howl barked behind him” (Hamadani, 1993).

After this brilliant presentation of his situation, which raises the desire for help, we find him reap the fruit of it quickly. Also, the narrator asks him to request more to give him more benefits. Thus, he returns to enter a new door for praising and raising a new tendency which was not urged before. He indicates that what he obtained is just a generosity from the host, leading him to more thanks. That prompts them to host him, discovering later that he is the Alexandrian (Hamadani, 1993).

In AL-Moqama Al-Asadiya, we find that he uses what is available in the surrounding environment to deceive those whom he meets on his way, after he deludes them that he is the savior knight who seeks for their relief. He takes advantage of their need for water after long traveling and their need for the shadow to escape from the desert; he tempts them to come to the shadow and drink water. This enables him to achieve what he wanted. He was able to obtain his purpose easily as a result of their suffering in this difficult situation (Hamadani, 1993).

In AL-Moqama Al-Asfahania, we note that we are in the front of the skill of the hero’s talk to draw everyone’s attention, and resort to the skill of performance which is not less than his proficiency in speaking. In addition to this, we find ourselves in front of a text that Al-Hamadani excelled in its construction in a distinctive artistic manner, combining the different rhetorical arts such as, rhythm, antonyms, comparison and others, which appears crystal clear in this Moqama.

5. Practical Implications

- Maqamat in Arabic literature represents a realistic picture of the life that the Arabs were living in during the Abbasid era, and it is a broad field of research.
- Fraud is one of the negative social images that occur in some societies, and looking at the relevant literature helps to overcome these problems.
- Language manipulation is the ideal means for fraudsters to achieve their goals. Attention should be paid to the role of language in social communication.

Conflicts of Interest

The authors declare no conflicts of interest regarding the publication of this paper.

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Folk Songs and How 'Amal Dunqul Uses Them in His Poetry

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Abstract

This study deals with the use of folk songs in two poems by the Egyptian poet 'Amal Dunqul (1940-1983), *'ijāza 'lā Shā'i' al-Baḥr* (A Seaside Vacation) and the *Al-ḥidād Yalīqu bi Qaṭr Al-nadā* (A Mourning Becomes Qaṭr Al-nadā). The study reveals the cultural heritage and references from which 'Amal Dunqul draws in his poetry. It further examines the reasons and motives that prompted the poet to employ these sources. The study shows that 'Amal Dunqul, who came from the village, reveals his unfamiliarity with city life and the various psychological, social and political shocks it inflicts on him. He sees that the poet's life in the city is full of anxieties and is very black; he sees that he is suffering living there. Dunqul compares his status to that of others. He feels attuned to the spirit of the nation, and he believes that he belongs to it. He uses Egyptian folk songs and reflects on their content to criticize the prevailing political, social and economic conditions. Since he dreams of a more beautiful future, he believes that poetry should be a voice of opposition and resistance to the state of reality. Poetry, for him, expresses the rejection of the humiliation heaped upon us. Dunqul leverages his cultural heritage to increase peoples' national identity. He quotes Egyptian folk songs and roundelays, including them in his poetry after changing their context to decry the country's political and moral corruption, and the loss of Egypt's firm and moral political leadership. His poems express his sadness and grief because of the political and moral corruption on the one hand, and the infirmity of presidents on the other.

Keywords

'Amal Dunqul, Folk Songs, Political and Moral Corruption, Nationalism, Resistance

1. Introduction

Historically, Arabic folk literature, unlike other forms of Arabic literature, has

not received attention as a separate literary genre, a form of individual literary creativity, with its own unique artistic features, advantages and values. This situation is attributed to its spread among the general public and its reliance on spoken language. A look at the history of folk literature reveals that it went through several stages until proving its moral value and being recognized by scholars and critics as a legitimate area for serious study. Over the years, this genre has oscillated between canonical and non-canonical literature. Folk literature has two types of critics. The first considers it a vulgar folk narrative unworthy of attention and study, and the other sees it as an elegant literature that belongs to the canonical literature that examines peoples' issues, concerns and hopes, and thus deserves attention, evaluation and criticism.

After World War II, the interest in folk literature increased. Some critics considered it a mirror of reality. It was seen as the voice of the people and the public, which led scholars to examine it seriously and resulted in critical inquiry into it in terms of content and style. They believed that it is a useful tool of popular expression with special esthetic features and intellectual orientations. It was adopted as an important source and independent literary type with its resources and supporters; thus, it moved from the margin to the center.

Today, poets and writers also explore folk literature, looking at its types, treasures and energy. They employ and link these to their contemporary experiences. They see that the formation of the intellectual, emotional and psychological Arab character cannot be expressed without through returning to, understanding and absorbing its cultural heritage. Among these poets is the Egyptian poet 'Amal Dunqul (1940-1983).

This research studies the employment of folk songs in the poetry of 'Amal Dunqul through two poems: '*Jāza 'lā Shā'i' al-Baḥr* (A Seaside Vacation) and *Al-ḥidād Yalīqu bi Qaṭr Al-nadā* (Mourning Becomes Qaṭr Al-nadā). The research seeks to achieve the following objectives:

- Reveal the reasons Dunqul employed folk songs and the extent of their connection to the poet's vision and contemporary experiences.
- Uncover the relationship between the poet's past and present as revealed by the two poems.
- Show the poet's attitude toward his cultural heritage and the political and social reality in which he lives.
- Demonstrate the methods employed by the poet to surmount the outdated elements of his cultural heritage and replace them with new ones for the purpose of portraying the modern Arab reality.
- Bridge the gap in academic studies on this issue.
- Show the importance of folk songs in giving the reader a picture of the political and social conditions in which the poet lived.
- Raise the awareness of their history and cultural and national heritage to foster the growth of the Arab people intellectually and psychologically.

The article is organized as follows. In Section 2, we discuss the origins of the

genre known variously as folk literature. In Section 3, we detail the characteristics of folk literature, explaining what makes this a separate and unique genre. In Section 4, we move from the general to the specific—the folk song, defining it and then describing its features. In Section 5, we examine 'Amal Dunqul's two poems in light of our preceding discussion of folk literature, and show he used them to span the centuries from the birth of Arab folk myths to the twentieth century unhappy state of Egyptian peoplehood. In Section 6, we summarize and conclude the article.

2. Folk Literature

2.1. Introduction

The term “folklore” was first coined by William Thoms in 1846. He referred to folklore in his letter to the Athenaeum to replace “popular antiquities” and “popular literature”. Initially, the word had been used in hyphenated form “folk-lore,” but later on the hyphen was discarded. William Thoms meant to include manners, customs, observations, superstitions, ballads, proverbs and so on, in the term “folklore,” which he summarized as the lore of the people. Today, critics and scholars Define “folklore” as the sum total of human creativity. It encompasses the customs, games, beliefs, festivals, and practices which human societies have owned through tradition from generation to generation. It includes literature, performing and non-performing arts, paintings, sculptures, arts and crafts, embroidered quilts, alpanas and their related mechanisms and designs, which have been handed down by tradition to the societies from previous generations through word of mouth or traditionally by non-oral means (Kutty, 2002: p. 7, 9).

Folk literature, also called folklore or oral tradition, is the lore (traditional knowledge and beliefs) of cultures having no written language. It is transmitted by word of mouth and consists, as does written literature, of both prose and verse narratives, poems and songs, myths, dramas, rituals, proverbs, riddles, and the like. Nearly all known peoples, now or in the past, have produced it. Regarding the origins of folk literature, as too the origins of human language, there is no way of knowing. No literature available today is primitive in any sense, and only the present-day results of practices extending over many thousands of years can be observed. Speculations, therefore, can only focus on such human needs that may engender oral literature, not on its ultimate origin.

Nor can any evolution in folk literature or overall development be alluded to explicitly. Each group of people, no matter how small or large, has handled its folk literature in its own way. Depending as it does upon the transmission from person to person and being subject to the skill or the lack thereof of those who pass it on and to the many influences, physical or social, which consciously or unconsciously affect a tradition, what may be observed is a history of continual change. An item of folk literature sometimes shows relative stability and sometimes undergoes drastic transformations (Thompson, 2017).

Folk literature is part of the large multisystem of folklore. Folk literature is a manifestation of a national heritage. It is a written compilation of thousands of years of folklore, reflecting aspects of a people's life, customs and experiences, and employs a simple folk language. Folk literature includes folk music, folk dance, folk songs, proverbs, tales, legends and more.

2.2. Definition of Folk Literature

Folk literature includes the basic features of folklore, performs functions beneficial for the public that circulates it and is categorized as a verbal art. It is distinguished from other folklore elements by its adoption of literary artistic language to serve and entertain its audience and help them perform their rituals (Khūrī, 2013: p. 35).

Folk literature is an unwritten and oral literature belonging to a nation or community. It is a literature that originates from a people and it is circulated among its different classes. It is unlike elegant literature, which may sometimes be limited to intellectuals and salon writers. Among its most important elements are folk stories, folk songs, folk proverbs, chants, legends, puzzles, folk puzzles, maxims as well as prayers, wishes and expressions used by the community from within which it arose in different situations. To understand folk literature, all these parts of the whole must be taken into consideration by historians ('Abdullāh, 2018: p. 28). According to Stith Thompson, folk literature, also called folklore or oral tradition, the lore (traditional knowledge and beliefs) of cultures having no written language. It is transmitted by word of mouth and consists, as does written literature, of both prose and verse narratives, poems and songs, myths, dramas, rituals, proverbs, riddles, and the like. Nearly all known peoples, now or in the past, have produced it (Thompson, 2017).

Researchers and thinkers in the Arab world have not been able to agree on a precise definition of folk literature. Maḥūmd Dhīhnī believes that folk literature arises as a work of either a formal or informal literature type. Afterwards, the characteristics it develops qualify it as folk literature. Jalāl Al-ḥanafī says,

It is a right that cannot be denied, the public have their own interpretation in thinking and expressing. Their literature was often characterized as simple and naïve; it might have some concentration, depth and enjoyment, because the general passion is simple and uncomplicated, which can absorb many things and events, and can express different cases of anger, praise, and criticism away from any confusion and ambiguity (Mursī, 1987: p. 16).

According to the Italian Orientalist Giovanni Konva, folk literature is a literature common in the social categories called public literature. It uses the local, semi-standard dialect, which is easy, and incorporates the current colloquial language (Khadrāwī, 2015: p. 76). 'Aḥmad Rushdī believes that "folk literature is a traditional literature, or the literature of the peasants. The tool of this traditional folk literature is the colloquial dialect" (Mursī, 1987: p. 21).

Muḥammdd Marzūkī and Father Yūsuf Qūshāgī consider folk literature syn-

onymous with the term folklore. Qūshāgji refers to the role of the UNESCO Foundation in urging nations to spread their folklore because of its usefulness in identifying the history, beliefs, myths and customs of people. On the other hand, Marzūkī believes that Arab thinkers replaced with their word for “folklore” with the European words folk literature. ‘Abd al-ḥalām Yūnis believes that “folk literature for many scholars and scientists is synonymous with folklore” (Mursī, 1987: p. 22).

’Āṭif ‘Aṭiyya defined folk literature as

[T]he sum of what the group said; it is anything that was transmitted through speech from one generation to another in the colloquial language. The evidence for its importance is reflected in its transmission and in preserving its circulation and continuance in memories since it represents the cultural heritage that expresses the group’s values and ideals in life (‘Aṭiyya, 2016: p. 103).

Maḥmūd Taymūr is careful in his use of the adjective “folk” since it describes entities that are low and cheap or “substandard”, as he understands it. He interprets this idea as follows:

[T]he adjective “folk” was often used for the cheap and for those below the level. We describe an idea as “folk”, which means that is used in line with desires without using wisdom. We also describe a joke as “folk”, meaning that it does not lack whims and regrets, and we use this adjective to describe a type of cloth that is made with a non-luxurious fabric. Anything that is attributed to the people is considered far from elegance, originality, and quality.

Taymūr further explains his opinion, saying: “the vulgar literature cannot be called folk, because the vulgarity and degradation are associated with the writers of literature, not with the people. In any case, folk literature cannot mean the literature of decay, vulgarity and decadence” (Taymūr, 1960: pp. 168-169).

3. Features of Folk Literature

Folk literature has nine major characteristics.

3.1. Popularity

The primary characteristic of folk literature is its popularity, in the sense that it belongs to the people and not to the individual (Ibrāhīm, 1981: p. 84). This group of people includes both the audience of formal and colloquial literature. This makes folk literature a literature belonging to all the assorted and varied kinds of individuals comprising the group of people. It comes from the heart of the people, which refers to their psychology, orientation and beliefs, in a way that the illiterate and the educated understand. It emerges from the feelings and needs of the people and develops in accordance with such needs (Khūrī, 2013: p. 35). It is dispersed through “the heritage of exchange”, one of the most im-

portant characteristics of folk literature, at the folk level and is taken up by the people and disseminated because the literature is popular (Dhihni, 1972: p. 83).

There are some social scientists who hold the view that folklore is the creation of a group of people who belong to the same contiguity of dwelling place and culture regardless of whether the location of residence is city, town or village. These scholars are of the view that folklore is the creative product of a community sharing similar habitat and culture. Their customs and beliefs, the language spoken and the traditional patterns of livelihood share certain common characteristics. Their folklore is reflected in their creative ideas and is the common property of the community. Folklore, thus, is the product of human creativity, creation of people who live in a particular geographical area, sharing the same language, culture, mechanism of livelihood and living conditions. The life styles and traditions of the folk are characterized by a common identity. Folklore is the product of the creative ideas of the people who express such creativity through verbal, artistic or material forms, and this in turn is transmitted orally or in written form or through some other medium from one generation to another, belonging to a literate or nonliterate society, tribal or non-tribal, rural or urban people (Kutty, 2002: p. 8).

In sum, folk literature carries the heritage of the entire nation. It does not express the idea of the individual, but the idea of the community; thus, it becomes its living and moving conscience, which expresses the group's life experiences, heritage, pains and hopes. Hence its artistic characteristics originate in its vocabulary and composition (Bidir, 1986: p. 17). Folk literature is characterized by the collective spirit; the community is the one that shapes the text according to its mood and circumstances. Further, the folk author expresses the conscience and feelings of the community before expressing his own (Bin al-shaykh, 2007). Fārūk Khurshīd believes that the true author of folk text is its recipient (Khurshīd, 1994: p. 23).

3.2. Author's Anonymity

The subjectivism of this literature is eliminated or immersed in the group generating it as an objective expression of the group-self through general collective tendencies. Therefore, this literature does not belong to the individual, is not his property. It becomes the property of the public. It starts subjectively at the beginning, then percolates through the group until it is transformed and breaks free to become part of the group's heritage. The group adds its energy, knowledge, fiction and feelings to such literature. In this way, the text appears different from the original text; this process conceals the identity of the original author (Khūrī, 2013: p. 37). According to 'Ibrāhīm 'Abd al-ḥāfiẓ, the first feature that researchers examine in folk literature is a piece's composition. Is it written by an individual or the group? Do all the people get together to write the piece of folk literature under study or was it composed by a particular individual? He adds, "the participation of all the types of individuals that comprise the nation in

writing folk literature may be achieved in one way or another. For instance, in each folk tale, there is a listener and a storyteller and the listener belongs to a large audience of people” (‘Abdu al-ḥāfiẓ, 2013: p. 21).

3.3. Legacy

In its transition from one generation to another, folk literature depends on narration and memorization, and as its artistic form and content move through society and time, it adapts itself to social, political and economic changes. It modifies the basics of its different arts, which are confined to three fields—folk proverbs, folk songs, and folk biographies (Bidīr, 1986: p. 19). It has been shown that folk literature can float on the temporal surface to meet each era with the same novelty and vitality. It also meets each generation with the same emotion and excitement (Dhihni, 1972: p. 83).

3.4. Benefits

Folk literature is used in the various popular folk texts. It performs tasks useful for the life of the community. The patient remembers it during his illness, the poor man in his poverty, and the happy man when he is joyful. It further represents the peoples’ refuge whatever their circumstances since it speaks of their conditions with a beauty that cannot be provided by daily speech. Folk literature lives among people as a necessity, providing balance and facilitating continuity of their lives (Al-qalamāwī, 1966: p. 89).

3.5. Oral and Changing

While going through the definitions one can attribute the reasons for the dispute mainly to the oral tradition of folklore. In a society where the masses are illiterate, the oral tradition is the means through which propagation of the necessary elements of culture takes place. In such a society, scholars used the term “folklore” to refer to the language of the people, the system of their livelihood like hunting, agriculture, customs relating to marriages, deaths, etc., and the basic code of conduct, all of which are transmitted orally. According to scholars, all elements of learning that are passed through an oral tradition from generation to generation in a society belong to the domain of folklore. However, it may not be wise to consider all that is passed on orally as folklore. It is, perhaps, more reasonable to limit folklore to the creative aspects of a society, as reflected in its day-to-day life and expressed in material or non-material forms, rather than referring purely to the form of transmission, whether written or oral (Kutty, 2002: p. 7).

Stith Thompson believes that the most obvious characteristic of folk literature is its orality. In spite of certain borderline cases, it normally stands in direct contrast to written literature. The latter exists in manuscripts and books and may be preserved exactly as the author or authors left it, even though this may have happened centuries or even millennia ago. Through these manuscripts and books the thoughts and emotions and observations and even the fine nuances of style

can be experienced without regard to time or distance. With oral literature this is not possible. It is concerned only with speaking and singing and with listening, thus depending upon the existence of a living culture to carry on a tradition. If any item of folk literature ceases to exist within human memory it is completely lost (Thompson, 2017).

Folk literature is based on utterance (being oral) in its circulation, which is considered one of its most prominent qualities and enables it to spread. In this, it is similar to colloquial literature (Dhihni, 1972). Francis Utley believes that folk literature is “a verbally transmitted literature” and William Bascom defines it as “a literature that is verbally/orally transmitted”. Dan Ben Amos believes that the oral transmission element is the final step used by folklore experts when defending the characteristics that distinguish their material (Bauman, 1992). From the first moment when they receive the individual product, people start transmitting and preserving it in their memories and add more of a popular element. Folk literature transmission throughout the ages has been done by relying on men’s or women’s memories and through the spoken word more than the written word. This type of transmission method affects the flexibility of the literary genres such as stories and puzzles, allowing deletion, addition and amendment. The oral frequency also plays an important role in the flexibility of the folk genres, with those transmitting the folk literature through the generations participating in the amendment process from the start (Al-jawhari, 2002: p. 19).

3.6. Originality

According to the researcher Sa’id Muḥammad, originality is a distinctive feature of folk literature given that it has been associated with man and his development, which was expressed through dancing and singing, a quintessential part of people’s social life throughout the ages. Sir James Frazer stated: “Folk literature, in its originality, resembles the magic of the past. Magic was made using a mythical literary language; however, its rituals were separate from legends” (Muḥammad, 1998: p. 18). Originality means granting folk literature the right to appear on behalf of elegant literature, such as occurred when Egyptian folk literature emerged and spread in the 8th century BCE (Ṣāliḥ, 1971: p. 17).

3.7. Realism

Folk literature, through form and content, is linked to the issues of nation and reality. The imaginary trends in the worlds of strangeness and meta-nature are but a folk reading of this reality, which is sometimes contradictory and, at other times, harmonious. Folk literature is the mirror that reflects the true image of a community’s life (Muḥammad, 1998: p.19).

3.8. Locality

Folklore is the product of human creativity, creation of people who live in a particular geographical area, sharing the same language, culture, mechanism of live-

lihood and living conditions. The life styles and traditions of the folk are characterized by a common identity. Folklore is the product of the creative ideas of the people who express such creativity through verbal, artistic or material forms, and this in turn is transmitted orally or in written form or through some other medium from one generation to another, belonging to a literate or nonliterate society, tribal or non-tribal, rural or urban people (Kutty, 2002: p. 8).

Folk literature is considered a regional literature, i.e., each region has its own distinctive folk literature, which is transmitted in the region's dialect. It might resemble the literature of the neighboring regions, but it continues to reflect characteristics, tendencies and inclinations of the people in that specific region (Khūrī, 2013: p. 41).

3.9. Simplified Language

Some researchers believe that colloquial language is one component of folk literature. Maḥmūd Dhihnī differentiates between language and dialect, and the language of writing and the language of everyday conversation. He identifies the characteristics of colloquial literature and the way they differ from canonical and folk literature. He believes that folk literature “arises as either canonical or colloquial, and then is converted into a folk literature by the subjective characteristics. The language of such literature is not colloquial, but an easy and accessible standard language” (Dhihnī, 1972: p. 72). Jeries Khūrī, explaining his opinion on the language of folk literature, says, “The language cannot be a clear separator for what is folk or what is colloquial. It enables the fluent text to be transformed into a folk text” (Khūrī, 2013: p. 37).

4. The Folk Song

4.1. Introduction

The folk song is a lyric that is circulated by community members among themselves during their social events. Folk songs are part of folk literature; they are songs that are linked to the life of people, and to the customs, traditions and experiences of a nation, such as the songs of holidays, Christmas, marriage, hunting, harvest, and joyful nights, etc. Folk songs are transmitted verbally from generation to generation. They also express the feelings and wishes of the people and are a means of communicating joy.

4.2. Definition of the Folk Song

The *Century Dictionary* defines the folk song as “a song of the people; a song based on a legendary or historical event, or on some incident of common life, the words and generally the music of which have originated among the common people and are extensively used by them. The *Dictionary of the English Language* defines it as “a song belonging to the folk music of a people or area, often existing in several versions or with regional variations” (Wordnik, 2019). *Macmillan Dictionary* defines it as “a traditional song from a particular region or

community, especially one that was developed by people who were not professional musicians” (Macmillan Dictionary, 2019).

Fawzī Al-‘antīl defines the folk song as “an anonymous, lyrical song, which has originated among the public in the past and lasted for long time” (Al-‘antīl, 1978: p. 245). Others find that it is important to distinguish between folk songs and popular songs. Frank Kid Son defines the folk song as “a song that emerged among the people who used it after it settled among them until it was documented by the experts before the professional singers adopted it” (Shams al-dīn, 2008: p. 16, 31). Alexander Haggerty Krapp defines it as “an anonymous lyrical song that used to remain among people in the past and it still exists until now” (Naṭūr, 2008: pp. 14-15; author’s translation from the original Arabic). Lev Polykavsky says that the folk song is composed by people to express their pain and suffering. He rejects the idea that these songs spread widely enough among people so that they can be called folk songs. He says, “the folk song is created by the people; it is not a song that lives in a folk atmosphere” (Naṭūr, 2008: pp. 14-15). Richard Weiss contradicts Polykavsky and asserts that “the folk song is not necessarily the song that people created but is the song that people sing and the one that performs functions needed by people” (Mursī, 1970: pp 10-11).

‘Aḥmed Mursī defines the folk song as:

...the repeated song that absorbs a collective portfolio whose literature is transmitted. It is based on the folk conscience, and it is varied with its varied occasions; its shape changes according to the framework in which it exists. The religious song is different from the job song and the two are different from the song of the children (Mursī, 1970: pp. 23-24).

Sa‘īd Muḥammad defines the folk song in the following way:

[T]he folk song is issued by men and women on the same level and it is free from complexity, so it is easily memorized. It further has a musical tone. The folk song moves among people so it is attributed to the people; therefore, its creator is forgotten. It also reflects their feelings (Muḥammad, 1998: p. 10). George Hertzog stated that “the folk song is the most famous song in society. It represents the poetry of the groups and their music whose manners are transmitted orally without the need for writing or printing” (‘Ismā‘īl, 2015).

The folk song is a form of public expression and represents an emotional escape for many of the psychological situations through which people go, because it allows them to express joy or sadness, as well as being a form of entertainment (Al-barghūthī, 1979: p. 14). The term “folk song” entered the Arabic language as a translation of the German term “volkslied” and the English term “folk song” after the establishment of its concept among European scholars. Europe adopted the term following publication of Johann Gottfried Herder’s book *Stimmen der Völker in Liedern* (2013), in which he collected German folk songs and characterized, for the first time, the feature of folk songs (Mursī, 1970: p. 8).

Folk songs include the poetry and music of groups, which preserve the songs' heritage not by writing and printing but through the oral transmission (Herzog, 1950, 1032-1033). Accordingly, the folk song is linked to the life of the group in which it exists. Its forms, styles, functions and methods of performance vary until it becomes a powerful tool among the individual members of the group. It follows people at different stages of their lives and their circumstances. It is distinguished from the rest of the literary and folk genres by its melodies and music, and by relying primarily on words and structures (Khūrī, 2004: p. 67).

Folk songs, as a distinct genre, did not receive special attention from past Arab historians, especially music historians. They were concerned with classical singing, believing that folk songs were undeserving of their attention. They completely overlooked the mention of folk songs and some tackled it at length only when examining other lyrical genres. Only modern historians have examined the subject ('Ibrāhīm, 1981: p. 273).

4.3. Characteristics of the Folk Song

Folk song implies the use of music, and the musical tradition varies greatly from one area to another. In some places, the words of songs are of little importance and seem to be used primarily as support for the music. Frequently there are meaningless monosyllables and much repetition to accompany the voice or the musical instrument. In much of the world, drums and rattles, beating time by hands or feet, or the stroking of a harp give a strong rhythmic effect to folk singing. In other parts of the world, flutelike wind instruments or bowed fiddles of one kind or another affect the nature of folk song texts. In many places folk songs are of great importance, serving as excitement to war or love or as a part of religious or secular ritual. Through them, the group expresses its common emotions or lightens the burden of communal labor. In certain preliterate groups and sometimes elsewhere, folk songs are used for magic effects, to defeat enemies, to attract lovers, to invoke the favor of the supernatural powers. Sometimes the magic effect of these songs is so greatly valued that actual ownership of songs is maintained and their use carefully guarded. They may come to the owner in a dream or as the result of fasting or other austerities (Thompson, 2017).

Folk songs engage in men and women's everyday social life, and deal with and focus on large segments of people with different aspirations and orientations. Folk songs express the concerns and sorrows of human beings, their ambitions, hopes and joys. Hence, we understand that the folk song is the product of man's psychological need and moods. The folk song represents a safety valve for people in times of crisis. It is a means of fun and joy that helps them to do a difficult job and allows them to articulate their emotions and feelings (Mursī, 1970: p. 18). According to Muḥammad 'Abdu al-laṭīf, the folk song is as old as the existence of man; it constitutes spiritual food for him and it is sincere because it is in fact an honest picture of the feelings of people ('Abdu al-laṭīf, 1964: p. 97). The folk

song speaks of many different social phenomena, and it is truer than poetry written in classical or standard Arabic since it is close to the community on one hand, and is linked directly to various personal, social and religious occasions, on the other (Bidir, 1986: p. 45).

It is difficult to delineate the general features of the folk song because of its wide dispersion and its strong association with memory and life. It has diverse forms and purposes (Khūrī, 2004: p. 67). The following characteristics are generally agreed upon by scholars as features of all folk songs.

1) Subjectivity

The folk song is characterized by its subjectivity since it comes from the spirit and conscience of people. Once composed, it is transmitted by people, and it is necessarily collective, although its text is considered individual, being subject to replacement, modification and addition (Krappe, 1967: p. 133). The folk song is edited by the people as they wish after they own it fully (Mursī, 1970, p. 10).

2) Lyrical

The folk song is linked to the melody to which it is sung, the instruments used to perform it and the manner in which the performer presents it. These characteristics require that its language be simple so people will interact with it without barriers. Its music is far from complex and it is attractive without any artificiality (Khūrī, 2013: p. 44).

3) Collective

The folk song is based on a collective performance. It expresses the feelings of the public and not only the feelings of its singers. The folk song is often the result of a collective effort and it is valid for different times and places, which validity makes it permanent ('Aḥmad, 2006: p. 106).

4) Rhythmical

The musical scale of traditional folk songs is an extension of the musical scale known by Arabs in the past.

5) Artistic

The folk song is considered the richest kind of folk genre in terms of its artistic quality and care taken in its presentation, to the degree that at times it becomes quite complex. Most of the rhetorical arts used in formal poetry are present in the folk song (Khūrī, 2004: pp. 68-69).

5. 'Amal Dunqul's Use of the Folk Song in His Poetry

We now move to examine how 'Amal Dunqul's poetry was influenced by folk songs and how his poems hark back to well-known folk songs. Our examination is based on his two poems: *'ijāza 'lā Shā'i' al-Baḥr* (A Seaside Vacation) and *Al-ḥidād Yalīqu bi-Qaṭr Al-nadā* (Mourning becomes Qaṭr Al-nadā). The study seeks, on the one hand, to reveal the sources and features of the cultural heritage that Dunqul adopts and employs in his poems to portray the Arab reality and link it to his contemporary experiences and, on the other hand, works to uncover the reasons why the poet uses these cultural heritage sources.

In recent decades, we are witness to a resurgence of interest by many researchers and critics in the Arab national heritage. By studying its elements, trends and branches, they aspire to revive it. The readings, concepts and uses of Arab cultural heritage vary, and poets, writers and artists have started to introduce it in different fields. They employ it in their work and link it to their contemporary experiences. Hence, their heritage has become an effective means for poets and writers through which to express their attitude to life, daily issues and concerns.

'iJāza 'lā Shāṭi' al-Baḥr—A Seaside Vacation

1) The Poet and the City

The poet's relation with the city is considered a prominent phenomenon in contemporary Arabic literature. Those who review the work (Dīwāns) of modern Arab poets often note that some of them have addressed this topic in one or more poems; they have either a positive or negative attitude towards it ('Abū Ghālī, 1995). 'Amal Dunqul, an Egyptian poet, addressed and argued with the city in several poems, including in *Maqtal Al-Qamar* (Killing of the Moon), *Al-suways* (Suez Canal), 'iJāza 'lā Shāṭi' al-Baḥr (A Seaside Vacation), and *Hekāyat Al-Madīna Al-Fiḍḍiyya* (Tale of the Silver City). In terms of the dialectic he uses when addressing the city in his poetry, 'Amal Dunqul does not abhor or resent the city in the romantic sense. The language he uses is an expression of his sense of his unfamiliarity with the new environment, for various psychological, social and political reasons (Ṭalībī, 2017: p. 81).

A keen and profound look at the poem reveals that the poet is describing his own psychological state and sufferings but also those of the people in Alexandria through the day. The poet's life is dark and he faces one problem after another. This darkness makes him sad, pains and shatters him. It surrounds him on all sides, filling his life with blackness, leaving no room for any hope. The poet also commingles his feelings with his nation's problems and intertwines his spirit with that of his nation. He feels that he belongs to the nation. Such problems and worries are dark and heavy, covering the sky and the horizon, and prevent light and hope from reaching both him and his nation. Perhaps, the poet's psychological state, weighed down with all his worries, makes him imagine such a sad and black case. In his words,

“August,
 Alexandria,
 And the iodine sparks in the lungs,
 Whose passage is stopped by asthma and dust,
 May's childhood is ageing,
 And in the morning, we raise our white flags to the sea, surrendering,
 So that the salt hits us, giving our skin freckles,
 And we furnish the afternoon's carpet, and we sit above the sand,
 We have fun in our mysterious, young sadness so that it would glow,

When we tried to catch it, our hands were burned!
 We desire the chaste breast,
 How their freshness would dry up,
 Producing a poison, with worms devouring a rotten apple”
 (Dunqul, 1987: pp. 143-145; author’s translation from the original Arabic).

In the above section, the poet describes the city using negatives. It lies in a prison with disease, darkness, death and despair, a prison that prevents freedom for everyone. All the landmarks of the earth have turned into wasteland; chaos is widespread among people. Falsehood, fraud and deception are the dominant laws; the strong eat the weak and the people live in endless mazes without hope of getting out of such a mess.

2) Employing a Folk Song in a Poem

There is no doubt that any nation no matter how modern it is, even while following the spirit of the times and technology, will always maintain the identity, authenticity and uniqueness that distinguishes it from other peoples. We find that such nations seek to revive their past glories and restore the memories of their heroes by disseminating the folklore of their national symbols, which reminds the people of their heritage and increases their attachment to its uniqueness and sacred rewards. A folk heritage expresses the people’s view of various issues affecting their life and the events happening to them. Researchers studying a folk heritage realize its crucial role in the cultural life of nations, especially that it keeps pace with the nation as the latter moves through history. This feature has made folk literature a legitimate literature linked to reality and society, and may have led many creative writers, novelists and poets to engage with their particular folk heritage and benefit from its richness, stretching it far beyond its seeming limitations (Zakkūr, 2016). Valsala G. Kutty believes that every nation claiming to be a part of the civilized world is proud of its cultural heritage. Folklore is probably the most important and well-acclaimed component of the cultural heritage of a nation. It can reflect the essentials of a nation’s cultural attributes as in a mirror and is recognized as a basis for its cultural and social identity. Nations all over the world are quite possessive about this valuable heritage and express very strong sentiments about the management of the rich resource (Kutty, 2002: p. 4).

Mounting sociopolitical changes, along with the incompetence of the post-revolutionary regimes in Egypt have functioned as adequate themes for the writings of ‘Amal Dunqul. He adopted “speaking truth to power” as an ideology to not only document the consequences for such sociopolitical turbulence but also to face the incompetence of the authority. He employed this concept in his writings to empower his people to move to ask for their rights. He believed in the strong role of literature in changing societies. Dunqul was a real intellectual who courageously speaks truth to power fearless of any consequences (Elkholy, 2017).

Regarding employing one’s cultural and national heritage, ‘Amal Dunqul

states, “inspiring heritage is not only a technical necessity, but also an education of the national conscience” (Al-gharfi, 2003: p. 45). A thorough and in-depth reading of *’ijāza ’lā Shā’i’ al-Baḥr* (A Seaside Vacation) reveals that ’Amal Dunqul uses the folk song to express the bitter Arab reality. Let us look at another passage from this poem where Dunqul employs the folk song:

“My friend who drowned in the ground is dead,
 So, it embalmed him and kept his teeth,
 Every day, when the morning comes out, I take one,
 I throw it to the sun with the beautiful face
 And I repeat: O sun, I will give you his pearl tooth.
 That has no dust,
 Except for the flavor of hunger,
 Give it back, give it back, it tells us the right wisdom,
 But it smiled with a pale smile.
 And on the sea, there was a banner of sadness and anger of the wind,
 And we, with the silence, carry his body above our shoulders,
 Then we land on the city roads,
 We stop passersby,
 We ask them about the road to the cemetery and the lost journey,
 But we in the end,
 Went back to the seaside and the angry banner,
 We started at the sea when we went to the cemetery,
 How did we get back to him?
 And how did the road become suspect?”

(Dunqul, 1987: pp. 145-143; author’s translation from the original Arabic).

The inspiration Dunqul draws from his heritage takes two forms. The first is documentary—that is, he seeks to revive the heritage to praise and take pride in the past, and the second is using heritage as a tool for expressing contemporary reality (Masā’idi, 2000: pp. 160-161). The difference between transmitting the heritage and employing it lies in how Dunqul deals with the heritage with a new spirit, and embraces his heritage using contemporary visions and ideas. The employment of his heritage is an advanced level in the writer’s relation with it. It is a phase beyond the process of reviving and inspiring it; the poet is artistically dealing with his heritage. Here the writer examines the elements of the heritage from a contemporary perspective to recreate and reformulate them to fit into his new reality (Al-mikhliif, 2000: p. 46).

Dunqul borrows an Egyptian folk song frequently sung by people when a child loses his or her first tooth. Traditionally, the child will throw it into the sun as he sings:

“Sun, Sun
 Take the buffalo’s tooth
 And grant me the bride’s tooth” (Naẓīr, 1967: p. 10).

This folk song, with its own local variation, is also part of the Libyan folk her-

itage:

“O Sun, O Sun the apple eye of the cat,
Take the deer’s tooth and give me the donkey’s tooth”.

In Arab folklore, donkey’s teeth were a source of power (Bin ‘Āmir, 2006: p. 41).

We also find that Kuwaiti children chant a similar song:

“O Sun, take the deer’s tooth and give me the pearl’s tooth” (Al-dūsarī, 2004: p. 107).

One can find similar songs in most Arab countries, with the main difference being the accent used to recite them. For example, in Tunisia, they say, “Sun, o sun, take the donkey’s tooth and give me the deer’s tooth”. In Algeria and Morocco, they say, “O sun, take the donkey’s tooth and give me the deer’s tooth”. In Iraq, they say, “Take the camel’s tooth and give me the deer’s tooth”. In the Levant, they say, “Take the donkey’s tooth and give me the deer’s tooth”, and finally, in Sudan, they say, “O sun’s eye, take the donkey’s tooth and give me the deer’s tooth”.

The song rests on the idea that the sun will compensate the person for the tooth that has fallen out by giving him a beautiful, new white tooth as in a bride’s tooth. The sun here means the god Ra’, a part of the ancient Egyptian heritage, who was symbolized by the sun. Dunqul, however, adopts this Egyptian folk myth while changing its content; he uses it to criticize social conditions (Kumīḥa, 1987: p. 162). Basma Al-Khafifi states that the terms “give me his pearl tooth” and “not having dust except the hunger flavor” are clear proof of Dunqul’s irony and criticism of such situations. He exploits an ancient Egyptian custom to make it a metaphor for the deteriorating contemporary economic and social conditions (Al-khafifi, 2000: p.222).

Joseph ‘Iskandar believes that the poem’s semantics consist of the contextual relationships with the folk story of children who, when their teeth begin to fall out, throw the teeth into the face of the sun and make a wish for a new beautiful alternative to appear. Thus, the poem’s message is framed nicely and becomes clear in the next part of the poem:

“And I repeat: O Sun, I give you his pearl tooth,
Without dust,
Except for the flavor of hunger,
Give it back, give it back, It tells us the right wisdom.”

(Dunqul, 1987: pp. 144-145; author’s translation from the original Arabic).

This tooth, or nation, knows nothing except the flavor of hunger. The history of the nation is a history of hunger and dust. If we ask this tooth about its hunger or for how long it has been hungry, it will bring us new knowledge and teach us the hunger undergone by the nation (‘Iskandar, 2005: pp. 175-176).

The twentieth century witnessed a growing interest in studying the role of intellectuals, and their ability to incur a significant change in their societies. In *Representations of the Intellectual*, Edward Said defines the intellectual as an in-

dividual gifted with a special “faculty” to convey a certain message or vision to the public. He also pinpoints that “in the Arab Islamic world, the two words used for intellectual are “muthaqqaf” or “mufakkir”, the first derived from “thaqāfa” or culture (hence, man of culture), the second from “fikr” or thought (hence, man of thought)”. Similarly, Raymond Williams in *Keywords: A Vocabulary of Culture and Society* describes intellectuals as those who perform a “mental effort” that causes any ideological or cultural impact in their societies. Hence intellectuals, as men of culture and thought, mainly employ their intellect to produce a cultural or an ideological output, hoping to cause a change. Said believes that the writer/intellectual is “someone who ought to be listened to as a guide to the confusing present”. Since intellectuals are expected to conceptualize their society through their cultural production; encountering injustice and oppression triggered by the authority has given the intellectuals a valid subject matter for their writings. Literature, then, as intellectual pursuit turns out to be a medium for presenting an “alternative narrative” other than the one presented by the officials. Influenced by consecutive postcolonial hegemonic regimes, as his “different” poetic trajectory suggests, ‘Amal Dunqul has enacted the role of the public intellectual. This role, according to Edward Said, is “carefully weighing alternatives, picking the right one in order to cause the right change” (Elkholy, 2017; Said, 2012: p. 11, 20, 102; Williams, 2014: p. 169).

In his study, *Judhūr al-rafl̄ fi dīwā ‘aqwāl jadīda ‘an ḥarb al-basūs* (2002), Jihād Al-‘arjā argues that ‘Amal Dunqul gave his life, poetry and tongue to his position of refusing to be a partner in social and political waste. His poetry does not participate in begging, flattery and kowtowing to political parties and elites; it supports human values and freedom. Dunqul believes that poetry should take the position of opposition and resistance, and challenge what exists because it speaks for the dream of a more beautiful future. In other words, it expresses what is being created in our hearts by rejecting the reality of humiliation in which we live.

With regard to the link between ‘Amal Dunqul’s poetry and heritage, Al-‘arjā believes that his cultural heritage does not restrict the poet to the past. Rather, it bestows upon him the power to understand the present and its issues. It allows the poet to be busy with the concerns of his time and nation yet able to bring historical figures into his context. This prevents the poet from bragging about himself and his emotions and sings about all his achievements, but, alternatively, makes him concerned and worried about his nation and men in general. It also serves to help the poet intensify and deepen the meaning of his message, adding to it the credibility and sacredness of the heritage in the recipient’s soul. This gives the modern poem the objectivity that is a defining feature of contemporary poetry (Al-‘arjā, 2002: p. 1, 4).

3) *Al-ḥidād Yalīqu bi Qaṭr Al-nadā*—Mourning Becomes Qaṭr Al-nadā

a) Historical background

The second poem we examine talks about the marriage of Princess Qaṭr

Al-nadā, the daughter of Khamārawayhi, to the Abbasid Caliph Al-Mu‘taḍid. People still repeat this story today, combining what is historical and known as real with what is folklore created by people over the centuries. In terms of the characters in the poem, Khamārawayhi (250-282 AH) is Khamārawayhi Ibn ‘Aḥmad Ibn Ṭūlūn, born in Sāmarrā’, who was one of the kings of the Tulunian state of Egypt. He ruled in 270 AH and established a garden and a palace, which was one of the most admired buildings of its time. He was brave and determined, and liked entertainment. He was killed by his sons. Qaṭr al-Nadā (287 AH) is ‘Asmā’, his daughter, one of the most famous women in Arab history, known for her intelligence, beauty and literary compositions. She was married to the Abbasid Caliph Al-Mu‘taḍid and died in Baghdad and was buried in Al-Russāfa, Iraq (Hussayn, 2012: pp. 250-251).

b) The poem

Literature of resistance is considered by many Intellectuals a medium of struggle against any form of oppression not merely a tool for documentation of any historical moment. Resistance is defined by Selwyn R. Cudjoe in his book *Resistance and Caribbean Literature* as “any act or complex of acts designed to rid a people of its oppressors” (Cudjoe, 1980: p. 19). Literature becomes an essential tool used by writers to fight back their oppressors. In this way, “speaking truth to power” can be a manifestation of resistance according to Cudjoe’s definition. Barbara Harlow asserts that the role of literature and writers during the struggle correlates with any forms of armed or political resistance. Resistance literature continues to wage a struggle for liberation on many levels and settings. This ongoing struggle is part of its political and cultural agenda. The role of literature has become fundamental in struggle movements, so poets have been regarded as the “guerilla fighters” of resistance movements. She maintains that the role of poetry in the liberation struggle itself has been a crucial one, both as a force for mobilizing a collective response to occupation and domination and as a repository for popular memory and consciousness (Harlow, 1987: pp. 33-34). Literature, as such, is used by many intellectuals and writers to voice the agony and oppression of their people. Therefore, Dunqul’s poetry proves to be a true example of resistance literature (Elkholy, 2017).

The poem, *Al-ḥidāḍ Yalīqu bi Qaṭr Al-nadā*, depicts the luxurious and wealthy life of Khamārawayhi who enjoyed all the comforts of life. He sought pleasure at the expense of the poor people; he was separated from the people, their worries and their problem. He used his position to justify his extravagance and decadence. His daughter, Qaṭr al-Nadā, was taken and held captive by the Abbasids. Her father was weak and could not free her from captivity. Because of this, Khamārawayhi was portrayed as a failed leader, far from a determined symbol of command and someone who lived by stealing people’s money within a politically and morally corrupt regime. Such a life of extravagance led to the death of his conscience.

c) Employing the folk song in the poem

A very important and popular component of folk literature is folk tales. These

include myths, legends, fairy tales, anecdotes, short stories, etc. In addition, proverbs, riddles, ballads, songs, rhymes, etymologies, folk titles, metaphors, chain letters, poetry, etc. are all part of the folk literature. Most of these elements which form part of folk literature have been created and passed on by word of mouth, some of them have been essentially oral literature now preserved in script and some have been traditionally preserved in written form (Kutty, 2002: p. 8).

The act of linking the past and the present is a prominent feature of modern Arabic poetry. The poet in the modern era tries to return to the past to establish a relationship with his heritage so that his identity is complete. The poet studies his heritage to understand the present and its issues and concerns (Al-'arjā, 2002: p. 4). Some researchers believe that the new cannot come without us looking at and surveying the old. The creative process does not occur without the author having looked at various resources, the most important of which is his national heritage. If the creative author desires to be closer to his readers, he has to discover and exploit his heritage, which enables him to interact and communicate with his audience. He also has to show the presence of this heritage in different manifestations in his poetry because many elements of the heritage interact with his creations, becoming intermediaries able to communicate with his readers. Spanning the bridges of dialogue using his cultural heritage means highlighting his own identity, communicating with the keepers of the cultural heritage inclination and those who care about preserving it and creating new connotations and diverse inspirations ('Abū Nidhāl, 1996: pp. 179-181; Jum'a, 1983: pp. 84-86; 'Abd al-muṭalib, 1995: p. 85).

In building his poem, 'Amal Dunqul exploits all the possibilities of expression at the level of the rhythm, image, symbols and exploits the techniques used by various arts such as theatre, cinema and plastic arts. The central motif of the poem lies in its divisions. The poem includes passages separated by punctuation marks, which are characterized by a semantic homogeneity, as well as the continued growth of the movement of the meaning from one section to another. Such a form resembles a story or a novel whose parts become increasingly complex, before it suggests a certain ending or before leaving the ending open to everyone's individual interpretation. Endowing the poem with theatrical forms makes both the poem's narrator and the choir actors within it. How do we know that Dunqul made the choir a part of the events described by the poem? The choir is the one that proclaims the news of the fall of Qaṭr Al-nadā into captivity (Ḥussayn, 2012: p.254).

In *Representations of the Intellectuals*, Edward Said (2012) states that the intellectual has always been associated with being isolated in an "ivory tower and a sneer". Conventionally, the intellectual was regarded as one who is constantly trying to recollect extra sophisticated individual pursuits to conceptualize everything into terminology. As a result, the word "intellectual" gained a bad reputation due to being connected to "arrogance and egotism", according to Helen

Small. Said, on the other hand, views intellectuals as public figures who have a special faculty for passing knowledge to the society. Their performance has to transcend any “slogans, orthodox party line, or fixed dogma”. Their own task must be going beyond stereotypes that thwart “human thought or communication”. He also asserts that “real intellectuals are never more themselves than when, moved by metaphysical passion and disinterested principles of justice and truth, they denounce corruption, defend the weak, defy imperfect or oppressive authority”. As such, intellectuals should discard any political, religious, or ideological affiliation. They shall also exert their ultimate effort, trying to point out oppression and violence caused by the authority. Being “the disturbers of the status quo”, intellectuals shall be truthful and sincere enough to be able to antagonize the authority, disinterested in any material or class interests. In other words, they shall adopt skepticism instead of conformity as an ideological stance. They shall be non-conformists who cannot be easily co-opted by governments, or a functionary or employees who abide by the rules or governments or any similar institutions. In this way, real intellectuals, as seen by Said, are those who are in a constant conflict with the authority in order to reflect the suffering of the people (Said, 2012).

ʿAmal Dunqul, using his heritage, especially his national and religious heritage, tries to shape his countrymen’s national sensibilities (Nūr al-dīn, 1984: p. 169). Dunqul co-opts the characters and elements, which are part of his heritage, and uses them to defend the rights, glory and development of his people. His poetry, thus, for ʿAmal Dunqul, constitutes a “means of connecting”. In his perspective, a poet such as he cannot break with his heritage; he must be aware of it and work toward its renewal (Jihā, 1999: pp.243-244). ʿAmal Dunqul says that

[T]he poet in the Arab world, under the social and political circumstances, is required to do two tasks: first, artistic through being a poet, second, national through being a worker who serves the national issues and progress, neither through political catchwords (slogans) nor through screaming and shouting but through revealing the heritage of the Arab nation, awakening its sense of belonging and deepening the bonds of unity among its countries (Fāḍil, 1997: p. 358; author’s translation from the original Arabic).

Dunqul, therefore, refused to belong to any political party or governmental organization to avoid being co-opted by the authority. He even developed as a strong opponent of the authority using his poetry as a tool to defy what he saw as atrocities of dictators. His main goal, as he himself stated it, was to advocate justice and freedom through his writings. His poetry exposes the increasing political corruption; and faces the hegemony practiced by the postcolonial regimes of Nāṣir and Sādāt (Elkholy, 2017; al-Riwīnī, 1983: p. 83).

In the folk songs of the Arab world, two interconnected words are used over and over again: Muhr (the horse) and the Khayyāl (the cavalier). These two words occur in many contexts and situations, most important of which are: heroism, chivalry, defense of the country, honor, and love stories. Examples of such

folksongs are the following:

i) “When, you, my sweet, come to my mind,
The time of love comes to my mind,
O country, if a danger knocks on your door,
We will make you a fence with our hands and spirits.
They set the dowry of my beloved country,
It is a bride and its horse is our dear blood
And you cavalier, the one who rides your horse
Make the dowry occur on the sky”.

ii) “I cry for my beloved and say, ‘Oh, shame,’
And I scream from the bottom of my heart O shame, O shame,
The horse without a cavalier would bite its back,
The dream of being lost O shame, O shame,
The gold, my love, is still gold,
And the blame weighs the love,
Though he deserves it, what blaming is for”.

iii) “Oh country, ‘Um al-‘iqāl/No matter what happens to you/you return to your origin,

And the night with the eyes of hope is impossible/and above the foothills of the mountains is your name,

With O and roundelay/I love your painting with the dust of the dream,

That who loves the horse is the cavalier/in the path of loyalty and dream is your connection,

A girl with a shawl on her head/taking its beauty to your body with pride,

The dress is white and it is bleached with a necklace/who knew your dowry,

Your children are a fire with a waterfall on its top/it turns the seasons of the year with your semester,

And the lover of the hat is the one holding the ‘iqāl/on the head of the old as your age,

And who loves the horse is the cavalier/he knows how to step on your plain”

(author’s translation from the original Arabic).

Dunqul uses these two words taken from the folksongs and roundelays in his poem *Al-ḥidād Yalīqu bi Qaṭr Al-nadā*—Mourning Becomes Qaṭr Al-nadā (Būmālī, 2014; Dunqul, 1987). He, however, changes the context to express Egypt’s political and moral corruption, and the loss of the real, determined political leadership that cares for the interests of the people. In Dunqul’s view, Egypt is like the horse without a cavalier—it is a country without ethical standards and the organizational basics ruined by favoritism, bribery, extortion, the exploitation of power for private gain, stealing and losing the nation’s money, the loss of social security, the absence of equality, the lack of government oversight, weak rule of law, and the absence of justice. The institutions of the state are undermined and weak. Corruption, fraud, deception and moral decay are the dominant values, while the values of magnanimity, heroism, equestrianism and legal standards have disappeared.

The poet starts his poem with “yā lil yā ‘in”, (O night O eye), which phrase is used in many Arab folksongs. Lubnā Al-Qunṭār says the term “yā lil yā ‘in” spread because it is easy to pronounce and brings sweetness to both the mind and soul. Further, the term’s concept symbolizes things more than its true meaning, as if its purpose is a fictional moral, because singing is a monologue to the world of dreams and association of thoughts. Singing “yā lil” is a general emotional appeal with an improvisational melody taking into account the good use of Maqāmāt, melodies, direct singing, and the moving and exciting melodic transitions that drive away boredom and excite the listener, pushing him to ask for more. The scholar and music critic, Ṣamīr Al-Sharīf, states that the opening term of “yā lil yā ‘in” is a kind of emotional singing that evokes feelings and sorrows. According to Maḥmūd ‘Ajjān, the origin of singing “yā lil yā ‘in”, calling to the night and the eye, indicates a lack of sleep; he mentions that the phrase was used a lot in both old and new Arabic songs, either in the classical or colloquial languages. It is natural that those unable to sleep would call the night and feel sorry for the eyes that are deprived of sleep. Using the two words of night and eye also means calling the night and supporting staying up at night. Using “yā ‘in” followed by “lil” makes the two calls equal in terms of the musical terminology, i.e., what applies to the word “yā ‘in” applies to “yā lil” (*Al-madīna news*, 2016).

This opening in ‘Amal Dunqul’s poem comes to describe the poet’s sad and suffering psyche. The poet’s psyche is linked to his situation, which is linked to that of his family and his nation, which are in a tragic and sad situation. The poet wants to express his sadness and sorrow at the chaos and the political and moral corruption on the one hand, and the inaction and weakness of the presidents on the other. Governor Khamārawayhi, here in the poem, is the symbol of the contemporary Egyptian ruler who lives the life of extravagance with a government whose system is bound to collapse, having no hint of firmness. The ruler is surrounded by an elite that controls the nation’s politics and economy to obtain wealth and money, ignoring the people’s interests, rights and problems. Under the ruler’s directions, the elite divides the country’s resources and wastes money on luxuries, suppresses the people, increases their poverty, prevents their progress and development, and thwarts them from participating in and benefiting from the country’s wealth. The spirit of the nation was weakened and people lost faith in the ruler because he could not save Qaṭr Al-nadā from captivity. The ruler remained in the framework of political catchwords (slogans) without actions, failing his national and moral duty and ignoring his citizens’ concerns and suffering.

According to Jābir Kumīḥa, Qaṭr Al-nadā is a symbol of the stolen Egyptian and Arab land that was lost because of carelessness and neglect. As for Khamārawayhi, he is the symbol of extravagance and misuse of the land and the homeland, surrounded by singers and beautiful women. In this situation, no salvation was available for Qaṭr Al-nadā. At the end of the poem, both misuse of homeland and tragedy meet, and the tale is taken up by the voice and choir:

“Khamārawayhi was sleeping lying on the mercury lake,
 Who then would save this chained princess?
 Who would save her?
 Who would save her?
 By sword,
 Or by trick?”

(Dunqul, 1987: pp. 203-204; author’s translation from the original Arabic).

Dunqul’s poetry does not only document historical events, but also functions as a medium for social mobilization, urging people to resist oppression and dictatorship. Dunqul employed his poetry to serve the notions of freedom and justice instead of merely commenting on the historical events of his time. Intellectuals, such as Dunqul, are believed to play a vital role in reflecting the sociopolitical changes in their own societies by pointing out the corrupt administration of the authorities. They do not merely document the authorities’ atrocities; they also spur the masses regardless of their own political affiliation to demand their rights. As an intellectual/poet, Dunqul regarded poetry as a way of reconstructing reality, a rejection of the status quo, a “perpetual revolution” with the aim of inciting people to ask for their rights (Elkholy, 2017).

Dunqul in his poetic career reimagined many historical and literary characters as personas to remind people of their glorious history and goad them to revolt against their oppressors. He believed that the Arabs were not going to gain their freedom and reform their societies except by reconsidering their history. His use of various historical figures as his mouthpiece was meant to provide his readers with a deeper insight into their past, allowing them, thus, the strength to change their future.

Amal Dunqul was called the “prince of protest poets”. He was an Egyptian poet in permanent opposition to the figures of established authority, be it political, literary or religious. Dunqul’s poems were original and unique contributions to modern Arabic poetry, especially with regards to his use of historical texts (Radwan, 2014)¹. The poet explains that the extravagant and corrupt rulers of Egypt have made it a wasteland, making it a place for the greedy vying for control of it and its wealth. The government controls and despoils Egypt while its people suffer from the scourge of colonialism, similar to what Khamārawayhi the ruler did. He was eventually killed by his sons in his bed. He also lost Qaṭr Alnadā after he let her marry Abbasid Caliph Al-Mu‘taḍid (Kumīḥa, 1987: pp.

¹Some of the most quoted verses in Egyptian revolutionary art come from the poem “Don’t Reconcile” (“Lā tuṣāliḥ”) written by Amal Dunqul in November 1976 (Dunqul, 1987: pp. 324-336). Dunqul’s poem expresses radical opposition to Sādāt’s politics and the peace agreement with Israel. Almost three decades after his premature death, Dunqul, in Egypt known as the “prince of the refuser poets,” has regained popularity in revolutionary circles and particularly in online activism. Some of his other poems were also rediscovered, quoted and rewritten in revolutionary cultural production. Sometimes, he was perceived as a prophet who predicted the January revolution, particularly with his poem “The Stone Cake” (“Ughniyyat al-ka‘ka al-ḥajariyya”; Dunqul, 1987: pp. 274-280). The poem, written in the early 1970s, precisely described what would later occur in 2011 in the middle of Tahrir Square, where “the voice erases the rest of the darkness/it sings for the newborn Egypt” (Botros, 2015).

117-118). 'Islām 'Abū Ghafra believes that Qaṭr Al-nadā symbolizes Egypt, 'Amal Dunqul's home, which fought its enemy and then lost part of its land, as a result of Khamārawayhi's cowardice and weakness. Thus, the figure of Khamārawayhi became a symbol of every weak and frightened Arab who refused to stand by Egypt. This is shown clearly in the poem ('Abū Ghafra, 2018: pp. 119).

'Amal Dunqul introduces the choir technique into his texts by combining theatrical and poetic elements ('Abū Ghafra, 2018: p. 29). 'Aḥmad Al-dūsarī believes that the poem is characterized by equal shares (half-and-half style) of these elements. In other words, it has two symbols that move either in the direction of the other intersecting each other, or moving in parallel. The poem begins with the choir presenting Qaṭr Al-nadā, who in turn presents it as an explosion. The choir represents the nation in whose conscience Qaṭr Al-nadā constitutes a symbol of having been defeated:

“Choir:

Qaṭr Al-nadā, oh my uncle,
A horse without a cavalier,
Qaṭr Al-nadā, oh my eye.
Princess with two faces.

[.....]

Choir:

Qaṭr Al-nadā, oh night,
Falls under horses,
Qaṭr Al-nadā, oh Egypt.
Qaṭr Al-nadā is in captivity.
Crossing Sinai,
passing through Bedouin tents, and in the depletion of water,
In the middle of the summer,
Dreaming of reaching Jordan,
Loosening the horses' reins around its water,
Washing the face of grief,
Qaṭr Al-nadā, oh Egypt,
Qaṭr Al-nadā is in captivity.
Qaṭr Al-nadā, Qaṭr Al-nadā”

(Dunqul, 1987: p. 201; author's translation from the original Arabic).

Then comes the single sound representing the totalitarian government and the control of the ruler; it talks about Khamārawayhi, who is lying on the mercury lake. The sound intersects with the choir to explode the dramatic conflict in the poem. The sound continues with the choir until the last passage when they meet: the voice and the choir (Al-dūsarī, 2004: p. 385).

6. Conclusion

The folk song is an anonymous, lyrical song, whose origins lie somewhere in the past, but which is still sung today. It represents the poetry of groups (ethnic, so-

cial, national, etc.) and their music, whose customs are transmitted orally without the need for writing or printing. The folk song is associated with man's everyday social activities, and it touches large segments of people with different aspirations and orientations. The folksong expresses the concerns and sorrows of human beings, their ambitions, hopes and joys. Hence, we understand that the folk song is the product of man's psychological need, with all its broad range of emotions.

In many places, folk songs are of great importance, serving as incitements to war or love, or as a part of religious or secular rituals. Through them, the group expresses its common emotions or lightens the burden of communal labor. In certain preliterate groups and sometimes elsewhere, folk songs were used for magic effects, to defeat enemies, to attract lovers, to invoke the favor of supernatural powers. Sometimes the magic effect of these songs is so greatly valued that actual ownership of songs is maintained and their use carefully guarded. They may come to the owner in a dream or as the result of fasting or other ascetism.

Even when folk songs are not used for such practical purposes but only for the pleasure of singing or listening, the greater part of the world uses them for the expression of ideas or emotions held in common by the group (Thompson, 2017).

Folk songs are instrumental in people's mobilization for social movements. In the cultural and social context, folk art forms play a crucial role in raising social consciousness and shaping people's sensibilities towards various social movements. In many societies, their folk songs helped create and afterwards maintain a sense of identity and also spread and sustained the collective identity and consciousness among the people. The folk song, which has metamorphosed into protest and revolutionary songs, has been the mouthpiece protesting against all major social exclusion and inclusion indicators such as feudalism, social and economic exploitation, denial of power, resources exploitation, water crises, underdevelopment, drought, poverty, alienation, suppression of cultural identity, social injustice, bonded labor, migration of labor, suicides, gender inequality and caste discrimination (Krishnaiah, 2018; Morrison, 2003).

The Egyptian poet 'Amal Dunqul employs the traditions of Arabic folksongs to express his unfamiliarity with city life and its negative psychological, social and political impact. He also employs folksongs to criticize the prevailing political, social and economic conditions, and to increase peoples' sense of being part of one nation.

The poet includes folksongs in his poems, but changes the context to express the political and moral corruption in today's Egypt and the loss of an effectual political leadership that can care for the interests of the people.

Conflicts of Interest

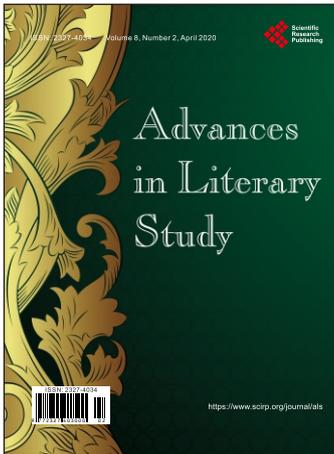
The authors declare no conflicts of interest regarding the publication of this paper.

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