

JOURNAL OF THE
COLLEGE OF LANGUAGES

UNIVERSITY OF BAGHDAD – COLLEGE OF LANGUAGES

NO: 54
2026

JOURNAL OF THE
COLLEGE OF LANGUAGES

UNIVERSITY OF BAGHDAD – COLLEGE OF LANGUAGES

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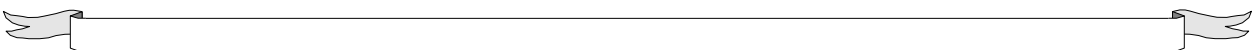
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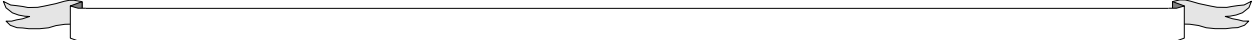



Instructions of Publishing in the Academic Journal of the College of Languages

The editorial board of the Journal of the College of Languages, issued by the College of Languages/ University of Baghdad, welcomes contributions of all fellow researchers inside and outside Iraq in the fields of Linguistics, Literature, and Translation. Journal of the College of Languages is considered one of the Iraqi peer-reviewed academic journals. Research is published in this journal after being scholarly evaluated by accredited experts as reviewers with high academic and professional reputations in their fields of specialization. Therefore, the editorial board has set the following publishing criteria:

1. The research should be characterized by originality and creativity in terms of presenting ideas and opinions, or in respect of stating new facts that have not been published or known before. Likewise, such research should contribute to solving a problem that has a social or cognitive impact.
2. Artificial Intelligence (AI) technology should not be used for writing research.
3. **Title:** - The research title should be in **Times New Roman** font, size **16**.
 - The title should be brief and informative. Abbreviations should be avoided as much as possible, and the title should be in the language of the research, and both Arabic and English.
 - The full name(s) of the researcher and/or researchers, the place(s) of work, and the e-mail address(s) of the researcher and/or researchers should be in the language of the research and in both Arabic and English.
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4. **Abstract:**

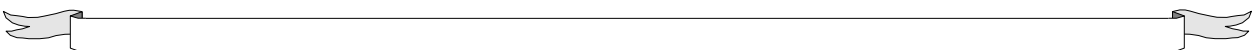
The abstracts should be in the language of the research and in both Arabic and English and all the versions should be identical in their information. In each abstract, the number of words should not be less than (**150- 250**) words.




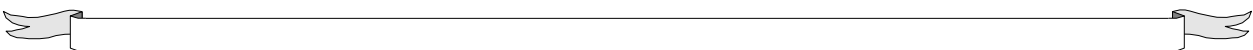



It is also necessary to ensure the correctness and accuracy of the language of the abstracts, taking into account the correct usage of punctuation marks in the paragraphs. This is because the poor language of the abstracts affects the acceptance of publishing the research on the specified date. The abstract should contain the following elements:

- **Goals:** The reason for choosing the research topic or problem should be explained. Likewise, the main objective of this research should be given, which requires stating the reason for carrying out this study.
 - **Methodology:** The method of conducting this research and how the results are arrived at are explained here. For example, if interviews were conducted; if the data was collected using a questionnaire; the tools, methods, or datasets used; and the samples the data were collected from.
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5. Keywords are separated by commas and the minimum number of keywords is **5** and the maximum is **7**.
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 - The main research references and footnotes are placed at the end of the research according to APA6 which is the unified referencing style adopted by the journal. The references should not be numbered but arranged alphabetically.
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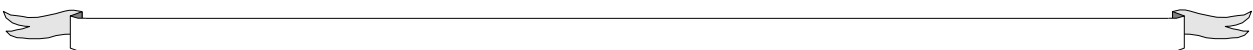
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- The editorial board of the Journal of the College of Languages hopes to cite its published research, even if the citation is for one of the researcher's papers published in our journal. The DOI of that cited research must be included in the list of references.
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15. Evaluation Process:

Research undergoes confidential peer-reviewing by two reviewers in the field of specialization. It may also be referred to a third one to make the final decision in the event of a dispute.



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Criminality in Nabil Farouk's Novel *Al-Mughamarah*: Robert K. Merton's Anomie Study

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Received: 10/06/2025

Accepted: 22/04/2026

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Doi:

<https://doi.org/10.36586/jcl2.2026.0.54.0001>



Abstract

In various countries, crime rates experience a significant increase every year, raising concerns about a continuing moral crisis. This study aims to analyze the forms of crime depicted in Nabil Farouk's novel *Al-Mughamarah*. The researcher used a qualitative descriptive method, drawing on the novel *Al-Mughamarah* by Nabil Farouk. The study's results indicate three types of crime: innovation, retreatism, and ritualism. In the form of innovation, crime occurs in the form of bribery and disguise and in the form of retreatism, including unauthorized housebreaking, murder, attempted murder, and torture. Ritualism is limited to one form of crime: escape. Both male and female characters commit the crimes in the novel. Further research is expected to examine this novel from a different perspective, given the novel's departure from prevailing stereotypes regarding the representation of women.

Keywords: *Al-Mughamarah*, anomie, criminality, literature, Robert K. Merton

1- Introduction

The phenomenon of crime increasing every year raises concerns that nations worldwide are experiencing a continuing moral crisis (Mujiburrahman, 2018, p. 193). Crime is dominated by society, such as (Unayah & Sabarisman, 2016, p. 125) free sex, brawls, bullying, narcotics abuse, and even cases of corruption, collusion, and manipulation, which are very prevalent. The crimes that occur are the result of the massive social changes brought about by the technological revolution sweeping across various countries. Industrialization and globalization have brought both positive and negative changes across all areas of life (Syahra, 2000, p. 3).

The difference between crime and deviant behavior lies in the target of the action (Mustofa, 2021, p. 89). Crime is defined as an act that harms a victim (Fiyantika et al., 2024, p. 380), while deviant behavior is behavior that violates societal norms (Nurlaeliyah, 2018, p. 120). However, both are negative actions carried out by individuals or groups that are not in harmony with social order, so experts agree to call them deviant behavior (Mustofa, 2021, p. 7). It can be concluded that deviant behavior directly emphasizes human behavior seen from a social and cultural perspective (Ramadhan, 2021, p. 95). Merton described the occurrence of deviant behavior as a correlation between delinquent behavior and certain stages in the social structure, which give rise to, foster, and condition violations of societal norms that are normal reactions (Merton, 1996, p. 102). Why is it called normal? Merton argued that, even though social structures may oppress individuals (because not everyone has the same opportunities), most members of society still try to conform to prevailing norms and obey the rules to achieve success (Merton, 1996, p. 105).

So far, studies discussing Robert K. Merton's deviant behavior (anomie) tend to focus on three things. *First*, uncovering deviant behavior using novel objects (Jaya & Zulfadhli, 2022; Khaswara & Zulfadhli, 2019; Setyatmoko & Supriyanto, 2017). *Second*, deviant behavior is studied and scrutinized using comparative methods (Caterine & Asri, 2012). *Third*, look at deviant behavior in social life (Aini Citra et al., 2023; Anggita et al., 2021; Awaliyah et al., 2021; Jamain & Hafidzi, 2018; Musyarafah & Lukmawati, 2019; Pratama Saputra, 2022). The three existing studies tend to focus more closely on deviant behavior in social life among teenagers in several schools. Apart from that, there is still minimal research examining deviant behavior in the form of crime in a novel, based on its concepts and characteristics.

This study aims to complement the shortcomings of existing studies, which tend to place deviant behavior as actions that are not in accordance with the rules in force in an area life (Aini Citra et al., 2023; Anggita et al., 2021; Awaliyah et al., 2021; Jamain & Hafidzi, 2018; Musyarafah & Lukmawati, 2019; Pratama Saputra, 2022). Therefore, the research questions are: (a) What are the forms of crime in the novel *Al-Mughamarah* by Nabel Farouk? This article assumes that deviant behavior violates moral values. In this case, the rules have been mutually agreed upon in the social system. *Second*, that crime is part of deviant behavior that has no justification within any social system. *Third*, Robert K. Merton's anomie theory is an effective technique for exploring forms of crime in novels.

The research methodology includes the research type, data sources, data collection techniques, and data analysis techniques, which will later be compiled into a report (Kristanto, 2018). This research method uses descriptive qualitative methods. The data source for this research is the novel *Al-Mughamarah* by Nabel Farouk. The data in this research consist of sentences from Nabel Farouk's *Al-Mughamarah* that depict societal criminality in this literary work. The novel *Al-Mughamarah* by Nabel Farouk has a criminal element because its narrative structure draws on the adventure-thriller genre, which relies on conflict, threats, and violations of the law as the driving force of the story.

The research technique used in this study is a literature review, namely searching for information relevant to the research in books, journals, and articles, and reading and recording data relevant to the theory. In this stage, the steps taken by the researcher are: (1) reading the novel repeatedly and in depth; (2) determining the focus of the study; (3) using relevant data recording techniques (words/sentences); (4) classifying data based on the theory used; (5) carrying out triangulation for validity (Qomar, 2024, p. 85). The stage of analyzing the data used in the research is by (1) intensive reading of the novel text; (2) identifying parts of the text that are relevant to the research focus; (3) classifying data based on Merton's anomie theory categories; (4) interpreting the meaning of the text using Merton's anomie theory; (5) formulating findings and drawing conclusions.

Data selection focused on text sections thematically relevant to the research focus: the representation of criminal behavior in the novel. Identification of criminal acts was not carried out in a general manner, but rather by examining the forms of social deviation displayed by the characters based on the typology of adaptation in Robert K. Merton's anomie theory. In this process, the researcher examined actions, motives, and narrative contexts that showed a mismatch between

cultural goals and socially institutionalized ways. Each relevant data excerpt was then classified according to the categories of anomie theory for further interpretive analysis within the novel's narrative. Using nail methods was included.

To maintain data validity, this study employed theoretical triangulation and peer discussion. Theoretical triangulation was conducted by comparing the interpretation of textual data with various relevant literature sources in criminology and literary studies. Furthermore, the researcher held discussions with the supervisor to review the identification and classification of the data. This discussion aimed to ensure that the interpretation of text excerpts and the categorization of data were carried out consistently and in accordance with the study's theoretical framework.

2. Results and Discussion

According to the Big Indonesian Dictionary (KBBI), anomie is directionless and apathetic behaviour or a state of society characterised by a cynical (negative) view of norms, loss of legal authority, and disorganisation of relationships between people, or it can also be interpreted as a symptom of psychological imbalance that can give rise to behaviour. deviates in various manifestations (Setiawan, 2019). Meanwhile, crime harms others or oneself and is part of deviant behaviour resulting from social deviation (Mustofa, 2021, p. 65).

Al-Mughamarah is a novel that explores conflicts over power and crime. The conflict in question relates to countries fighting over a cassette containing Egypt's most advanced aircraft design, which is the only design in the world, resulting in America, Russia, the Soviet Union, and Egypt itself killing each other and spreading hate speech to get the design cassette. Meanwhile, the owners of the cassette were twins, one of whom was killed on the ship while rescuing the cassette to Turkey. There was a small war at the national border when the other twin tried to save the cassette, but in the end, an Egyptian man destroyed it to preserve peace between the countries (Faruq, 2020).

This form of research refers to the series of words, sentences, paragraphs, and meanings used in the novel *Al-Mughamarah*. To study various forms of crime in the novel, the researcher used Robert K. Merton's anomie perspective as a scalpel to analyze *Al-Mughamarah*. As the researchers illustrate in the table below:

Table 1. Forms of Criminality in the Novel *Al-Mughamarah*

| Types of crime | Forms of crime |
|-----------------------|--|
| Innovation | Bribe Disguise |
| Retreatism | Breaking into the house Murder Attempted murder Kidnapping Torture |
| Ritualism | Escape |

Table 1 shows three types of crime in Nabil Farouk's novel *Al-Mughamarah*: innovation, retreatism, and ritualism. As further explanation, it is as follows:

1.1 Innovation

Innovation is the condition of an individual or society that accepts the cultural goals of a society but does not use institutionalized methods, but instead uses incorrect methods. There are two forms of innovation in the *Al-Mughamarah* novel: bribery and disguise. First, bribery is a gift, in the form of money or goods, to a target to further the giver's interests. Bribery includes many forms, such as gifts, discounts, commissions, interest-free loans, travel tickets, lodging, tourist trips, and free medical treatment (Saputra & Mahyani, 2017, p. 82). Below is an example of this type of innovative crime in the form of a bribe in the form of more money to a taxi driver so that the driver can travel faster than the normal speed:

“I want to get to the port as quickly as possible. If the driver can take me faster, I will give him a big tip.” (Faruq, 2020, p. 9)

Ashraf’s bribe to the taxi driver is part of deviant behaviour that has become naturalised, especially in Indonesia. Ashraf promised more money if the taxi driver could take him to the port quickly because he remembered that the scheduled time for the ship to Turkey had already arrived. The driver took the Corniche road in Alexandria, which was the fastest route from Ashraf’s initial pick-up, and eight minutes later, Ashraf arrived at the port. The driver woke Ashraf, who was fast asleep, and, as agreed at the beginning, Ashraf gave the driver more money.

According to Robert K. Merton’s anomie perspective, Ashraf’s statement offering an additional reward to the taxi driver to expedite the journey to the port represents a form of adaptation to innovation. Ashraf’s orientation focuses on achieving a rational goal arriving at the port as quickly as possible to avoid missing the ship to Turkey. However, this goal is achieved through means that deviate from common social procedures, namely by offering financial rewards to obtain priority service. This action indicates a shift from legitimate means to a pragmatic strategy that relies on material benefits to accelerate the pursuit of personal interests. From the above phenomenon, this practice reflects the characteristics of innovation in anomie theory the acceptance of dominant cultural goals, accompanied by mechanisms that are not fully aligned with prevailing social norms.

Apart from the data above, some data explain the forms of bribery in the context of innovation crime. The form of bribery in the data below is a bribe paid by American soldiers to doctors to give Ashraf sleeping pills so that they could easily search Ashraf’s cabin. The following is a detailed explanation:

“I gave him sleeping pills; you can search his cabin while he sleeps. If you disguise yourself as a janitor, I will tell the guard that there will be two janitors coming.” (Faruq, 2020, p. 15)

Ashraf's trip to Turkey, which started as a holiday, turned into a disaster. During this trip, Ashraf experienced an assassination attempt by American soldiers to get the cassette that Ashraf was holding. Because of the assassination attempt, ship officers rescued Ashraf, and he received treatment from a doctor who was competent in his field. However, the doctor had collaborated with American soldiers to agree to give Ashraf sleeping pills so that they could easily search Ashraf's cabin and look for the tape in question.

From Merton's perspective on anomie, the data regarding Ashraf's administration of sleeping pills so that certain parties could disguise themselves as cleaning staff and conduct a cabin search represents a form of innovative adaptation. The actions taken demonstrate an attempt to achieve a specific goal, namely gaining cabin access and searching for the desired object through a manipulative strategy that deviates from legal procedures and institutional ethics. Instead of using official mechanisms such as authoritative inspections, the perpetrators exploited the situation by drugging the target and creating a disguised scenario so that the search activity could be carried out without arousing suspicion. The phenomenon that occurred shows that the goal was maintained. Still, the means used did not comply with prevailing social norms, thereby reflecting the characteristics of innovation in anomie theory the use of illegitimate means to realize desired interests.

Further data shows that bribery occurs in the novel *Al-Mughamarah* during Dark's conversation with his subordinates to find the best lawyer, and that Dark is ready to pay whatever it takes to bribe security and justice officials. The conversation data is as follows:

"So, Martin, do your best... send our lawyer... agree with the Turkish lawyer... the best lawyer in all of Istanbul... pay any amount, if the security and court officers are mutilated, the important thing is that you release this, Egypt will return to us as soon as possible... Understand?" (Faruq, 2020, p. 17)

Dark told Martin (his subordinate) to find the best lawyer in Istanbul, Turkey, to help Ashraf avoid a death sentence in his death trial. Ashraf is stuck in court because Nathalie lost his passport, leaving him without identification.

Dark used this opportunity to bribe the security guard and let Ashraf out, so he could be taken hostage and forced to open his mouth about the tapes he was keeping. However, Ashraf did not know that he could survive the trial due to Dark's intervention. Ashraf thought that after being free, he could return to his home country to continue his life.

Martin's order to send the best lawyers in Istanbul and to pay unlimited sums to manipulate the legal process demonstrates a pattern of innovative adaptation. The primary goal of the process was to secure the release of the detained individuals for their immediate return to Egypt, a goal deemed essential by the ordering party. However, this goal was not achieved through legitimate legal mechanisms, but rather through efforts to influence security forces and court officials with material rewards. This strategy involves using means that deviate from institutional norms to achieve the desired outcome. The above phenomenon demonstrates the characteristics of innovation in anomie theory, acceptance of the desired goal, but realised through illegitimate means that utilise financial power to intervene in the legal process.

A bribery case involves three elements the bribe giver, the bribe recipient, and the goods or value handed over; it does not rule out the possibility that a third party, acting as a broker or intermediary, is involved. In the first data, the bribe giver is Ashraf, the bribe recipient is a taxi driver, and the item handed over is money. In the second data, the bribe giver: Dark, the bribe recipient: lawyer, and the item handed over: money. Meanwhile, in the third data, the bribe-giver was an American soldier, the bribe-recipient was a doctor, and the item handed over was money.

These data demonstrate the construction of a narrative world populated by deviant practices across various social spaces. Ashraf's bribery of a taxi driver demonstrates that behavior that is normatively against the law is practiced as a pragmatic mechanism to advance personal interests. This representation suggests that the text depicts a society accustomed to compromising with formal rules. Deviance is no longer understood as an extraordinary act, but as an adaptive strategy born of specific social situations. This condition indicates that the novel not only recounts individual experiences but also depicts a shifting value system.

Ashraf's trip, initially planned as a recreational activity, then turns into a series of events that threaten his safety, emphasizing the dynamic of conflict

that continues to develop in the storyline. This change places the main character in an increasingly unstable situation, especially when he must face legal issues, loss of identity, and threats of violence from various parties. This situation demonstrates the vulnerability of individuals within a system rife with interests and power. The character no longer has full control over his fate, as every event is influenced by the decisions and actions of others with greater authority.

The series of events involving security forces, power networks, and professional figures such as doctors demonstrates that the novel's power structures operate in a complex, often opaque manner. Decisions to manipulate the law, resort to bribery, and strategize to obtain specific information demonstrate how institutions that should guarantee justice can instead function as tools of personal interests. This narrative critiques the socio-political system that allows manipulation and abuse of authority to occur without adequate controls. Individuals within it are often the most vulnerable, lacking access to the power networks that shape events.

Second, disguise can express an action, an existence, an experience, or other dynamic meaning. In the Big Indonesian Dictionary (KBBI), disguising is defined as changing one's appearance without revealing one's true form (Setiawan, 2019, p. 23). The form of disguise below is that Nathalie lied to the hotel clerk that she was Ashraf's wife so that Nathalie could enter Ashraf's hotel room, as explained below:

"I said I was your wife, so they let me in." (Faruq, 2020, p. 23)

Ashraf returned to the hotel safely after he experienced an assassination attempt carried out by the American army and its troops. During his journey, Ashraf took a taxi that dropped him at the hotel lobby. However, when Ashraf opened his room, he was surprised to see Nathalie already lying on his bed. What is even more surprising is that Nathalie was able to enter his room only because she was disguised as Ashraf's wife. Apart from that, what is even more surprising is that the level of hotel security in Istanbul is very low, even though it is very high in Egyptian hotels. They pay close attention to identity verification when checking into the hotel.

Martin's order to send the best lawyers in Istanbul and to pay unlimited sums to manipulate the legal process demonstrates a pattern of innovative adaptation. The primary goal of the process was to secure the release of the detained individuals for their immediate return to Egypt, a goal deemed essential by the ordering party. However, this goal was not achieved through legitimate legal mechanisms, but rather through efforts to influence security forces and court officials with material rewards. This strategy involves using means that deviate from institutional norms to achieve the desired outcome. The above phenomenon demonstrates the characteristics of innovation in anomie theory, acceptance of the desired goal, but realised through illegitimate means that utilise financial power to intervene in the legal process.

Innovation in the form of disguise is also found in the novel *Al-Mughamarah*, with the data below, which explains that American soldiers disguise themselves as janitors:

"You can search his cabin while he is sleeping, if you disguise yourself as a janitor, I'll tell the guard that two janitors will be coming." (Faruq, 2020, p. 27)

The American soldiers were named Dark and Philip. They had collaborated with the doctor to give Ashraf sleeping pills so they could freely search his cabin. They disguised themselves as cleaners in order to find the cassette they were looking for in Ashraf's room. However, after an hour of searching, they did not find anything in the room, but they were still convinced that Helga (the woman who owned the cassette and was killed by them) had left the cassette with Ashraf to see, from their closeness all this time. Apart from that, Ashraf's innocent face added to their belief that Ashraf was easy to deceive and work with.

Merton's Anomie concept and the plan to enter Ashraf's cabin disguised as a janitor demonstrate a deviant strategy that falls into the innovation category. The goal was to gain access to Ashraf's private space to conduct a specific search, but the execution involved identity manipulation and information manipulation with security officers. This approach involves using

methods that violate official procedures to advance desired interests, thereby constituting illegitimate means of achieving goals.

The data shows that the novel's story places the main character in a situation of uncertainty, particularly regarding identity and the security of private space. The incident in which Nathalie enters the hotel room disguised as Ashraf's wife indicates weak institutional control over individual access to rights that should be exclusive. The narrative compares security standards in Istanbul and Egypt, implicitly offering a critical assessment of security management practices across different social contexts.

The storyline depicts the involvement of various characters who employ covert strategies to pursue their own interests. The presence of American soldiers working alongside a doctor and disguised as janitors demonstrates that power is not always exercised openly. The act of administering sleeping pills to Ashraf signifies an attempt to control the individual's body and consciousness so that the information-seeking process can proceed unhindered. This situation reflects the unequal relationship between individuals and groups with greater authority and resources.

The depiction of the antagonists' assessment of Ashraf's character contains an interesting representational dimension. The perception that Ashraf is innocent and easily influenced becomes the basis for their manipulative approach. This assessment demonstrates how personal identity can be constructed and utilized as a strategic tool in power relations. The story's structure ultimately presents individuals as parties under pressure from various interests, so that the main character's experience functions not only as a personal conflict but also as a reflection of the practices of domination that operate within complex networks of power.

The findings of this research state that the forms of this type of innovation are bribery and disguise. The research findings align with Robert K. Merton's theory of deviant behavior, which holds that innovation is a cultural phenomenon accepted by society but not conducted in accordance with social and legal norms (Nurlaeliyah, 2018, p. 198). The bribes found in the novel *Al-Mughamarah* are (1) the bribe given by Ashraf to the taxi driver by promising him a lot of money if he could take Ashraf quickly to the port; (2) bribes by American soldiers to the doctor treating Ashraf to give him sleeping pills in his injections, and (3) Dark bribed a lawyer to save Ashraf. Meanwhile, the data

reveal that Nathalie disguised herself as Ashraf's wife, and the American soldiers disguised themselves as janitors. Bribery will always take the form of actions that reward others for personal gain (Febriana & Salsabila, 2020, p. 8). Meanwhile, disguising yourself always involves deceiving others by changing your name, position, or something else (Fahriza, 2021, p. 65).

This type of innovation crime, which involves bribery and disguise, is a deviant behavior that has become entrenched in society, even though it is not a criminal act that threatens a person's life; it is still detrimental and endangers others. Innovations in society are highly diverse and adapt to the culture and norms of the area. By understanding innovation and its impact, human adaptation to the environment will be better synchronized, driven by the harmony between culture and the methods used. This means that if anomie is eliminated in community life, harmony will be fostered, ultimately leading to a more peaceful, calm life.

1.2 Retreatism

Retreatism is the state of an individual or society that rejects the cultural goals of a society and has resorted to institutionalised means (Ramadhan, 2021, p. 97). There are five forms from the novel *Al-Mughamarah* by Nabil that fall under the scope of retreatism. Firstly, trespassing into another person's home or any place belonging to another person without his or her permission is an act of misconduct or social deviance (Rahayu & Hadi, 2019, p. 650). Here is an example of retreatism in the form of Helga barging into Ashraf's room:

"His eyes opened wide, and he was shocked when the Soviet woman barged into his room." (Faruq, 2020, p. 30)

Helga barged into Ashraf's cabin without permission, even though Helga was the only economy-class passenger while Ashraf was in the first-class cabin. This aroused the suspicion of the American soldiers, who were eyeing the cassette Helga held. They agreed to believe that the cassette was really Helga, leaving it to Ashraf. Their suspicions were correct: the woman broke into Ashraf's room to leave the cassette and gave it to her twin, Nathalie, in Istanbul. Ashraf accepted the cassette because he did not think its contents would harm him.

From Robert K. Merton's perspective, using the Anomie Theory framework, Helga's breaking into Ashraf's room without permission can be understood as a form of retreatism, a rejection of social norms that regulate the boundaries of ownership and the privacy of personal space. This behavior demonstrates a disregard for institutional rules that should regulate interactions between individuals in private spaces. In the context above, Helga did not follow legitimate social procedures to gain access to Ashraf's room, but instead acted directly without considering the legitimacy of the action. It can be concluded that breaking into another person's private space reflects a form of deviance that signals a release from compliance with prevailing social norms.

In addition, retreatism in the form of American soldiers breaking into Ashraf's room and searching for tapes in the room while Ashraf was eating dinner upstairs, with the following data:

"The cabin was turned upside down...

Everything was searched hard and fast..." (Faruq, 2020, p. 57)

The above footage explains that the American soldiers entered Ashraf's room to look for Helga's cassette tape that was left with Ashraf when he was having dinner on the top floor of the ship. When Ashraf entered his room, he was surprised by the mess: the cupboard, the mattress, the floor, and the entire room were a mess. Ashraf put the cassette they were looking for behind the figure on his room wall. After checking again, he found it safely stored, but because he was afraid the place was known, he moved it quickly. Ashraf regretted having received the cassette because it turned out that the cassette that Helga entrusted contained an important file that was dangerous, proving that they killed Helga. After all, she had the cassette.

The data above shows how the novel's narrative builds tension through the intersection of individual actions and broader power interests. Helga's decision to enter Ashraf's cabin and leave the cassette marks the beginning of a conflict that later becomes a serious threat to the main character. This action demonstrates how a simple object in the story can serve as a symbol of information with strategic value, prompting attention and surveillance from parties with political and military interests. The situation places Ashraf in an

inadvertent position of involvement in a web of conflict beyond his personal capacity.

The continued presence of American soldiers monitoring and attempting to obtain the tapes demonstrates the mechanisms of power at work through surveillance and intervention in private spaces. The search of Ashraf's room illustrates how the boundaries between personal space and institutional interests can easily be crossed when information is deemed strategic. In this context, a room that should be a place of protection instead becomes a site of power penetration. Narratives like the data above emphasize that individuals often lack full control over their living spaces when confronted with a greater power.

Ashraf's regret after realizing the cassette's contents reveals the tragic dimension of unintentional involvement. The protagonist is depicted as accepting the object without understanding its consequences, while others see it as something to be controlled by various means. This situation demonstrates the knowledge gap between individuals and the power structures surrounding them. The story ultimately critiques a situation in which information becomes both a source of power and a threat, easily drawing individuals around them into conflicts they never intended.

Within Robert K. Merton's Anomie Theory, the act of dismantling the entire cabin's contents into a mess demonstrates a disregard for the social norms and procedures that should govern access to a person's private space. The crude, hasty search activity indicates a lack of effort to follow legitimate inspection procedures. This condition reflects a form of retreatism, namely the tendency to move away from adherence to institutionalized rules in society, so that this action represents an attitude that is no longer bound by applicable normative standards.

Secondly, murder is considered to be an act that removes or deprives a person of life by any means he or she chooses (Wahyudi, 2021, p. 11). The following data shows the existence of retreatism in the form of murder committed by American soldiers (Dark) against Helga, a citizen of the Soviet Union:

"Not long afterward the woman died"... (Faruq, 2020, p. 54)

The woman's scream was clearly heard, and Ashraf recognised it. The beautiful voice, blue eyes, and beautiful body were still clearly recorded; it must be Helga Meno Fatsey, the Soviet woman who left the cassette for him. She died like a slaughtered sheep, her throat slit and then pushed into the sea by the American army led by Dark. In a dying position, the woman screamed and shocked all the passengers on the ship. Unfortunately, the woman could no longer be saved, and her body sank in the middle of the ocean without any of the passengers or ship officers daring to help her.

Murder is an act that takes a person's life by any means chosen by the perpetrator. Data shows that Helga's death, carried out by an American soldier named Dark, demonstrates a form of deviation that can be understood through Robert K. Merton's perspective within the framework of Anomie Theory, specifically in the category of retreatism. This incident reflects a disregard for fundamental values that protect human life and a violation of applicable legal norms. From the above phenomenon, it can be concluded that the murder of Helga demonstrates behavior that is no longer oriented towards goals or social rules institutionalized in society, thus representing a form of retreatism from the social norm system.

Other data regarding retreatism in the form of murder. The data above shows Helga is a victim of murder, and the data below shows Helga's twin (Nathalie) kills Mail by shooting it. The data and explanation are as follows:

"She moved agilely and quickly. Ashraf was shocked when Nathalie lunged at Mail bravely, jumped, and pulled the handle of the gun. Mail was slower, and he was the one killed by Nathalie's hands." (Faruq, 2020, p. 11)

A huge fight broke out between Mail, Ashraf, and Natalie in the hotel room. They were both locked in, so there was no other way to escape than jumping down or moving to the next room through the balcony. Mail swiftly loaded a bullet into his pistol and aimed it at the two of them, but who would have thought that Nathali took out a pistol too from her pocket and fired at Mail. Mail was outsmarted, and she was the one killed at the hands of Nathalie. The stench in Ashraf's room made them both flee over the balcony

and into his side room to avoid the pursuit of Dark, who did not accept his men dying at the hands of Nathalie.

The next form of murder is found in the excerpt from the novel *Al-Mughamarah*, which explains that Nathalie kills for the second time. The person she kills is Dark, who is an American soldier and Helga's killer. The following explanation:

“With the speed of a professional, Dark took the gun and aimed it at Natalie, but Natalie already had her own gun in her hand, raised it faster, and fired a shot that knocked Dark's gun away at just the right moment, causing the American to step back and then scream.” (Faruq, 2020, p. 89)

The data above explains how Nathalie took revenge for Dark's murder of her twin sister Helga. The murder committed by Nathalie to Dark is almost the same as when she shot Mail, the only difference is that Nathalie shot a bullet into Dark's ear and then pushed him the same as when she killed Helga on the ship. Nathalie avenged the death of her twin sister very cruelly, even though she was a woman but she was a Soviet person working in England so her ability to defend herself was very strong and trained.

The data depicts an act of armed violence that occurred when Nathalie fired at Dark's gun, knocking it out of his hand. This incident demonstrates a confrontation involving the use of firearms as a means of conflict resolution. From Robert K. Merton's Anomie Theory perspective, this act can be understood as a form of retreatism, as the perpetrator acted outside the social and legal mechanisms that should govern conflict resolution. The use of armed violence signifies a disregard for norms prohibiting actions that endanger the safety of others. Thus, this incident represents behaviour that deviates from society's institutionalised social rules.

These three data show that violence is used as a crucial element in building conflict and developing the plot. Helga's tragic death is the starting point for the narrative's emerging tension. In literary criticism, this event can be understood as a narrative strategy that emphasizes the power relationship between those in authority and those in a subordinate position. The soldiers led

by Dark demonstrate an imbalance of power, while Helga's death serves as an emotional trigger that drives other characters to take further action. It can be concluded that the violence in this scene serves not only as a dramatic element but also as a driving force in the story's development.

Furthermore, the conflict among Mail, Ashraf, and Nathalie in the hotel room underscores the story's growing intensity. This scene demonstrates how the limited space situation can be used to create stronger narrative tension. In the context of literary criticism, the use of weapons, combat, and the characters' quick decisions demonstrate the psychological dynamics that arise in desperate situations. The characters are not only trying to defend themselves but must also face uncertainty and threats from other characters. Therefore, this incident strengthens the characters' portrayals and shows how personal conflicts develop into more complex ones.

Nathalie's act of revenge against Dark shows a change in the position of female characters in the story. If previously Helga was depicted as a victim of violence, then through Nathalie, the narrative presents a woman who can take action to avenge the injustice she experienced. From a modern literary-critical perspective, this representation shows that female characters are not always passive but can also act as subjects with the ability, courage, and strategy to confront conflict. However, the series of events also shows that the violence in the story builds steadily, as Nathalie's act of revenge is a direct response to the violence her brother endured. In general, the data shows that conflict, violence, and revenge are the main elements shaping the plot and character development in the story.

Third, attempted murder is an act that has been intended from the beginning to take the life of another person, but the target still survives, or in other words, does not die (Mawaddah, 2019, p. 218). Attempted murder includes all acts that lead to murder (Khisni & Ulinuha, 2016, p. 218) so attempted homicide means an attempt to achieve a goal that is ultimately not or has not been achieved (Musriza & Iqbal, 2020, p. 48). The following are data that show the occurrence of attempted murder in the novel *Al-Mughamarah*:

"Ashraf's body fell from the ship, and he screamed in panic, but then he drowned in the cold seawater." (Faruq, 2020, p. 19)

The snippet of data above tells about the attempted murder committed by American soldiers against Asyraf as a passenger on a ship heading to Turkey. The assassination attempt was due to the American army's suspicion of him keeping Helga's tapes. The cassette is sought after by many countries because it contains the world's most advanced aircraft design, which no country has yet achieved. If the design successfully launches the aircraft, the country will become economically developed and stable. American soldiers pushed Ashraf into the sea, and he drowned, but the ship's staff quickly rescued him and gave him intensive care so that he recovered.

The data depicts the attempted murder experienced by Ashraf when his body fell from a boat and drowned in the sea. This incident demonstrates an act of violence that has the potential to take someone's life. From Robert K. Merton's perspective, using the Anomie Theory framework, this act can be understood as a form of retreatism, because the perpetrator committed extreme violence that ignored legal norms and social values that protect human life. This behaviour reflects a release from compliance with institutionalised rules, thus indicating a withdrawal from the system of social norms.

The next data that shows an attempted murder is a sentence snippet explaining that an American soldier strangled Nathalie in Ashraf's hotel room, the following explanation:

"Natalie is suffocating...

And suffocated...

Without mercy" (Faruq, 2020, p. 3)

Nathalie fought fiercely; as a woman, she was not the least bit afraid of the American intermediaries who were chasing her, even though they were arguably much more numerous than she was alone. Martin (one of the middlemen) focused on killing Nathalie. They were all annoyed with the ingenuity and behaviour carried out by Nathalie, as well as they were also embarrassed because they lost against one woman, only to find that Mail was killed at the hands of Nathalie. With a well-thought-out concept, Martin gagged

Nathalie, and then he strangled her mercilessly. Nathalie was unconscious and helpless. However, Ashraf came and helped Nathalie so that Nathalie could survive her death.

The data depicts a violent act of strangulation that caused Nathalie to experience shortness of breath and nearly lose her life. This act demonstrates an attempted murder carried out without considering the victim's safety. From Robert K. Merton's perspective, using the Anomie Theory framework, this behaviour can be understood as a form of retreatism because life-threatening acts of violence clearly contradict legal norms and social values that protect human life. Thus, this incident represents behaviour that deviates from the institutionalised social rules of society.

Other data regarding retreatism in the form of Nathalia's attempted murder of Philip by using a small needle from her ring contains the following description:

"But Nathalie pressed a delicate button on her ring, and a poisoned needle emerged from her lobe, which she then plunged into Phili's neck." (Faruq, 2020, p. 45)

Nathalie, a British soldier, wears a ring containing a small, poisonous needle to keep her life safe. Not only she, but all British soldiers also have this object. Because of the urgent and impossible situation, Nathalie used the ring and took out the needle to stab Philip in the neck. Philip went limp, and soon he closed his eyes, but Philip only lost control and was not dead. Nathalie, who had seen Philip, was still alive and not in accordance with her plan, so she immediately left him because she was afraid Philip would take revenge and kill her.

The data depicts Nathalie's violent actions, using a poisoned needle hidden in a ring to attack Phili. The use of a poisoned instrument to injure, or even potentially kill, someone demonstrates a violation of legal norms and moral values within society. From Merton's perspective, this anomie can be understood as a form of retreatism, reflecting a disregard for social rules that protect individual safety. Therefore, the use of violence through poison

represents behaviour that deviates from adherence to institutionalised social norms within society.

The next data shows the attempted murder committed by Nikolai (Nathalie's lover) by shooting Nathalie, and it was an order from his country. As the data below explains the attempted murder form of retreatism:

"Then he put the gun to her head, and said goodbye:

-Goodbye, Natalie." (Faruq, 2020, p. 92)

The data above shows that Nathalie was surprised by the arrival of her lover, Nikolai, from England. Nathalie was very happy because, while she was struggling to live and survive in England, she was able to bring tapes and submit to the country. However, Nikolai came not as a boyfriend but as an enemy who would kill Nathalie, and it was an order from England. They were afraid that Nathalie would betray, seeing that she was a Soviet citizen who only worked in England, so she could easily get the tapes and hand them over to her own country rather than the country she worked for. Nikolai shot at Nathalie, but the bullet went off due to Nathalie's agility in avoiding him. Because Nathalie was upset by the betrayal committed by the country and her boyfriend, at that moment, Nathalie shot Nikolai. She died on the spot, as explained in the previous data.

The data shows an attempted murder when someone pointed a firearm at Nathalie's head while saying goodbye. This action represents a direct threat to the victim's life and demonstrates the use of extreme violence in dealing with conflict. From Merton's perspective, this behaviour can be understood as a form of retreatism, because actions that have the potential to take someone's life demonstrate a disregard for legal norms and social values that protect human life. Thus, this incident reflects behaviour that deviates from society's institutionalised social rules.

The data above shows that the conflict in the narrative is built through a power struggle between nations, represented by the struggle for strategic information in the form of advanced aircraft designs. This information is positioned as a political object that determines a nation's technological

dominance and economic stability. The resulting situation places the characters in a state of suspicion and threat. The attempted assassination of Asyraf demonstrates how individuals can become victims of larger political interests. The narrative depicts a harsh power dynamic in which individual safety is no longer the primary consideration when confronting the state's interests.

The representation of conflict is also reinforced through various violent scenes involving Nathalie. This character is depicted as capable of surviving and fighting back in extremely dangerous situations. Her presence challenges traditional stereotypes that often position women as passive participants in action or crime narratives. Nathalie, on the other hand, appears as an active, strategic subject, capable of facing opponents who are numerically and physically superior. This depiction depicts a strong female character with agency in the face of political pressure and physical threats.

Another prominent dimension is loyalty and betrayal in international politics. Nathalie's character finds herself in a complex position because her nationality differs from that of the country where she works. This situation creates distrust from her employer and makes her a target for elimination. Personal relationships that should be emotional, such as her relationship with Nikolai, become entangled in conflicts driven by state interests. The narrative shows how political identity and power interests can damage personal relationships and place individuals in extreme moral dilemmas. This situation demonstrates how political power in the story operates through mechanisms of suspicion, surveillance, and the elimination of those deemed potentially threatening to its stability.

Fourth, kidnapping is an act that has been considered a form of injustice, deprivation of the right to freedom or independence of one's life (Nathania et al., 2017, p. 201). Below is an example of the kidnapping form of retreatism, which explains that Ashraf was kidnapped and kept in a car by American soldiers:

"... The back door opened as soon as they arrived, and the American pushed her into the car." (Faruq, 2020, p. 41)

The data above tells how Ashraf was kidnapped, then he was kept in a car guarded by two American soldiers on his left and right, both of whom carried a loaded gun, and if Ashraf turned his head slightly, then Dark (the chairman) ordered to shoot him. During his captivity, Ashraf was interrogated by them, and he had put the tape that Helga had left for him. Ashraf was scared, and finally he opened his mouth and told the truth: he had handed over the cassette to Nathalie since they met at the hotel.

The data demonstrates an act of coercion when an American soldier pushed a woman into a car through the back door. This incident reflects the act of kidnapping or the forcible deprivation of a person's liberty without the victim's consent. From Merton's anomie perspective, this act can be understood as a form of retreatism, as the perpetrator disregarded legal norms and social rules that protect individual freedom and security. Thus, this act of coercion demonstrates behaviour that deviates from adherence to institutionalised social mechanisms.

The footage depicts the unequal power relations between military personnel and civilians through armed detention and intimidation. The situation where Ashraf is placed in a car escorted by two soldiers ready to shoot demonstrates a mechanism of control established through the threat of violence. The restricted body position and tight surveillance demonstrate how power operates directly on the subject's body, leaving Ashraf's freedom of movement uncontrolled.

The interrogation conducted by American soldiers regarding the tapes demonstrates a strategy of domination through psychological pressure. Ashraf was in a state of intense fear because the threat of weapons created the ever-present possibility of death. This pressure prompted a defensive response, including a confession about the tapes' location. Ashraf's confession did not arise from free will but rather from a power structure that subordinates civilians.

The representation of violence in this scene also reveals the construction of a security discourse often used to legitimize repressive actions. American soldiers are depicted as having full authority to detain, interrogate, and threaten lives without due process. This narrative demonstrates how strategic interests related to the cassettes are used to justify actions that exceed human boundaries. Thus, the text presents an implicit critique of the use of military

power that invokes the logic of security to intimidate individuals lacking bargaining power.

Fifth, torture is an act committed intentionally, which inflicts pain, either physical or mental suffering (Fitriyadi & Latukau, 2020, p. 101; Patra, 2018, p. 567). Torture includes all forms of violence such as murder, theft, prostitution, persecution, robbery, and other forms of criminal behaviour (Suma et al., 2021, p. 300; Tompodung et al., 2021, p. 66). The following is an example of the form of torture inflicted by Mail on Ashraf:

“Before Ashraf could step back, Mail pushed him and twisted his arm behind his back, quickly and hard.” (Faruq, 2020, p. 19)

The data above explains the torture that Mail inflicted on Ashraf. He, who wanted to leave the hotel where he was resting, was intercepted by Mail in front of the lobby, who had taken a shortcut to reach Ashraf, who was about to check out. Mail was carrying a gun, and she twisted Ashraf's hand backwards with so much force that when Ashraf had no strength left, Mail fired the bullet. However, the bullet flew into the hotel room window while Ashraf was dodging the bullet's direction.

The data above shows an act of physical violence when Mail pushed Ashraf and twisted his arm violently, restricting the victim's movement. This behaviour constitutes an act of aggression that endangers the individual's safety. This action can be understood as a form of retreatism, as the use of physical violence reflects a disregard for legal norms and social rules that govern interactions between individuals. Thus, this action demonstrates behaviour that deviates from society's institutionalised norms.

In addition, some data describe the form of persecution in the crime of retreatism. The form of torture in the data below is the abuse committed by Nathalie to the American soldier by hitting him with a telephone receiver and kicking him. The following is the detailed explanation:

“Natalie glared at us, searching for something, then grabbed the phone with all her might, swung it backwards, and smashed it into the head of the person standing behind her.”
(Faruq, 2020, p. 38)

Nathalie’s torture of the American soldiers was no joke; even though she was a woman, she was trained as a soldier while in England, so her agility and ingenuity were extraordinary. Nathalie and Mail had a big fight, and, very upset, Nathalie hit Mail on the head with a telephone receiver. Not only that, but Nathalie also kicked Mail hard. Nathalie was good at fighting, whereas her twin, Helga, was very quiet and shy. After that, Nathalie also hit Mail’s nose very hard so that she could escape.

The data described depicts an act of physical violence when Nathalie grabs a telephone receiver and violently strikes the head of an American soldier standing behind her. This behaviour demonstrates a form of abuse that poses a threat to the safety of others through the use of surrounding objects as a means of attack. The action can be understood as a form of retreatism, as the use of violence directly reflects a disregard for legal norms and social rules that govern behaviour between individuals. Thus, this abuse demonstrates behaviour that deviates from society's institutionalised norms.

The first data represents the practice of violence as an instrument of domination legitimized through the power relationship between perpetrator and victim. Mail’s actions in intercepting Ashraf, twisting his arm behind his back, and firing a gun demonstrate the use of physical force as a control mechanism aimed at psychologically and physically immobilizing the subject. This scene shows how the threat of weapons and physical pressure creates an intimidating situation, leaving Ashraf vulnerable. This narrative structure shows that violence is not merely an act, but a strategy of power to subdue individuals deemed to possess important information. The tension that arises through Ashraf’s efforts to avoid being shot demonstrates resistance, even though his position remains subordinate due to the superiority of Mail’s means of violence.

The second data set presents a different configuration of violence, demonstrating the transformation of the female subject’s position within the conflict space. Nathalie is depicted as possessing combat skills acquired through military training, enabling her to counter Mail with a series of physical

actions, such as hitting him on the head with a telephone receiver, kicking him, and punching him in the nose, creating an escape opportunity. This representation emphasizes the reversal of gender stereotypes that typically position women as passive participants in situations of aggression. Nathalie is portrayed as an active agent who defends herself and challenges masculine dominance through physical prowess and tactical ingenuity. This narrative demonstrates that female strength is not built solely on emotional character, but on competence and courage in facing threats head-on.

The findings of this study state that the forms of retreatism are trespassing, murder, attempted murder, kidnapping, and torture. The research findings are in line with Robert K. Merton's theory of deviant behaviour, which states that retreatism focuses on a state of society that rejects a culture but uses institutionalised means within it (Merton, 1968, p. 45, 1996; Widodo, 2020).

The five forms found by researchers in the novel *Al-Mughamarah* are forms of criminality that in the country of Indonesia are rampant, especially because of economic factors, fellow human beings cruelly commit criminal acts to get what they want without thinking long about the criminal law they will undergo (Itang, 2013; Kosmaryati et al., 2019; Putra et al., 2021). Broadly speaking, retreatism has a significant impact on victims and perpetrators, given the criminality it causes under Islamic law and the laws in force in Indonesia (Adam, 2021; Aseri, 2018; Hasaziduhu, 2019). Retreatism, which consists of breaking into a house without permission, murder, attempted murder, kidnapping, and torture, has a close concept with the criminality written in the Indonesian Criminal Code (KUHP).

1.3 Ritualism

In this case a society rejects cultural goals but uses institutionalised methods and maintains traditional values (Merton, 1938, 1968, 1996; Zulkhairi et al., 2019). The following data shows ritualism in the form of escape:

“His eyes fell on Ashraf's bag lying on the bed, and the clothes placed next to it, which indicated that Ashraf was packing his suitcase to leave soon.” (Faruq, 2020, p. 76)

The data above shows that Ashraf manipulated the hotel staff to help them escape. Running away is not a good cultural practice; it is considered taboo and impolite because it violates existing social norms. However, escaping is a way that has been allowed in society. Ashraf, who wanted to escape from the hotel, had to lie to the hotel staff even though Ashraf was one of the people who had caused a riot in the place. However, the hotel staff were unaware and showed indifference because the hotel's security system was also very weak.

The data above shows that Ashraf was preparing his belongings to leave immediately, as indicated by the bag and clothes arranged on the bed. This action illustrates an attempt to distance himself from the situation without pursuing a broader goal. This behaviour can be understood as a form of ritualism, namely, a condition in which an individual is no longer oriented towards achieving cultural goals, yet still acts within the boundaries of what is considered normal in everyday life. Thus, Ashraf's decision to leave can be understood as a form of self-adjustment, maintaining conventional behaviour even though the larger goal is no longer being pursued.

The data represents the manipulative actions the character Ashraf takes towards the hotel staff to evade surveillance. The practice of manipulation through lies reveals the power relations the character uses to control the social situation around him. From a literary-critical perspective, these actions reveal a character who acts opportunistically to achieve personal goals, thereby making morality relative and contingent on the conditions the character faces. The narrative shows that manipulative actions stem from structural gaps in the hotel's security system, creating opportunities for the character to commit deviant acts undetected.

The depiction of this event demonstrates how social norms can be negotiated in a crisis. Ashraf exploits the hotel staff's ignorance to create a false sense of legitimacy for his actions. This phenomenon demonstrates that a social system lacking strong oversight can give rise to rational or deviant practices by individuals. Through this narrative, the text critiques the weaknesses of oversight institutions while illustrating how individuals can manipulate social structures to protect their own safety.

The findings of this study state that the form of ritualism is escape. The research findings are in line with Merton's theory, which states that ritualism is a form of adaptation of deviant behaviour that is culturally rejected but

normally accepted (Merton, 1996). Ritualism in *Al-Mughamarah* novel is a form of escape that Ashraf engages in by manipulating the hotel clerk. Running away will always take the form of behaviour that shifts responsibility and avoids problems, whether big or small.

3. Conclusion

Al-Mughamarah is a novel that explores conflicts over power and crime. There are three types of criminality, namely innovation, retreatism, and ritualism. In the innovation form of criminality that occurs in the form of bribery and disguise, in the retreatism form, there are five forms of criminality, which include breaking into a house without permission, murder, attempted murder, kidnapping, and torture. In contrast, in the type of criminality ritualism, only one form is found, namely running away. Overall, the theory of deviant behaviour can be studied not only through criminality but also through any behaviour that violates social or cultural norms. Deviant behaviour varies across regions and countries due to different social and cultural norms. However, in Indonesia in particular, deviant behaviour is less of a concern as long as it is not harmful. In Indonesia, criminality that disturbs or threatens others is still covered by laws that are not yet strong (still weak).

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الجريمة في رواية نبيل فاروق المغامرة: دراسة في الانحراف اللامعاري لروبرت ك. ميرتون

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قسم اللغة العربية، STIT سونان جبيري، ترينجالك، إندونيسيا

المستخلص

تشهد معدلات الجريمة في العديد من البلدان ارتفاعاً ملحوظاً سنوياً، مما يثير المخاوف من استمرار الأزمة الأخلاقية. تهدف هذه الدراسة إلى تحليل أشكال الجريمة الواردة في رواية "المغمرة" للكاتب نبيل فاروق، استعمل الباحث المنهج الوصفي النوعي، معتمداً على الرواية نفسها بوصفها مصدراً للبيانات، وتشير نتائج الدراسة إلى وجود ثلاثة أنواع من الجرائم، هي: الارتجال، والإفصاح عن الذات، والطقوسية. ففي الارتجال، تتخذ الجريمة أشكالاً كالرشوة والتنكر، بينما يشمل الإفصاح عن الذات السطو غير المصرح به، والقتل، والشروع في القتل، والتعذيب، أما في الطقوسية، فقد اقتصرت الجريمة على نوع واحد هو الهروب، وتدور أحداث الجرائم في الرواية بين شخصيات من الذكور والإناث، ومن المتوقع أن تتناول دراسات لاحقة هذه الرواية من منظور مختلف، نظراً لاختلاف تمثيل المرأة فيها عن الصورة النمطية السائدة.

الكلمات المفتاحية: المغامرة، الفوضى، الإجرام، الأدب، روبرت ك. ميرتون

Sources of Codification and Rules of Inference in the Arabic Language: The Speech of the Arabs in Prose and Poetry

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Received: 20/04/2026

Accepted: 18/05/2026

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Doi:

<https://doi.org/10.36586/jcl.2.2026.0.54.0033>



Abstract

This research complements the first part, previously published by Al-Fahdawi (2026), which discussed the sources of the codification and documentation of the Arabic language. In that research, the two most important sources of the codification and documentation of the Arabic language were discussed: the Holy Qur'an and its readings and the Noble Hadith. In the current work, the third source of the Arabic language codification is discussed which is the language of the Arabs in prose and poetry. The methodology of this research required that it be composed of an introduction and a conclusion preceded by two sections: the first is entitled "The Third Source: The Language of the Arabs in Prose and Poetry", and the second is "Issues Related to Linguistic Hearing among the Arabs". In the conclusion, the most important results reached by the research are presented. This research has eventually demonstrated that the language of the Arabs, encompassing both prose and poetry, constitutes the most extensive and frequently cited source for the codification of the Arabic language, surpassing the Qur'an and the Hadith in volume terms, due to its rich and diverse nature. Additionally, the study has highlighted key issues related to linguistic hearing (samā'),

including matters of authenticity, transmission, and the standards relied upon by grammarians and linguists. Ultimately, these findings confirm that the living, oral traditions of the Arab tribes were fundamental in shaping and preserving the grammatical and lexical standards of Classical Arabic.

Keywords: Arabic language, sources, codification, citation, Arabic speech, prose and poetry

1. Introduction:

The study of any language must be based on and reliant on the spoken and written linguistic corpus. According to Al-Hajj Saleh (2012), linguists define a linguistic corpus as a collection of texts collected in a specific place and time for the purpose of scientifically describing them from a linguistic perspective. Three conditions are required for the creation of these linguistic corpora: they must be representative of the language, comprehensive, and unmixed. Languages destined to have linguistic corpora are not numerous, as the compilation and codification of the language did not occupy many of the native speakers of these languages. Arabic has been among the most fortunate languages in this regard, boasting a vast linguistic corpus that is almost unparalleled in the world. Codification began in the first century AH (the seventh century AD) and continues to this day. Imam al-Shafi'i (may Allah have mercy on him) (d. 204 AH) said: "The Arabic language is the most expansive of languages. A doctrine, and most of its words, and we do not know of anyone who encompasses them all except a prophet." (translated by the researcher)

The documentation of any language in the world, especially languages with a long history in human civilizations, requires monitoring that language based primarily on its usage by its native speakers, and on the linguistic heritage it inherited, which generations have preserved and whose linguistic features have been preserved. This enables researchers to study it descriptively. This is the sound approach and correct logic upon which all linguistic studies in the various languages of the world are based, and which have received the attention of scholars, both native speakers and non-native speakers.

In this research, we will discuss the third source of the documentation of Arabic: "The speech of the Arabs, their prose and poetry," that is the most frequently cited source of linguistic and grammarian citations, as they represent an open, endless linguistic resource, as vast as the numerous Arab tribes spread across

the Arabian Peninsula, numbering approximately 60. In terms of time, citations of their speech extend back to the end of spontaneous, innate eloquence at the end of the fourth century AH. Prose is more frequently cited by linguists and grammarians than poetry, as prose represents the universal language of all Arab tribes, both individuals and groups, while poetry represents the language of the elite, a limited class of poets. No matter how numerous they are, they remain very limited compared to the number of eloquent speakers among the tribes. Therefore, citations of prose in linguistic and grammarian books are many times those of the Holy Qur'an, the Noble Hadith, and poetry.

2. Methodology

2.1. Model of the Study

This research adopts a descriptive-analytical model rooted in the historical-documentary approach. The study systematically examines the third source of Arabic linguistic codification—the speech of the Arabs (prose and poetry)—as documented by classical Arab linguists and grammarians from the first century AH through the fourth century AH. The analytical framework is built upon the methodological principles established by early Arab scholars, including the distinctions between "consistent" and "anomalous" linguistic evidence, the criteria for authenticating oral transmissions, and the geographical and temporal parameters for acceptable linguistic citation. The study also incorporates comparative elements, contrasting the treatment of prose versus poetry and the relative citation frequency of each source against the Qur'an and the Hadith.

2.2. Sample of the Study

The primary data consists of classical Arabic textual sources from the codification period (1st–4th centuries AH / 7th–10th centuries CE). Key sources analyzed include Sibawayh's *Al-Kitāb* (containing 1,061 poetic verses and 373 Qur'anic verses). Citations from 236 poets representing 26 tribes, as documented by Sibawayh, form a core analytical sample.

2.3. Limitations of the Study

Several limitations constrain this data. First, the oral transmission of pre-Islamic poetry occurred for approximately four centuries before written recording began in the mid-3rd century AH, introducing potential memory loss or alteration. Second, the data reflects the perspectives of urban-based scholars (primarily from

Basra and Kufa) who collected from Bedouin informants, potentially imposing interpretive filters. Third, tribal dialects from peripheral regions (e.g., Lakhm, Judham, Ghassān, Yemen) were systematically excluded by classical scholars due to perceived linguistic corruption from neighboring non-Arab populations, creating a geographically restricted corpus. Fourth, only speech from Bedouin (desert-dwelling) Arabs was considered authoritative, while urban dwellers' language was rejected due to suspected foreign admixture. Fifth, anomalous or rare usages, though documented, were deemed non-binding for analogical reasoning. Sixth, the precise authorship attribution of some poetic verses remains uncertain due to multiple variant narrations.

2.4. Research Design

This study is qualitative in nature. It involves interpretive analysis of classical texts, examination of linguistic and grammatical principles as articulated by early Arab scholars, and critical assessment of transmission methodologies. The research does not employ statistical measurement or quantitative variables; rather, it focuses on understanding the epistemological foundations, evidentiary standards, and scholarly debates surrounding the codification of Arabic through prose and poetic sources. The findings are presented as thematic interpretations and historical-analytical conclusions rather than numerical data.

3. The Third Source: Arabic Speech (Prose and Poetry): Analysis, Results, and Discussion

Abu Bakr and al-Suyuti (1989) state that the speech of the Arabs—their prose, poetry, sermons, proverbs, and dialects—before and after Islam, up to the year 150 AH in urban areas and 350 AH in the countryside—is the third source for the codification and standardization of Arabic. It is based on what has been authenticated by eloquent scholars whose Arabic is reliable.

Al-Farabi (370AH, p.42), discussing the Arabs' talents for eloquence, said: "They acquired five skills: the skill of rhetoric, the skill of poetry, the ability to memorize and narrate their stories and poems, the skill of linguistics, and the skill of writing. Rhetoric is the ability to convince the public about matters they engage in, based on the extent of their knowledge, premises that initially hold a strong impression on the public, and words that are in their original form in the way the public is accustomed to using them. The skill of poetry creates a powerful image of these things in their original form. The skill of linguistics includes words that are in

their original form, denoting those meanings in their original form." (translated by the researcher)

The movement to record pre-Islamic poetry and prose, as well as the eras that followed, was solely in service of the language of the Holy Qur'an and the Prophetic Sunnah. Except that, there would have been no compilation of this linguistic heritage. "Exegetes relied on pre-Islamic poetry and the speech of the Arabs to interpret the words of the Holy Qur'an and understand its meanings."

Ibn Sallam al-Jumahi (d. 232 AH) mentioned in his book "Tabaqat Fuhol al-Shu'ara" that Islam came, and the Arabs were distracted from it – that is, poetry – by jihad and the conquests of Persia and Rome, and were distracted from poetry and its recitation. When Islam spread, the conquests came, and the Arabs were reassured in their cities, they resumed the recitation of poetry, but they did not resort to a written diwan or a written book. They composed it, and some Arabs perished by death and murder, so they had less than that, and much of it was lost to them. Then he narrated on the authority of Abu Amr ibn al-Ala', who said: 'What has reached you of what the Arabs said is only a little of it. If it had come to you in abundance, you would have received knowledge and abundant poetry.' And on the authority of Hammad al-Rawiya, who said: 'Al-Nu'man ordered that the poetry of the Arabs be copied for him in tanuj – which are the krays – and then he buried them in his white palace. When al-Mukhtar ibn Abi Ubayd came, he was told that there was a treasure under the palace, so he dug it out and brought out those poems. Hence, the people of Kufa are more knowledgeable about poetry than the people of Basra.

The primary and ultimate goal of documenting and codifying the language was to serve the Holy Quran. Therefore, Arabic scholars applied the same methodology followed by scholars of the Holy Quran and the Noble Hadith in transmitting texts and reports, verifying their authenticity, and attributing them to their authors. Scholars of the Arabic language in the early centuries were themselves scholars of the Holy Quran, the Qur'anic recitations, and the Noble Hadith. Therefore, they followed the same methodology in documenting and codifying the language. Al-Suyuti (1989, p.92) said: "Reliance is placed on what trustworthy narrators have narrated from them with reliable chains of transmission, both in their prose and poetry. Many famous collections of narrations have been recorded from the pure Arabs, such as the collections of Imru' al-Qais, al-Tirmah, Zuhair, Jarir, al-Farazdaq, and others. Among the works relied upon in this regard

are the works of Imam al-Shafi'i (may Allah be pleased with him). Imam Ahmad ibn Hanbal said: "Al-Shafi'i's statements on the language are authoritative."

According to Al-Suyuti (1989, p.105), the Arabic language, especially poetry, has been replaced by the prose and poetry of the Arabs by the efforts of grammarians and linguists, even though the goal of codifying and standardizing the language was to serve the Holy Qur'an. From a practical perspective, the attention of grammarians and linguists has been directed to the Arabic language to understand the subtleties of grammar, morphology, and rhetoric. There is no better evidence of this than what we find in the first Arabic book, "Al-Kitab," by Sibawayh. His book contains 1,061 verses of Arabic poetry, while it also contains 373 verses from the Holy Qur'an and six unattributed hadiths. Considering the attribution of evidence to Arabic speech, both prose and poetry, compared to the Holy Qur'an and hadiths, we realize the extent of the interest of early Arabic scholars in Arabic speech, knowing that the early Arabic scholars were themselves scholars of interpretation and readings before they acquired the color of the Arabic language sciences. Poetry was the science of a people who had no other science. In it, the genealogies of the Arabs, their wars, their days, their exploits, their pride, their elegies, and everything related to their Bedouin life were recorded with all their details and minutiae, whether it was related to humans, animals, plants, or astronomy. Therefore, their care for it was supreme. Indeed, the poet was almost more honored than the prince of the tribe. Poetry captured their hearts and took hold of them in every way. A single verse of poetry might have caused wars that lasted for many years.

Nasir al-Din al-Assad (1988, p.23) said: "The commentators relied on pre-Islamic poetry and the speech of the Arabs to interpret the words of the Holy Qur'an and understand its meanings. It was narrated on the authority of Umar ibn al-Khattab who said on the pulpit: 'What do you say about it?' He meant in the words of Allah Almighty: 'Or He seizes them in fear.' So they remained silent. Then an old man from Hudhayl stood up and said: 'This is our language. Fear means belittling.' He said: 'Do the Arabs know that in their poetry?' Umar said: 'Yes.' Our poet Abu Kabir said, describing his camel:

"The heavy load was afraid that it would reduce or diminish the camel's hump, just as a tree branch is afraid that the pruner (a tool for pruning trees) would reduce it."

Umar said: 'Stick to your diwan, so that you do not go astray.' They said: 'What is our diwan?' He said: 'The poetry of the pre-Islamic period, for it contains

the interpretation of your book and the meanings of your speech.’” Something similar to this is narrated on the authority of Ibn Abbas. Abu Bakr al-Anbari said: A Bedouin came to Ibn Abbas and said:

“My money and wealth have been reduced, my brother is unjust to me, so do not let me down, O best of those who remain.”

Ibn Abbas said: "Does it frighten you? Do you think it will diminish you?" He said: "Yes." He said: "Allah is Great!" "Or He will seize them in fear." That is, He will diminish their best.

Ibn Abbas was keen on pre-Islamic poetry, urging people to learn it and seek it for the interpretation of the Qur'an. He states: "And if you ask about something strange in the Qur'an, seek it in poetry, for poetry is the record of the Arabs." Ikrimah mentioned that he never heard Ibn Abbas interpret a verse from the Book of God Almighty without removing a line of poetry from it. He used to say: "If you are unable to interpret a verse from the Book of God, seek it in poetry, for it is the record of the Arabs."

No nation has been as early aware of this issue as Arabic linguists, documenting and codifying the sources of language. This is a result of God Almighty's efforts to fulfill His promise to preserve His Book, as stated in His words: "Indeed, it is We who sent down the Qur'an and indeed, We will be its guardian." (Al-Hijr: 9). Otherwise, how can we explain this great shift in the Arab nation, transforming it from an illiterate nation that neither read nor calculated into a nation that thought about documenting the subtleties of its language's words, structures, sounds, and dialects among the tribes scattered throughout the Arabian Peninsula, and codifying this language into comprehensive and partial laws that have preserved it to this day. The truth is that this can only be explained by God's grace and His empowerment of the first generation of this nation, who rose to this arduous task in service of the Book of God Almighty and His Sharia. Hardly had the third half of the Hijri century ended before Arabic was codified and standardized in books of grammar, interpretation, and readings. The result of these efforts was the documentation of the greatest and most comprehensive linguistic corpus known to humanity to this day. It was the honesty of these scholars who collected and documented everything they heard of the eloquent Arabic language of all the Arab tribes, whether it was in accordance with the Holy Qur'an and the general speech of the Arabs, or was in conflict with the language of the Holy Qur'an and the general speech of the Arabs, whether it was consistent or deviant. If we

compare the most famous and widely spoken languages in the world today, in terms of documenting, codifying, and standardizing their sources, the gap between them and Arabic is vast. English—the most popular language in the world today, considered the language of science, progress, and technology—has no linguistic sources other than those spoken by the literary class and the nobility. This is a relatively recent development, perhaps no more than five or six centuries old at most. This contrasts with Arabic, whose scholars realized the importance of codifying it over 1,300 years ago. The Arabs' early efforts to collect, codify, and standardize the language had a profound impact on its stability and stabilization at the phonetic, morphological, syntactic, and semantic levels from the beginning of this movement to the present day. This is something that no other language in the world has achieved.

Classical Arabic consists of the dialects of the Arab tribes spread throughout the Arabian Peninsula, numbering 60 tribes distributed across all regions of the Arabian Peninsula. Sibawayh alone mentioned 38 of these tribes' dialects in his book, citing the poetry of 236 poets from 26 tribes. These tribes vary in their level of eloquence according to their distance and proximity to urban centers. They all fall within the category of classical Arabic, which is respected and cited. These dialects have become deeply rooted and are considered reliable sources of citations, based on their documentation in the Holy Quran, represented by the Quranic readings. Al-Mubarrad (d. 285 AH) said: "It is said that Banu so-and-so is more eloquent than Banu so-and-so, meaning that it is more similar to the language of the Quran and the language of Quraysh, even though the Quran was revealed in all the languages of the Arabs."

Most scholars have held that what is meant by the hadith of the seven letters in his saying, peace and blessings be upon him: "The Qur'an was revealed in seven letters, so recite from it as much as is easy for you," is the dialect of the Arab tribes. This is supported by the context in which the hadith was narrated, as it was said that it was about a difference in the recitation of the Holy Qur'an among the Companions, may God be pleased with them.

Thus, the Quranic readings represent the dialects of the eloquent Arab tribes in which Allah Almighty permitted the recitation of the Quran. It is known that the Holy Quran was revealed in the dialect of Quraysh, which is the dialect of the Prophet, peace and blessings be upon him: "And We did not send any messenger except with the language of his people to state clearly to them" (Ibrahim: 4). When the Prophet, peace and blessings be upon him, migrated to Medina and the Arab

tribes began to flock to him from all over the Arabian Peninsula, it was difficult for the people of these tribes to recite the Holy Quran in the dialect of Quraysh, so the Prophet, peace and blessings be upon him, began to recite to them in their dialects. Thus, the permission was granted to recite the Quran in seven letters. It was narrated on the authority of Ali ibn Abi Talib and Ibn Abbas, may Allah be pleased with them, that they said: The Quran was revealed in the language of every tribe of the Arabs. In a narration on the authority of Ibn Abbas: The Prophet, peace and blessings be upon him, used to recite to the people in one language, and this became severe. Upon them, Gabriel came down and said: "O Muhammad, recite to every people in their language."

Dr. Ghanem Qaddour Al-Hamad said: "Since the Arabs were diverse tribes, living in distant lands, and each tribe had its own distinct language (dialect) that was commonly spoken by its members, it was difficult for many of them to read the Holy Quran in the dialect of Quraysh. God made it easy for them to read the Quran using the seven-letter concession. "Part of making it easy was that the Prophet (peace and blessings be upon him) ordered that each people should recite it in their own language and in accordance with their customs."

The speech of the Arabs, in their various dialects, is the most frequently cited source of linguists and grammarians' citations, as it represents an open linguistic source that expands with the vast number of Arab tribes spread across the Arabian Peninsula, whose dialects were still used in the desert until the end of the fourth century AH. This is in contrast to the limited texts of the Holy Quran. Therefore, the largest share of citations was from the speech of the Arabs, both their prose and poetry, which amounted to many times more than what is cited from the Holy Quran, even though the Holy Quran is the most reliable and trustworthy.

Prose represents the universal language of all Arab tribes, individuals and groups, while poetry represents the language of privacy; therefore, it was predominantly used in the books of linguists and grammarians, rather than in the language of poetry. Early Arabic scholars, from the end of the first century AH to the end of the fourth century AH, such as Abu Amr ibn al-Ala' (68-154 AH), the leader of the linguistic investigation campaign and founder of the science of linguistic geography; al-Mufaddal al-Dabbi (d. 168 AH); al-Asma'i (d. 215 AH); Abu Ubaidah (d. 211 AH); and Abu Zayd al-Ansari (d. 205 AH), conducted field linguistic surveys and investigations of all the Arab tribes spread across the Arabian Peninsula. They collected the language from the mouths of speakers of those dialects and described the subtleties of these dialects at the level of sound, word,

and structure, comparing them with what they heard from other tribes. This process is considered the largest linguistic and geographic survey in human history, lasting for more than three centuries and spanning a vast geographic area. This was at a time when movement between these tribes was difficult and time-consuming, and at a time when writing tools were lacking. Writing is available to everyone. Arabs are known for their reliance on their powerful memory to memorize spoken words. Therefore, the poetry collections of poets from the pre-Islamic era, approximately four centuries before Islam, were not recorded until the middle of the third century AH. The same applies to poets from the Umayyad and early Abbasid eras, such as Ibn al-Sikkit (d. 244 AH), Abu Sa'id al-Hasan al-Sukari (d. 275 AH), and other poets and linguists of similar stature. It is worth noting and emphasizing that the literary classical Arabic language in which the Holy Qur'an was revealed, and in which tribal poets composed their poems and delivered their sermons, was unified and represented all the dialects of the Arab tribes. This was also the position of early Arabic scholars, as none of them is reported to have distinguished between the common literary language and the tribal dialects. When linguists and grammarians cite evidence from classical Arabic, which constitutes the majority of their evidence, as well as from the Holy Qur'an and poetry, it is not correct to say that there is a difference between classical Arabic and dialects. These dialectal differences did not prevent communication among all Arabs. Rather, Arabic scholars referred to dialects as aspects of eloquent speech and specific linguistic phenomena that distinguished certain tribes. Generally speaking, the Arabs spoke a single eloquent language, and for this reason, it was permitted to recite the Qur'an using the seven letters that represent most Arabic dialects.

Dr. Abdul Rahman Al-Haj Saleh said: "Sibawayh uses the term 'language' in all texts to refer to a particular way in which the Arabs or a group of them use a particular element of Arabic: pronouncing a particular sound, using a particular word form, or using a particular construction. He does not apply it to an entire dialect, i.e., to the tongue specific to a tribe or region. In all these texts, the intended meaning of the word 'language' is the way in which all Arabs, or most of them, or many of them, or a few individuals, use a unit of Arabic at various levels. Ancient linguists and grammarians use the term "language" to mean "dialect," not a linguistic entity separate from Arabic. As for "dialect," in the terminology of modern linguistics, it refers to an entire linguistic system, particularly a regional language with linguistic peculiarities that differ from other dialects, all of which belong to an older language.

It is also incorrect to project the status of Western languages and their various dialects onto the reality of classical Arabic and the dialects of the tribes during the Age of Martyrdom. Similarly, it is incorrect to project the modern Arabic linguistic situation after the demise of natural eloquence onto the ancient linguistic situation before the demise of natural eloquence. The same applies to today's colloquial dialects and Arabic dialects during the era of spontaneous eloquence. Dr. Abdul Rahman Al-Haj Saleh said: "The language of communication during the pre-Islamic period and during the time of the Prophet (peace and blessings be upon him) was not like the colloquial language of our time, i.e., a language distinct from the common language, but rather a part of it. Furthermore, none of the scholars claimed that what they called languages was a dialect, i.e., something that no Arab spoke. This argument, in our view, is also one of the strongest arguments against the claims of Orientalists.

4. Poetry and Poets in the Ages of Linguistic Martyrdom: Analysis, Results, and Discussion

The oldest classical Arabic poetry that has come down to us dates back to the third century AD, nearly four centuries before Islam. This does not mean that this period marked the beginning of classical Arabic poetry among the Arabs. Rather, logic dictates that it had gone through stages extending back centuries before this period. In his book "The Early Pre-Islamic Poets," Dr. Adel Al-Freijat mentions the names of forty poets from the pre-Islamic era. However, most of the poetry of those centuries has not reached us, and perhaps one of the important reasons that led to the loss of most of the pre-Islamic Arabic poetry is the Arabs' lack of knowledge of writing and reading, as they did not record the poetry they said. Ibn Salam (d. 232 AH) said: (When Islam spread, the conquests came, and the Arabs were reassured in their cities, they reviewed the narration of poetry, but they did not turn to a recorded diwan or written book, and they composed it. Some Arabs perished due to death and killing, so they memorized a small part of it, and a large part of it was lost to them. He also said: (Yunus bin Habib said, Abu Amr bin Al-Ala said that what has reached us of what the Arabs said is only a small part, and if it had come to us in abundance, we would have received knowledge and a great deal of poetry.

Linguists have followed the method used in documenting the narration of the Holy Qur'an and the Noble Hadith in the method of verifying the narration of poetry and attributing it to its author. A large campaign arose to document the

poetry of the Arabs of the various tribes and record it in collections attributed to their reliable narrators, similar to what was done by al-Mufaddal al-Dabbi (d. 168 AH), al-Asma'i (d. 216 AH), Ibn al-A'rabi (d. 225 AH), Ibn al-Sikkit (d. 245 AH), Abu Sa'id al-Hasan al-Sukari (d. 275 AH), and those in their ranks of narrators of poetry and language. Their work amounted to collecting, recording, and verifying texts. Poets in the pre-Islamic era were distributed among the tribes spread across the Arabian Peninsula, some few and some many. Some composed long poems, while others composed individual couplets, depending on their needs. Dr. Adel Al-Furaijat mentioned: "The early poets were divided into two generations: The first generation. Some scholars do not consider them poets because they did not compose poetry after poetry. Among them are Khuzaymah ibn Nahd and Duwayd ibn Zayd... The second generation composed qasidas, and their most prominent representatives were Al-Muhalhil, Zuhair ibn Junab, and Ubayd ibn Al-Abrash. The poetry of these poets reflected the dialectal differences between the tribes, as Sibawayh mentioned in his book, where he mentioned many of the characteristics specific to certain tribes, such as specific uses of a particular sound, pronunciation, or use of a particular form or structure.

Historians of Arabic literature divide the stages of Arabic poetry into four phases:

1. Pre-Islamic poetry, extending over four centuries before Islam until the advent of Islam.
2. The Mukhtasar poets between pre-Islamic and Islamic times.
3. Islamic Poets (Umayyad Era) from 41 AH to 132 AH.
4. Poets of the Abbasid Era from 132 AH to 392 AH, the period marking the end of natural eloquence.

Linguists agree on the validity of citing the poetry of poets from the first period (pre-Islamic poetry) and the second period (the poetry of the Mukhadramin and the poetry of the Umayyad era). They conclude, in their view, the era of citing the poetry of urban and metropolitan poets ends with Ibrahim ibn Harmah (d. 176 AH) and Bashir ibn Burd (d. 167 AH), who lived during the Umayyad and Abbasid dynasties. In the desert, the poetry of poets from tribes whose languages had not been mixed with others continued to be cited until the end of the fourth century AH. As for the poets of the third and fourth centuries AH in the cities and urban centers, such as Abu Tammam (d. 231 AH), Al-Buhturi (d. 280 AH), and Al-Mutanabbi (d.

354 AH), their poetry is represented in the issues of language and meanings, not in the issues of grammar. If we apply the standards of modern linguistics to the poetry of the poets of the third and fourth centuries AH, it would be permissible to cite the poetry of these poets until the end of the era of natural eloquence, which is the end of the fourth century AH, as Al-Azhari (d. 370 AH), Ibn Jinni (d. 392 AH), and Al-Jawhari (d. 393 AH) explained in their discussion of the continuation of listening from the people of the desert until their days. Al-Azhari, in the introduction to his book 'Tahdhib Al-Lugha,' lived until the end of the fourth century, which indicates the continuation of listening from the pure Arabs, the inhabitants of the desert, until the time in which he documented his hearing from them. He decided to compile this book on the Arabic language and its dialects for three main reasons. First, he drew from his own direct experience—years spent living among Arab tribes, listening to their speech and memorizing their expressions. No written records can replace real, lived practice. Second, he felt a scholarly duty to the Muslim community, following the Prophet's teaching that sincere advice to God, His Book, and the believers is essential. Third, he found that even the great works of linguists like Al-Khalil contained flaws and gaps.

He was once taken captive near Al-Habir, during the conflict with the Qarmatians. His captors were mostly Bedouins from Hawazin, along with some from Tamim and Asad. They grew up in the desert, following the rains and living off their livestock. Their speech was pure, almost entirely free of grammatical errors. During his long captivity, he moved with them through the desert, sat among them, and listened to their conversations. He gathered countless words and stories, most of which he has now placed in their proper sections in this book.

Second Topic:

Issues Related to (Linguistic Hearing among the Arabs)

Early Arabic scholars established controls and standards for linguistic hearing. It is clear that Arabic scholars were influenced by the methodology of hadith scholars in establishing their conditions for accepting hadith. These conditions are mostly inspired by the rules and conditions of the hadith scholars, with the distinction between the two types of hearing.

We will discuss the linguists' standards for accepting hearing as follows:

First - "Consistent" and "Anomalous" Hearing:

Early Arabic scholars divided the speech heard from the Arabs into levels, assigning each level its own specific ruling and validated strength in reasoning. They divided it into: consistent and anomalous.

Consistent is that which is widespread and difficult to enumerate. A general rule was established for it, encompassing all or most of its individuals, and it is possible to draw analogies based on it, i.e., produce something similar to it. The irregular is that which is few in number, and no rule has been established for its individual parts. It is memorized and not used as a basis for analogy.

Ibn Jinni said: "The origin of the positions of "t-r-d" in their speech is continuity and succession. As for the positions of "sh-dh-dh" in their speech, it is dispersion and singularity... This is the origin of these two principles in the language. This was then applied to speech and sounds, in accordance with their nature and method, in other contexts. Thus, the scholars of Arabic considered the continuous speech in grammar and other contexts of the arts to be regular. They considered what differed from the rest of its category and was separated from it to another context to be irregular, basing these two contexts on the rules of others."

Ibn Jinni divided the regular and irregular into four categories:

1. Regular in both analogy and usage.
2. Regular in analogy, but irregular in usage.
3. Regular in usage, but irregular in analogy.
4. The fourth category is irregular in both analogy and usage.

Ibn Jinni established a general principle for dealing with these two principles, saying: "Know that if something is commonly used and deviates from analogy, then the same sound must be followed, but it should not be taken as a principle by which to compare others... If something is deviant in sound but consistent in analogy, then you should avoid what the Arabs avoided, and proceed with its counterpart as required in similar cases." (Translated by the researcher)

Al-Suyuti, quoting Ibn Hisham, said: "Ibn Hisham said: Know that they use the terms 'often,' 'often,' 'rarely,' 'little,' and 'frequent.' Frequent does not change, and 'frequent' is the majority of things, but it does change. 'Frequent' is less than 'frequent,' 'few,' and 'rare' is less than 'frequent.' Thus, twenty is the majority relative to twenty-three, and fifteen is a majority relative to it, but not a majority, and three is a minority, and one is rare. Thus, we know the levels of what is said about it."

The odd speech is not an argument in the reasoning of the scholars and no attention is paid to its interpretation. Rather, the argument and reasoning are done by the memorized speech that is agreed upon. Ibn al-Sarraj (d. 316 AH) said, quoting Abu al-Abbas al-Mubarrad (d. 285 AH): (Abu al-Abbas said: The odd verse and the memorized speech with the slightest chain of transmission are not an argument for the agreed- upon principle in speech, grammar, or jurisprudence. Rather, the weak ones among the grammarians and those who do not argue with them rely on this. The interpretation of this and what is similar to it in grammar is like the interpretation of the weak ones among the companions of hadith and the followers of storytellers in jurisprudence).

Second: Avoiding borrowing from urban dwellers:

Arabic linguists believe that the language should not be borrowed from urban dwellers. Because of the corruption of tongues due to mixing with others who are not Arabs, Abu Nasr Al-Farabi (d. 339 AH) said: The wilderness people lived in hair or wool houses, tents, and rugs. They were ruder and clung to their customs. They avoided foreign letters, words, and tongues. Their savagery made them avoid mixing with other nations. Those in mud house were more natural. Their minds were more open to new ideas and imaginations. Their tongues could pronounce unfamiliar sounds. Thus, when both groups were present, it was better to learn a nation's languages from the wilderness people.

And to investigate those who were in the middle of their country. For those of them who were on the outskirts should mix with their neighbors from the nations so that their languages would mix with the languages of those, and to imagine the foreignness of their neighbors. If they interact with them, they will need to speak a language foreign to their tongues, and they will not be able to accept many of their letters. They will resort to expressing themselves in whatever they can and leaving out what is difficult for them. Their expressions will be difficult and ugly, and there will be an accent and foreignness taken from the languages of those people. If these people hear a lot of mistakes from their neighbors and become accustomed to understanding them as correct, there is no guarantee that their customs will change. Therefore, the language should not be taken from them. And whoever among them is not a desert dweller, it is taken from the one who is most settled among them.

You will understand this when you contemplate the situation of the Arabs in these matters. For among them are desert dwellers and city dwellers. They were most preoccupied with this from the year ninety to the year two hundred. The people who took charge of this from among their cities were the people of Kufa and

Basra in the land of Iraq. So they learned their language and the most eloquent of it. Among the inhabitants of the wildernesses among them, without the urban dwellers, then among the inhabitants of the wildernesses were those who were in the middle of their lands, and among them were the most savage and harsh, and the most distant from submission and obedience, and they are Qais, Tamim, Asad, Tayy, and then Hudhayl, for these are the majority of those from whom the Arabic language was transmitted. As for the rest, nothing was taken from them because they were on the outskirts of their lands, mingling with other nations, and naturally their tongues would quickly obey the words of the other nations surrounding them, such as Abyssinia, India, Persia, Syriacs, the people of the Levant, and the people of Egypt.

Al-Suyuti quoted Al-Farabi's words and added to them, detailing the names of the tribes from whom the language was transmitted. He said: "Abu Nasr Al-Farabi said at the beginning of his book entitled "Al-Alfaz wa Al-Huruf": "The Quraysh were the best of the Arabs in criticizing the most eloquent words, the easiest on the tongue when speaking, the best of them to hear, and the most clear in expressing what is in the soul. Those from whom the Arabic language was transmitted, and from whom it was emulated, and from whom the Arabic language was taken from among the Arab tribes, are: Qays, Tamim, and Asad. These are the ones from whom most of what was taken and most of it was relied upon in strange words, in grammar and morphology. Then there were Hudhayl, some Kinanah, and some of the Tayyis. It was not taken from any other tribes. In short, it was never taken from a city dweller, nor from the inhabitants of the deserts who lived on the outskirts of their lands, adjacent to the other nations around them. It was not taken from Lakhm or Judham because they lived next to the people of Egypt and the Copts, nor from Quda'ah, Ghassan, and Iyad because they lived next to the people of Syria, and most of them were Christians who read..." In Hebrew, nor from Taghlib and Yemen, for they were in the Arabian Peninsula, neighboring the Greeks, nor from Bakr, because they were neighboring the Copts and Persians, nor from Abd al-Qays and Azd Oman, because they were in Bahrain, mingling with India and Persia, nor from the people of Yemen, because they mingled with India and Abyssinia, nor from Banu Hanifa and the inhabitants of Yamamah, nor from Thaqif and the people of Taif, because they mingled with the Yemeni merchants residing there, nor from the city of Hijaz, because those who transmitted the language encountered them when they began to transmit the language of the Arabs, who had mingled with other nations and their languages had become corrupted. And those who transmitted the Arabic language and tongue from these people and

recorded it in a book, making it a science and a craft, were only the people of Basra and Kufa, among the cities of the Arabs. Ibn Jinni said in the chapter "A chapter on abandoning taking from the people of Madr what was taken from the people of Wabar": (The reason for the impossibility of that is the disorder, corruption, and mistakes that have befallen the languages of the city and the people of Madr. If it were known that the people of a city had maintained their eloquence, and that no corruption had befallen their language, it would have been necessary. Learning from them is the same as learning from the people of the hair. Similarly, if the confusion and disorder of tongues, the breakdown of the custom of eloquence and its prevalence had spread among the people of the hair, which has spread among the people of Madar, then it would have been necessary to reject their language and abandon what comes from it. This is the practice in our time, because we hardly ever see an eloquent Bedouin. Even if we perceive eloquence in his speech, we would hardly lack something that would corrupt it, discredit it, and diminish and detract from it.

Third: All dialects are evidence:

Arab scholars believe that the dialects and "languages" of the Arab tribes, in general, are all evidence that can be relied upon, whether in matters of grammar or language. There is no doubt that the scope of language is broader in this regard than in matters of grammar, because matters of language are dealt with through words or meanings, whereas matters of grammar are dealt with through structures, and the scope of structures is narrower than the scope of meanings and words. The difference between dialects is in terms of the strength of their eloquence and the breadth of their spread among the Arab tribes living in the desert far from the cities and urban centers close to the lands of the Persians and the Romans. Ibn Jinni said: "Know that the breadth of analogy allows them to do this and does not prohibit it. Do you not see that the language of the Tamimites in abandoning the use of 'ma' accepts analogy, and the language of the Hijazis in its application as well? Because each of the two people has a type of analogy that is taken from and adhered to. You do not have the right to reject one of the two languages with its companion, because it is not more deserving of that than its means. Rather, your ultimate goal in that is to choose one of them and strengthen it over its sister, and to believe that the stronger of the two analogies is more acceptable to it and more closely related to it. As for rejecting one of them with the other, then no. Do you not see the saying of the Prophet - may God bless him and grant him peace: "The Qur'an was revealed in seven languages, all of them sufficient and healing." This is the ruling on the two

languages if they are similar in usage and analogy and are connected continuously, or like the two correspondents.

If one of them is very rare and the other is very frequent, then you should take the one with the most comprehensive narration and the strongest analogy... Abu Bakr Muhammad ibn al-Hasan narrated to us, on the authority of Abu al-Abbas Ahmad ibn Yahya Tha'lab, who said: The Quraysh rose in eloquence above the 'anah of Tamim, the kashkashah of Rabi'ah, the kashkashah of Hawazin, the tadju' of Qays, the 'ajrfiyah of Dubba, and the taltalah of Bahra'.

As for the 'anah of Tamim, Tamim says in place of 'an: 'an,' saying: 'an 'Abdullah qa'im.

As for the taltalah of Bahra', they say: 'ta'alimun, wa-ta'fulun, wa-tasan'un - with the first letters pronounced with a kasrah.

As for the kashkashah of Rabi'ah, it only means saying with the feminine pronoun kaf: 'Inkash, wa-ra'itakash, wa-ta'itakash.' You do this when pausing, but when connecting, you drop the shin.

As for the kashkashah of Hawazin, they also say: 'Ata'itaks, wa-mankas, wa-'ankas.' This is when pausing, but not when connecting..

If this is the case with the language being relied upon, and based on this, its use should be reduced, and the strongest and most common of them should be chosen. However, if a person were to use it, he would not be making a mistake in the speech of the Arabs, but he would be making a mistake in the best of the two languages. However, if he needs to do so in poetry or rhyme, then it is acceptable from him and not forbidden. Similarly, if he says: He says such-and-such according to the standard of his language, and he says such-and-such according to the doctrine of the one who said such-and-such.

The situation turns out that the one who speaks according to the standard of one of the "Arabic languages" is correct and not mistaken, even if what he presented was better than it. Not only did the preservation of each dialect's uniqueness cease, but linguists established rules that prevented bias toward one language for the benefit of another, or the interpretation of one language for the benefit of another. Everything that was the language of a tribe was measured by it. Abu Hayyan al-Andalusi said, as al-Suyuti reported: "Interpretation is only permissible if the standard was established and then something came along that contradicted the standard, so it was interpreted. However, if it were the language of

a group of Arabs who spoke only it, then there is no interpretation. Therefore, Abu Ali's interpretation of "Nothing is perfume except musk" was rejected, as it contained a pronoun of concern, because Abu Amr reported that it was the language of Tamim."

Fourth: The Individual Hearing:

The general rule in this matter is that languages are established by individual reports, according to the majority. The individual hearing has conditions detailed by Ibn Jinni in the chapter "On Something Heard from an Eloquent Arab, but Not from Anyone Else." These conditions were also mentioned by al-Suyuti, which we summarize below:

- One: That it be individual, meaning that it has no equivalent in the spoken language, while the Arabs unanimously pronounce it. This is acceptable, can be used as evidence, and can be used as a basis for analogy by consensus.

- Two: That it be individual, meaning that the speaker is a single Arab, and that it differs from the majority view. The condition of this individual's hearing it should be examined. If it is eloquent in all respects except for the extent to which it is unique, and what it cites is acceptable by analogy, except that it is not used by anyone other than that individual, then it is best to have a positive opinion of it and not attribute it to corruption. If this is the case, then an eloquent speaker does not need to hear something from him that contradicts the majority of the scholars as an error, as long as analogy supports it. If it does not support it, such as raising the object and the complement, or placing the subject in the genitive or accusative, then it should be rejected because it contradicts both analogy and common knowledge. Similarly, if the person from whom you heard that a different language is weak in his speech, known for his errors and corrupted speech, then it should be rejected and not accepted from him. If it is possible that he was correct in that, as it is an ancient language, then the correct thing is to reject it and not pay attention to this possibility.

- Third: That the speaker is alone in it and does not hear from anyone else what agrees with it or what contradicts it. The statement regarding this is that it must be accepted if his eloquence is proven, because it is either something he took from someone who spoke it in an ancient language from whom he did not participate in hearing it, similar to what we said about someone who differed from the group while being eloquent, or something he improvised. For a Bedouin, when his eloquence is strong and his nature is refined, he will act and improvise what no

one has ever done before. It is narrated from Ru'bah and his father that they improvised words they had not heard nor been preceded in.

If it comes from someone who is accused of lying or whose eloquence is not elevated and whose trustworthiness is not widely accepted, then it is rejected and not accepted. If something is reported from some of them that is rejected by the Arabic language and rejected by analogy, then it is not acceptable to accept it, whether it is heard from one person or from a small number of people, unless it is uttered by many of them.

Fifth: Narrators' narratives are evidence and proof despite their differences.

A grammatical witness, whether from poetry or otherwise, may be narrated in more than one narration. All of these narrations are evidence and proof if they are narrated by an eloquent, trustworthy narrator. This does not detract from any of their narrations, because the one who altered poetry and recited it in one way or another is considered evidence. If the poetry were his, he would have used it as evidence. That is why there are so many narrations of a single verse. Ibn Wallad (d. 332 AH) said: "The poets who narrated from Al-Farazdaq changed the verse according to their languages and narrated it according to their own methods, whether in agreement with the poet's language or in disagreement with it. That is why there are many narrations of a single verse. Do you not see that Sibawayh cited a single verse for various reasons? This is only because the Arabs changed it in their language. After all, the language of the Arab narrators is evidence, just as the poet's words are evidence if they are both eloquent. Among these is what Sibawayh recited to Zuhair:

It seemed to me that I am neither aware of what has passed nor outrunning anything if it is coming and he also narrated: nor outrunning anything in another place." Al-Sirafi (d. 368 AH) said in his explanation of Sibawayh's verses: "The different narrators took it from the mouths of Arabs who memorized poetry. The change in the recitation occurred on their part, and the evidence in every narration is correct, because the one who changed the poetry and recited it in a way other than the way he said is an argument. If the poetry were his, he would have used it as evidence.

Arabic scholars have cited the sayings of non-Muslims who are not accused of being dishonest. This is because the narrators of pre-Islamic Arabic poetry were not Muslims, and deception was unlikely to be their fault, as they had no motive in doing so. Lying was reprehensible in society and considered a breach of chivalry.

No one wanted to be tempted to lie and be affected by it. Moreover, the poetry became famous, as it was recited in public gatherings and literary markets, and was carried by caravans to various parts of the Arabian Peninsula. Al-Suyuti said: "Sheikh Izz al-Din ibn Abd al-Salam (d. 761 AH) said: 'The poetry of the Arabs, who were infidels, was relied upon in Arabic poetry due to the absence of deception in it, just as medicine was relied upon, although it was originally taken from infidel people, for this reason.'" Thus, it is known that the Arab whose words are cited as evidence is not required to be honest, but it is required of the narrator. It is often found in "The Book of Sibawayh" and other such phrases: "I was told by someone I do not accuse" and "someone I trust." This should be avoided. That is enough. And there is no hesitation in accepting it, and it is possible to prohibit it.

5. Conclusion

The research findings yield the following results:

1. No other language in the world has received as much attention and care as Arabic in its sources of codification and standardization, whether in terms of historical depth, accuracy of transmission, or method, approach, and description.

2. The Arabs' early efforts to collect, codify, and standardize the language had a profound impact on its stability and consistency at the phonetic, morphological, syntactic, and semantic levels from the beginning of this movement to the present day and wherever God wills. This is something that no other language in the world has achieved. The English language five centuries ago was not the English language of today, let alone other languages that are less important and widespread.

3. The movement to codify pre-Islamic poetry and prose, as well as subsequent eras, was solely a service to the language of the Holy Qur'an and the Prophetic Sunnah. Without this, there would have been no compilation of this linguistic heritage, and commentators relied on pre-Islamic poetry and the speech of the Arabs to interpret the words of the Holy Qur'an and understand its meanings.

4. The Arabic language, especially poetry, has been replaced by prose and poetry by the efforts of grammarians and linguists, even though the goal of codifying and standardizing the language was to serve the Holy Qur'an. From a practical standpoint, grammarians and linguists have focused their attention on Arabic speech to understand the subtleties of grammar, morphology, and rhetoric.

5. The Arabic language, in its various dialects, is the most frequently cited by linguists and grammarians. This is because it represents an open linguistic source, expanding with the vast Arab tribes spread across the Arabian Peninsula, whose dialects were still frequently cited in the desert until the end of the fourth century AH. This contrasts with the limited texts of the Holy Qur'an and the Noble Hadith. Therefore, the lion's share of citations has been from the Arabic language, both prose and poetry, which are many times greater than those cited from the Holy Qur'an, even though the Holy Qur'an is the most reliable and trustworthy.

6. Prose represents the language of all Arab tribes, individuals and groups, while poetry represents the language of the particular. Therefore, citations to prose in the books of linguists and grammarians are predominant over those of poetry.

7. The year 250 AH had barely ended before Arabic was codified and standardized in books of grammar, interpretation, and readings. The result of these efforts was the documentation of the greatest and most comprehensive linguistic corpus known to humanity to date.

8. The literary classical Arabic language in which the Holy Qur'an was revealed, and in which tribal poets composed their poems and delivered their sermons, was unified and represented all the dialects of the Arab tribes. This was also the view of early Arabic scholars, as none of them is reported to have distinguished between the common literary language and the tribal dialects.

9. Arabic scholars believe that the dialects of the Arab tribes, in general, are all reliable evidence, whether in matters of grammar or language. There is no doubt that the scope of language in this regard is broader than in matters of grammar, because matters of language are dealt with through words or meanings, while matters of grammar are dealt with through structures, and the scope of structures is narrower than the scope of meanings and words. 10. Arabic scholars established numerous standards and controls, including those related to narration and the people from whom the classical language was derived, and those related to the geography of the environment in which eloquence persisted, whether Bedouin or urban. They also set temporal standards that varied according to the environment.

11. Arabic scholars, who are themselves scholars of interpretation and Quranic readings, relied on the methodology followed by scholars of hadith, exegesis, and principles of jurisprudence in codifying and standardizing the language.

12. It is also incorrect to project the status of Western languages and their various dialects onto the reality of classical Arabic and the dialects of the tribes during the era of martyrdom. Similarly, it is incorrect to project the modern linguistic situation of Arabic after the demise of natural eloquence onto the ancient linguistic situation before the demise of natural eloquence. The same applies to today's colloquial dialects and Arabic dialects during the era of spontaneous eloquence. 13. Early Arabic scholars, from the end of the first century AH (68-154 AH), led by Abu Amr ibn al-Ala' (68-154 AH), the leader of the linguistic investigation campaign and founder of linguistic geography, conducted field linguistic surveys and investigations of all the Arab tribes spread across the Arabian Peninsula. They collected the language from the mouths of speakers of those dialects and described the subtleties of these dialects at the level of sound, word, and structure, comparing them with what they heard from other tribes. This process is considered the largest linguistic geographic survey in human history, lasting more than three centuries and spanning a very wide geographical area. This was a time when movement between these tribes was difficult and time-consuming, and when writing and recording tools were not readily available to everyone.

14. Arabs are known for their reliance on their powerful memory to memorize spoken words. Therefore, the collections of poets from the pre-Islamic era, that is, within four centuries before Islam, were not recorded until the middle of the third century AH. The same applies to the collections of poets from the Umayyad and early Abbasid eras, written by Ibn al-Sikkit (d. 244 AH), Abu Sa'id al-Hasan al-Sukari (d. 275 AH), and other poets and linguists of similar stature.

15. These scholars were committed to collecting and documenting all the eloquent Arabic speeches they heard from all Arab tribes, whether they were consistent with the Holy Qur'an and the general speech of the Arabs or contradicted them, consistent or irregular.

16. A grammatical example from poetry may be narrated in more than one narration. All of these narrations are considered evidence and corroborating evidence if they are narrated by a reliable, eloquent narrator. This does not undermine any of their narrations, because the one who altered the poetry and recited it in one way or another is considered evidence. If the poetry had been his own, it would have been used as evidence. Therefore, the narrations of a single verse are numerous.

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مصادر التدوين والتعديد في اللغة العربية : كلام العرب نثراً وشعراً

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المستخلص

يُكَمِّل هذا البحث الجزء الأول، الذي نُشر سابقاً، للفهداوي (2026)، وقد تناول مصادر تدوين اللغة العربية وتوثيقها، وناقشنا فيه أهم مصدرين لتدوين اللغة العربية وتوثيقها، وهما القرآن الكريم وقراءاته، والحديث النبوي الشريف، وفي هذا الجزء، سنتناول المصدر الثالث لتدوين اللغة العربية وهولغة العرب نثراً وشعراً وقد تطلبت منهجية البحث أن يتألف من مقدمة وخاتمة، يسبقهما مبحثان الأول بعنوان: (المصدر الثالث: لغة العرب نثراً وشعراً)، والثاني بعنوان: (قضايا متعلقة بالسماع اللغوي عند العرب)، وفي الخاتمة، عرضت أهم النتائج التي توصل إليها البحث، في الختام، أظهر هذا البحث أن لغة العرب بنثرها وشعرها، تُشكّل المصدر الأوسع والأكثر استشهاداً به في تدوين اللغة العربية، متجاوزةً القرآن والحديث من حيث الحجم نظراً لطبيعتها الغنية والمتنوعة. كما سلّطت الدراسة الضوء على قضايا جوهرية تتعلق بالسمع اللغوي، بما في ذلك مسائل الأصالة والنقل والمعايير التي اعتمدها النحاة واللغويون، وتؤكد هذه النتائج في نهاية المطاف أن التقاليد الشفوية الحية للقبائل العربية كانت الأساس في تشكيل، وحفظ المعايير النحوية، والمعجمية للغة العربية الفصحى.

الكلمات المفتاحية: اللغة العربية، المصادر، التدوين، الاستشهاد، الكلام العربي، النثر والشعر

Psychopolitical Discourse in Reality TV Shows: A Study of Kate Durbin's *E! Entertainment*

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Received: 04/09/2025

Accepted: 25/12/2025

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Doi:

<https://doi.org/10.36586/jcl.2.2026.0.54.0058>



Abstract

Within the rising interest in questioning power dynamics, psychopolitical strategies have been identified as a hallmark of contemporary politics. Apart from traditional coercive power, represented by repression and prohibition, the new power operates through psychological manipulation based on positive stimulation and unlimited compulsion of entertainment and freedom. In a literary response to these power dynamics, the American poet Kate Durbin (1981-) emerged as a distinctive voice to disrupt the entraining programs in general and Reality TV shows in particular. Durbin's innovative technique foregrounds prose poetry as a conceptual space for reflective thinking to help humans understand their surrounding conditions. She meticulously annotates Reality TV shows aired on the American *E!* network to unravel their underlying ideologies and media-driven psychopolitics. The present study explores the dynamic interactions between TV shows and psychopolitical discourse presented in Durbin's *E! Entertainment*, pertaining to the sharp lens of contemporary psychopolitical theorists, such as Byung Chul Han and Slavoj Žižek. Han aligns the current psychopolitical strategies to neoliberalism with its persistent demands of commodification, self-optimization, and entrepreneurship. He describes people as achievement subjects who devotedly engage in auto-exploitation to maximize profit.

The psychological analysis of the achievement subjects employs Žižek's terms of soft totalitarianism and the commandments to "enjoy." Examining Durbin's poetry within these theoretical perspectives, the study concludes that literary engagement with entertaining programs both reveals and resists their seductive and elusive psychopolitical strategies, which contradict freedom and people's endless doing.

Keywords: Psychopolitics, Reality TV, *E! Entertainment*, achievement-Subjects, entrepreneurship.

1. Introduction: Psychopolitics in Media-Driven World

Since the start of the third millennium, entertaining programs have saturated TV Channels and perceived unprecedented acceptance and popular participation. This is further enhanced with the digitalization of every single aspect of life, a matter that blurs the boundaries between entertainment and authentic life and helps the psychopolitical tools to spread its hegemonic ideologies within popular culture. Among these programs is Reality TV, which focuses on branding, rivalry, and self-presentation. The aim of this paper is to interrogate the interactions between Reality TV shows and psychopolitical discourse presented in Kate Durbin's *E! Entertainment* (2014), in which she spared no effort to dissect the illusionary spectacles of these shows and prompt a critical thinking against the psychological power at play. This study situates its analysis of Durbin's poetry in the sharp lens of the psychopolitical theorists; Byung Chul Han (1959-) and Slavoj Žižek (1949-). Contextualizing Durbin's *E! Entertainment* within the psychopolitical theorization helps to examine her innovative transcription of Reality TV as a landmark of the seductive hegemonic power. Durbin's long prose poem "Kim's Fairytale Wedding" was thoroughly analyzed to explore the psychopolitical discourse in the Reality TV shows. The poem is Durbin's poetic rendition of the TV event, *Keeping Up with the Kardashians*, premiered (2007-2021) on the American Cable network *E!*. Kim Kardashian is publicly defined as self-made entrepreneur that achieves her personal autonomy and economic success. However, Durbin sympathizes with Kim as a media-driven figure that interprets how people perpetuate the neoliberal values and willfully present themselves to be constructed and exploited for material ends.

The term psychopolitics was first coined by the social activist, Peter Sedgwick (1934-1983) as the title of his 1955 article, in which he argued that mental suffering comes from unfair social and economic systems rooted in broader social arrangements. Social problems, such as poverty, unemployment, poor housing, and shortage of healthcare, which often cause stress and mental suffering, come from governmental strategies to organize people and communities at large. Sedgwick's early critique was developed in his later book *Psychopolitics* (1982), republished in 2015 and 2022, where he proposed that the health politics and psychological tactics have been utilized by the political systems for shaping people's thoughts, emotions, and behavior, hence affecting their freedom and autonomy.

Beyond Sedgwick's intervention, the term psychopolitics also had older genealogical roots in medicine, law, and religion, where it referred to practices adopted in the time of crises as early as Ancient Greece to arrange and control people. It was transmitted to the political realm in the 18th century, where the concept of governance had shifted in response to global crises, such as economic downturns, environmental disasters, and political upheaval (Prozorov, 2021).

The psychiatrist Milton Greenblatt (1914-1994) paved the ground for a comprehensive understanding of the term and its political implications. In his article "Towards a Definition of Psychopolitics" (1975), he stated that people's welfare depends on organizations created by politicians, whose interest to save humanity is contaminated by the instinct to serve their own benefits. He further navigated the term in his book *Psychopolitics* (1978), explaining how psychological principles can be integrated into political plans to achieve influence and power, and warning about the ways in which psychological care is designated for political ends.

Extensively, the term psychopolitics resonates in the cultural, social, and political realms. In his remarkable endeavor to explore power relations, the French philosopher Michel Foucault (1976) coined the term 'biopolitics' as a mode of governance that focuses on the administration of life, health and welfare, thereby compelling people to discipline themselves to meet social demands of being healthy and productive. This further prompted Giorgio Agamben (1998) to observe that man is no more the object but the subject of political power. Jean Baudrillard (1994) also discussed how individuals voluntarily expose their inner lives for social

consumption, merging reality with its representational images. Within hyper-technologized societies and the increasing drives to consumption, Bernard Stiegler (2008) coined the term psycho-power, examining how modern systems govern life, shape behavior, and manage subjectivity on a subconscious level. Collectively, these practical and theoretical routes underscore how the dynamics of power and governance converge in the discourse positioned under the rubric of psychopolitics (Prozorov, 2021).

However, the German philosopher of South Korean origin, Byung-Chul Han advances the term psychopolitics in his seminal book *Psychopolitics: Neoliberalism and New Technologies of Power* (2017), signifying the contemporary strategies of power shaped by the rapid technological shift to the digital age. Han aligns the term with the rise of neoliberalism, the dominant ideology of contemporary culture, which “proposes that human well-being can best be advanced by liberating individual entrepreneurial freedoms and skills within an institutional framework characterized by strong private property rights, free markets and free trade” (Harvey, 2005, p. 2).

Han reworks the Marxian notion of the binary opposition between working forces and relations of production. For Marx, this contradiction would culminate in proletarian revolution, promising communism to be a new social order. Han modifies Marx’s view and argues that capitalism survives by constant mutations, hence escape resolution. Neoliberalism, as the latest form of capitalism, eliminates the orthodox proletariat by transforming individuals into self-exploiting entrepreneurs, rendering them both master and slave of themselves. This turns class struggle into an internalized self-investment, and the old opposition between bourgeoisie and proletariat is replaced by the illusion of boundless self-production. Thus, the “dictatorship of the proletariat” never arrives, and what exists nowadays is the “dictatorship of capital.” Han states that “allo-exploitation” (domination by others) gives way to “auto-exploitation,” where people are obliged to monitor and enhance their performances (Han, 2017, pp. 11-12). In more than thirty books, Han has presented a profound analysis of how ideology and subjectivity are constructed and sustained, arguing that neoliberalism not only commodifies human life, but “seduces the soul [and] carefully protocols desires, needs and wishes instead of ‘depatterned’ them” (Han, 2017, p. 34). He clarifies the crisis of freedom, where modern technologies encourage self-promotion and autonomy, while they intensify self-absorption and exploitation. In his manifesto book, *The Burnout Society* (2015,

p. 46), Han introduces the “achievement-subject,” defining an individual who is no longer subdued to external power but willingly engaged in an inner competition. This subject “positivises itself, liberates itself into a project,” and becomes an entrepreneur, emotionally internalizing the social expectations of neoliberal culture). Han further alerts of “the violence of positivity” that exhausts people and leads to neurological diseases, such as depression and burnout (2015, p. 7). This sociopolitical framework is a hallmark in Durbin’s literary texts, focusing on its relations to popular culture in general and Reality TV in specific. She highlights how individuals have been turned into achievement subjects that egoistically devoted to self-optimization, accurate performance, and hypervisibility—neoliberal psychopolitics, espoused to maximize profit on the expense of people’s authenticity and freedom.

2. Kate Durbin: On Visionary Craftsmanship

Durbin is one of the American contemporary avant-garde poets who shows special interest in popular culture, digital art, performance, and documentary poetics. Her experimental literary craft is engaged in a meticulous registering of the intimate details of Reality TV, turning them into prose poems that expose the elusive strategies of psychopolitical discourse. Throughout her literary oeuvre, she aims to reconstruct a cultural awareness against neoliberal strategies that turn people into commodified characters. Her first poetry collection, *The Ravenous Audience* (2009) mimics the cinematic and theatrical nature of pop culture, where celebrity frames individuals as characters within a larger spectacle, reinforcing the tension between activity and objectification. Her second book, *E! Entertainment* (2014), which is the focus of this study, investigates psychopolitical discourse of neoliberalism underlying Reality TV programs and superstar culture, unravelling the ways administrators, film makers, media communities objectify people on various levels. Durbin’s last poetry collection *Hoarders* (2021) underscores the critique of neoliberal capitalism in more popular settings. The collection textualizes the 12 years most popular American documentary series, portraying the ways people “collect all manner of things: food, plants, books, dolls, [and] novelties,” to reflect the precarious life of the capitalists’ economic systems (Burnside, 2021). The book explores the thoughts and the obsessions of fifteen different persons, responding to the pressures and compulsions of the capitalist cultures, which bombards individuals to consume and accumulate. This study, however, limits itself to Durbin’s second prose poems collection, *E! Entertainment*, to present a salient

criticism of the underlying ideological politics enmeshed in the Reality TV shows that pervade the globe in the third millennium.

Noteworthy, Han, exclusively criticizes the ubiquitous of entertainment as a contemporary dominant culture. In his book *Entertainment Good and the Deconstruction of the Western Passion Narrative* (2019), he theorizes entertainment, stating that:

Entertainment has been raised to a new paradigm, to a new formula of world and being. In order to be, in order to belong to the world, it is necessary to be entertaining. Only the entertaining is real or true. The distinction between fictional and real reality [...] is no longer relevant. Reality itself appears to be an effect of entertainment. (Han, 2019, p. 83)

Han further confirms that in its all-encompassing variety, entertainment has been developed into an infinite capacity for incorporation, including “infotainment, edutainment, servotainment, and confrontainment” (Han, 2019, p. 80). He does not oppose entertainment but warns that it has been turned into endless achievements, dissolving the division between work and free time, and straining “against all temporal and functional limitations. It is no longer ‘episodic,’ but is instead becoming chronic (Han, 2019, p. 82).

While Han proclaims that “TV shows contain[s] the world,” he does not scrutinize them specifically (Han, 2019, p. 79). Durbin, however, presents a meticulous reading that critically contrasts the speedy and transient shots of TV programs. Her prose poems exemplify an artistic narrative that transcends traditional genre boundaries between poetry and prose to lay bare these ideologized programs and resist commodification and people exploitation. Interestingly, her rebellious voice works on two levels: form and content. On the structural level, she challenges traditional metered poetry and rejects structured rhyme in favor of fluid, dialogic, and expressive language, with internal rhythmic patterns that perpetuate the musicality of her poetry. Thematically, she does not merely criticize the entertaining programs and pop icons but repurposes their discourse to reveal the underlying political ideologies (Choi, 2016). Therefore, Durbin’s transcription elevates overlooked attributes of Reality TV into substantial poetic expressions, confronting the superficiality of media culture.

It is worth mentioning that interest in popular culture is not newly ignited in American poetry. In their study “Popular Culture as a Creation of Art in Frank O’Hara Selected Poems” (2022, p. 35), Hisham AbdulSattar Waheed and Anan Alkass Yousif examine O’Hara’s involvement in popular culture. They argue that as a leading figure of the New York School, O’Hara converts “the very mundane aspects of the American modern times...tabloid news...celebrity gossip, and even consumer goods” into “the tools of his poetic and artistic creation.” His poems like “Lana Turner Has Collapsed” and “Having a Coke with You” turn mass-media icons and consumer products into friendly, affective emblems, minimizing the division between esteemed art and popular culture. Durbin adopts a parallel strategy in works such as *E! Entertainment*, appropriating Reality TV transcripts and online fans commentaries to construct literary collages (Durbin, n.d.). Like O’Hara’s flaneur, who tracks mid-20th century Manhattan’s interplay of art, commerce, and celebrity, Durbin’s 21st century reporter navigates the algorithmic culture. In both cases, pop culture is artistically reframed for literary works.

Durbin’s experimental poems employ traditional poetic devices such as imagery, symbolism, and repetition to transform mundane objects or scenes into profound reflections on contemporary culture. On her website, she justifies her focus on Reality TV shows and states that:

Reality TV is the medium of our moment; we’re all straddling the line between living an “authentic” life and performing that life in front of the world. We’ve been under surveillance for a long time, but I think that reality TV is this unique medium in that it’s aware of its own surveillance. Most people think reality stars are really stupid. It actually takes a lot of savvy and a level of meta-awareness to do reality TV at all. (Durbin, n.d.)

Durbin inspects people’s collective fascination with these shows and how they perform specific agendas—be it materialism, competition, or interpersonal drama. Thus, Reality TV shows and other entertainment programs reproduce “capitalist hegemony by naturalizing neoliberal values, the myth of meritocracy, and the precarity of cultural labor” (Kosciesza, 2021, p. 1686). They use “self-reflexivity” and “metacommentary” to create “an onscreen illusion of transparency,” striving to co-opt the viewer with authenticity, familiarity, and openness to perpetuate “consumerism, hegemony, and power” (Salibian, 2020, p.

34). This blurring vision can be psychologically interpreted as placing individuals in a Lacanian imaginary space. It is an “*objet petit a*,”¹ where identity, meaning and real sense of the self are mediated and distorted by external representations of reality. Media, ideology, and spectacle generate a chain of signifiers without signified, i.e., without meaning, as the latter is never fully grasped. These programs reinforce this instability and create an endless chain of deferred signification, which practically indulges people in complete submission to the endless pursuit of labor and capital accumulation.

3. Durbin’s *E! Entertainment*

Poems in *E! Entertainment* depict Durbin’s practices of ekphrastic techniques as the vivid description of Reality TV shows to expand their meaning (Iredell, 2014). She unravels the underlying ideology of self-objectification in terms of visibility and competition. Thus, the book echoes Han’s criticism of the achievement subjects, who are driven to exhaustion, burnout and psychic and physical fatigue (Han, 2015, p. 12).

In a BOMB interview (2014), Gabriela Jauregui describes the topics of the book as “terra incognita,” positing that they have never been tackled in literature. Durbin’s *E! Entertainment* is not only experimental in its content but also in its striking physical form. It features a magic-eye cover, pink pages, and is divided into eight sections, each designed as a TV channel; it is mimicking television order and channeling its medium via the writing process (Jauregui, 2014). Titles of Chapter like “Lindsay’s Necklace Trial,” “Kim’s Fairytale Wedding,” “Wives Shows,” and “Anna Nicole Show” reflect Durbin’s strategic engagement with pop aesthetics and her critiques of gendered media consumption. Therefore, the pink papers, culturally coded as feminine, become an elusive strategy to interrogate the constructions of female identity within pop culture. Durbin’s aesthetic choice echoes Johanna Drucker’s (1994) praise of the experimental literature to blur the boundaries between the physicality of the text and its meaning. Durbin exemplifies Drucker’s appraisal in the way she oscillates between artistic framing and sincere criticism, cleverly portraying the hyperreal world which is deeply hidden behind the speedy shots of the Reality TV shows.

¹ In *Seminar VI, 1958*, p. 40, the French psychoanalysis Jacques Lacan first introduces the term *objet petit a* as “not the object of desire but the cause of desire. It stands in place of what is lacking, of what cannot be symbolized within the signifying chain.”

Significantly, the study demonstrates a detailed analysis of Durbin's "Kim's Fairytale Wedding" as a compelling example of her poetic dexterity in exposing the neoliberal psychopolitics that affect people in terms of self-promotion and entrepreneurial assets. The poem is the longest one in *E! Entertainment*, occupying nearly a quarter of its complete length and capturing the spirit of psychopolitics. It demonstrates how all the characters in the wedding are eager to fulfill their predetermined roles as achievement subjects and how "Kim," the universally celebrated figure who is identified as an entrepreneur, is entirely subdued to the psychopolitical strategies.

4. Durbin's "Kim's Fairytale Wedding"

The poem is a detailed and meticulous transcription of the Kardashian's TV event, premiered in 2011, on the Cable network *E!* and garnered mainly ten million viewers. Through an artistic vision, Durbin empathetically examines the underlying structure of human subjectivity, challenging thinkers of feminism who "felt comfortable trashing Kim Kardashian, [and] calling her stupid" (Durbin as cited in Choi, 2016). This dynamic resonates with Angela McRobbie's argument in *The Aftermath of Feminism* (2009) that women are encompassed into a neoliberal agenda, pretending autonomy, free choice, and empowerment. However, these attributes function as disciplinary mechanisms, subjecting women to new forms of regulation through beauty, sexuality, and self-surveillance. Durbin's poetic tone, though, turns Kim into an emblem of how visibility and the relentless demands of commodification shape and exhaust not only women's labor but any person indulged in the contemporary media landscape.

4.1. The Spectacle and Erasure of the Self

The title of the poem reveals a mocking sense of an ideal fairytale marriage, which is supposed to entail a happy-forever ending. Ironically, Kim's high-profile marriage to Kris Hemispheres, the famous tennis player, lasted only for 72 hours. Foregrounding Kim, the branded persona and the detailed transcription of the glamorous spectacle highlight a dense critique of the wedding as an event for commodification and visibility. Durbin's use of the refrain "white letters crystalize

in air,” and the involvement of hyper-detailed fashions and well-known celebrities signify the wedding as a place, purposefully constructed for competition, where every character has its own job to be fulfilled. This aligns with Han’s portrayal of neoliberal culture, in which the self is no longer rooted in secret, personal experience, but shaped for rivalry, visibility and optimization (Han, 2024). Katie Disabato (2014) describes the wedding as “a gorgeous, failed affair,” for it is primarily predicted when Durbin deliberately dubs Kris, the groom, into Not-Husband, a conceptual phrase that reveals his limited role of short-span existence. Durbin also portrays Kim and her fiancé as lacking true and intimate love; Kim is repeatedly wondering “we hate each other. We hate each other. [...] Is that awful?” (Durbin, 2014, p. 63). Commenting on the wedding as a commodified event, Durbin states that:

“Kim’s Fairytale Wedding” is a tragicomic take on the wedding industrial complex [...]. One of the things I love about reality television is that even as it attempts to forcefeed the Disney narrative of happy endings, the meta-narrative surrounding the story is often the original “reality” narrative falling to crumbs. I mean, Kim’s televised marriage lasted seventy-two days, and was totally over in the tabloids even as it was all sparkles and fairy-dust on E! (the channel). When you read E!, you can see how much she and her fiancé hate each other’s guts. They’d become a part of this machine churning out little bride and groom wedding-cake toppers made of diamonds. (Durbin as cited in Jauregui 2014)

The poem’s hyperreal and fantastic atmosphere is well-defined in “the tinkling of chimes,” “the old-fashioned 1950s font,” and the “sparkling orange sky” (Durbin, 2014, p. 61). These visual images evoke a nostalgic and luxurious sense, which serve as semiotic markers of class, taste, and aspirational identity:

*We begin with the tinkling of chimes. Our first vision is of
the white 1950’s font of the Beverly Hills arch, cushioned
with palm fronds, propped against a sparkling orange sky.
Then the fancy scrawl of the Montage Beverly Hills
Hotel sign, followed by the European font of Scarpetta, a*

classy Italian restaurant. The room is noisy. Family and friends of Kim and the Not-Husband hug each other in designer clothing. Sisters of Kim stand in line for flashes of light. All five wear mini-dresses and pumps. In the center is Kim, donning tight, white Alexander McQueen and a white short-sleeved jacket with constructed shoulders. (Durbin, 2014, p. 61)

The involved characters are described almost entirely via their clothing and accessories, which function as disciplinary tools, regulating affect, gender, and class visibility (Iredell, 2014). The expression of love, which is supposed to be an intimate concern, ironically occurs in the “designer clothing,” mocking the commodification of people’s feelings and emotions. Yet, Durbin’s poetic shot could also be interpreted as a gesture of hope and belonging within the ruins of truthfulness. The characters may be trapped in a hyperreal world of superficiality, but their longing for connection still runs under the glittering layer.

Placing Kim in the center, with her branded outfit, intensifies her role as media-driven performer, where everything is curated as a competition for attention and cultural ascendancy. The scene inside the hotel further strengthens this logic, where women—Kim and her sisters—are dressed in “mini-dresses and pumps,” aligned with the aesthetic demands of celebrity and hyper-femininity. Kim’s outfit, a tight white Alexander McQueen dress with “constructed shoulders,” literalizes the tension between softness and control, reflecting the affective labor, and turning the body into an optimized brand. She misleadingly enjoys what “she’s always dreamed of. It’s over-the-top fabulous” (Durbin, 2014, p. 65). Yet, these gestures of pleasure set the poem’s critique of the commodified, where the personal signs and emotions are scripted, packaged, and sold as entertainment.

Durbin’s deliberate hyperbole defines the gothic enchantment surrounding the Kardashians until they appear almost as mythical figures suspended between reality and fantasy. She depicts how the four women, regardless of their age, appear as consumer products rather than emotionally moved humans. For example, Kim’s “hair curls darkly down her shoulders. Her eyes are thickly lined, adorned with faux lashes. Her brows are arched, her lips nude. As she talks, her voice is soft, baby-

ish” (Durbin, 2014, p. 61-62). Moreover, “Sister Kylie, fourteen, watches in a striped dress by Fornarina. There is a red Miu Miu slung purse over shoulder. Her eyes are thickly lined” (Durbin, 2014, p. 77). This exaggerated description of women’s shape, brand, and relevant accessories functions as “forces of change [and] forms of power” to underscore the surreal spectacle of contemporary celebrity culture (McRobbie, 2009, p. 125). This “modern-gothic” (Durbin, 2014, p. 100) transforms women into colossal icons, magnified by the media’s distorting lens into modern legends as the American audience sees them (Disabato, 2014). The poetic hyperbole conveys the weight of cultural insight that drives people to hide their true selves and perform a version shaped by social expectations. This is well-defined in Jean Baudrillard’s (1994) theory of simulacra, where signs often replace reality, creating a hyperreality until the imitation becomes the real thing. Expanding on this premise, Amer Rasool Mahdi, in his dissertation, *The Novel and the Killing of the Real* (2015a, p. 21), defines simulacrum as an act of removal of the very notion of representation, stating that:

The simulacrum has been foreclosed in the history of representation because it puts under erasure the very notion of representation itself. It also challenges the binaries of model and copy, of original and reproduction, of image and likeness. That is why the credit has been given to the mimetic image that has been cherished as an affirmation of the real.

The Kardashians epitomize this condition, being no longer the real ones; instead, they are erased for a media construct or a cultural signifier. The Kardashians’ identity has been endlessly multiplied via posts, photographs and branding fantasies. Durbin’s craft shows how these exaggerated signs trap people in roles that feel more like performances than expressions of their authenticity, rendering them deeply devoted to the simulated self. The wedding could be also viewed as John Barth’s “funhouse,” a labyrinth, in which identity splits into infinite representations, turning the subject into a “name-coin” signifier without a stable signified (Mahdi, 2015b, p. 6045).

Moreover, the Kardashians’ attachment to objects makes them no longer individuals; they are incarnations of consumer systems. Justifying her focus people’s intimate attachments to objects, Durbin cites William Carlos Williams’ mantra “no ideas but in things” (as cited in Coldiron, 2021). Objects, such as the

brand names, jewelries, makeup, and clothes that reveal the celebrity myth, expose the psychopolitical tools that utilize labor and personality under the seduction of freedom and enjoyment. By cataloging the intricacies of the Kardashians' appearance with obsessive precision, Durbin shows how celebrity culture manufactures legends via superficiality, not through genuine narratives. They become colossal through fulfilling the capitalist desires, which consequently trap them within the endless circle of visibility and labor. Their lives are shaped by the demands of the camera, turning their existence into a continuous performance, and leaving no space for free time or authentic selfhood. Durbin writes "whatever you want about Kim wearing three wedding dresses, [...] Or having a beautiful extravagant wedding,' Mom says to us" (Durbin, 2014, p. 104 -105). Here, "us" stands for the viewer's demands, reflected in the camera, according to which, people, including Kim, are devotedly attached. This endless obsession to be seen automates their actions, erodes their freedom, and subjects them to the tiring exhaustion of self-surveillance. As Han argues in *The Burnout Society* (2015, p. 40), that the constant exposure and self-optimization enslave individuals through an egoistic pressure to maintain a perfect, consumable image. He diagnoses this "pathological consequence of *voluntary* self-exploitation" as a burnout syndrome because it exhausts people and leads to their entire fatigue. The Kardashians' freedom dissolves due to their hard work to appear flawless at every moment. Durbin metaphorically emphasizes Kim's devotion to the social gaze via a repeated refrain: "Kim pushes her hair" "behind her ears." Later in the text, sister Kylie recommends that Kim "should practice running in heels," followed by an onscreen aesthetic illumination, which Durbin annotates as "white letters crystallized." Kim's Mom adds "I hope she has some really comfortable shoes to wear because it's going to be a really long day" (Durbin, 2014, p. 96). This focus on the physical labor is required to maintain the illusionary view, even in discomfort, stressing that the embodied self is subordinated to the consumable brand image for optimized visibility.

In an interview held by the poet Elena Gomez (2015), Durbin comments that "I think my book *E!* captures the sense of almost total entrapment these women experience, ... reveal[ing] that we are all trapped by our society." Gomez further cites Nikki Darling's comparison of "the women of *E!* to 'gladiators' who had succeeded only by turning themselves into 'object zombies'" (Darling as cited in Gomez). Women on Reality TV are like gladiators because they have perfected

their roles, appealing to the arranged game, while people are “watching like spectators at the roman coliseum” (Durbin as cited in Gomez). The “object zombie” exemplifies Han’s “achievement-subject,” i.e. a self-optimizing agent who internalizes neoliberal imperatives under the illusion of agency. Life of the “performance zombies, fitness zombies and Botox zombies” is not a true life because it entails a brutal competition that ultimately ends to destruction, freezing living into mere survival (Han, 2021, p. 9). Durbin, by refraining from explicit moral judgment, implicates the viewer in this co-voyeurism, exposing how “we are all trapped” as spectators and performers in a late-capitalist regime of image and affect. The “object zombie” thus marks the subject: not liberated, but reanimated, in Han’s words, as a commodified “*projectile*, [where] the achievement-subject now aims at itself.” This projectile succeeds within a system that annihilates the very possibility of the real self (Han, 2018, p. 8).

Kim’s branding herself as endlessly visible, interprets her being as a “project of the self constantly optimizing and enjoying auto-compulsion” (Han, 2015, p. 46). Her obsessive sense of self-curation, encouraged with myriad opportunities for self-improvement is not an expression of agency but symptoms of self-annihilation. In her own words: “It’s like I’m forgetting what this is all supposed to be about” (Durbin, 2014, p. 84), she echoes a disoriented person, who is “tired and depressed from the pressure to perform” (Han, 2015, p. 10). The forgetting is meant to be an obliteration of the real being. In becoming “Kim the thing,” she is no longer a desiring subject but a desirable object, caught in an automated circle of visibility and validation (Dacheux, 2014).

Thus, the fairytale wedding becomes a site of tension, promising enchantment, but revealing the collapse of the real into hyperreal, where identity and emotion are continually marketed. Angela Carter’s *The Magic Toyshop* (1967, p. 25) shows marriage as “a myth sold to women through the apparatus of romance and the wedding dress, the glamorous package, in which they willingly ‘gift-wrap’ themselves to become a desirable object.”² Durbin’s “Kim’s Fairytale Wedding”

² For detailed analysis of Carter’s dubbing of Cinderella fairytale, see Ghufuran Amer Abdulridha and Isra Hashim Taher’s “*Angela Carter’s The Magic Toyshop: A Cinderella Story Revisited*” (2022, p. 39). They argue that Carter subverts the Cinderella narrative by replacing the “rich and powerful prince charming” with an “oppressed poor man”. Durbin’s depiction transforms Kim’s bridal image into a symbol of hypervisibility and psychopolitical control. In both cases, the fairytale script is preserved on the surface but emptied of emancipatory promise.

endorses a parallel critique by presenting the wedding spectacle in all its luxurious details, as a site of performance, fashioned for media consumption, rather than a promise of life-long bond. Ironically, this fairytale narrative in the digital age exemplifies the self as being increasingly objectified and shaped for performance, visibility, and inhuman control.

Under this logic, Kim, the subjected persona, becomes an entrepreneur of herself who strives to succeed in her fulltime task. This reflects Žižekian paradoxical injunction of the superego, “*enjoy!*” where the subject is obliged to show happiness and authenticity just as a duty. Kim’s real identity is erased through her commitment to the superego compulsion of media production. It does not merely drive her to act, but to enjoy acting, even though such enjoyment exceeds her limits and authenticity. Žižek clarifies that capitalism extracts a second layer of surplus value, referring to “surplus-enjoyment,” under which Kim is not only working but also compelled to “enjoy” her role, turning her private emotions into performances for the gaze of the audience (Žižek, 1999).

Significantly, Durbin places the Kim-Humphries’ wedding event under a white tent, a constructed architecture designed for visibility and aesthetic labor, resembling the contemporary power which rules transparently under the injunctions of enjoyment:

*There is a white tent. Inside a white tent is a long
white table. The table is empty and flanked by white
empty chairs.*

*Infront of the table is Kim, framed by golden lights and
ornate brown pillars that resemble cathedral architecture.
(Durbin, 2014, p. 61)*

The white tent is remarkably portrayed as a free and transparent place, gathering people for entertainment and media-saturation. The repetition of the word ‘white’ confirms a haunting emotional emptiness that overwhelms the scene where freedom is managed through pleasure and performance. Such spatial dynamics demonstrate Han’s notion of psychopolitics where people are complicit in their surveillance and domination, fulfilling the neoliberal imperatives to perform, exhibit, and optimize. The central persona, Kim, is ironically “framed by golden

lights” and cathedral-like pillars, a holy scene that portrays her as an iconic figure of media adoration. Yet, this also interprets a metaphoric expression of her confinements and isolation. She buried her identity in the glowing whiteness of the tent, which masks emotional labor and self-objectification. In this way, the tent becomes a panopticon of surveillance and a temple of emotional capitalism, where feeling becomes a spectacle for marketable surface (Han, 2017).

4.2 The Collective “We”: Co-Voyeurism and the Shared Desire

The abrupt opening of the poem with the collective voice, articulated as “we,” signals people’s complicity in the seductive logic of Reality TV and luxury branding. The viewers share the event as co-consumers. Thus, the poetic “we” implicates the viewers in the ritual of celebrity consumption, echoing the performative logic of Reality TV:

*We witness the wedding chapel being constructed
outdoors. [...]
Lining the aisle are white chairs with embossed black
and grey symbol resembling a family shield, incorpor-
ating Kim’s and the Not-Husband initials. The altar at
the end of the aisle has swirling, yellow, modern-gothic
pattern with a huge, white sparkling, modern-gothic cross
in the center. (Durbin, 2014, p. 100)*

The use of visual emblematic imagery and religious references, such as “family shield,” “the altar” and “cross in the center” position the viewers as passionately and ideologically capitalized subjects. They are interpellated as co-believers in the fantasy of a perfect love and ideal femininity. The scene encapsulates how dominant values related to wealth, beauty and fame are reinforced by aestheticized mechanisms of power, letting them appear natural, desirable, and smoothly shared. The collective “we” positions the viewers as fans who devotedly advocates the logic of the capital, a matter that stirs them to be its messengers and their “*Like is the digital Amen*” (Han, 2017, p. 17). Just like the actors, the viewers are commanded by the cultural superego to “enjoy” the spectacle of the wedding, stemming pleasure from Kim’s commodified visibility,

and enforcing the economic profit and surplus enjoyment to be continuously harvested.

Durbin implicates the viewers who “take [Kim] in” to blur the boundaries between narrator and consumer, confirming people’s complicity in the event as well as rendering them as entrepreneurs of their own affective and self-improving economies. The viewers are also portrayed as achievement subjects who internalize the logics of visibility and luxury and reproduce the system that commodifies them:

*Kim shuts the door, banishing the sun. she turns and
we take her in. she has large diamond stud earrings,
faux lashes, and creamy YSL Lip gloss. Under her white
Armani jacket, she wears a tight, olive green Balenciaga
mini-dress. (Durbin, 2014, p. 70)*

The very act of “banishing the sun,” renders Kim a barrier that prevents the natural sources from standing in front of the artificial, commodified life represented by her “diamond stud earrings” and branded dress. The sun is a poetic symbol that gathers myriads of meanings; “being the source of light, sight, the cause of growth in nature, the cause of hours, seasons, months, and years, without which human life were not possible” (Notopoulos, 1944, p. 165). Thus, in blocking its light, Durbin thrives on affective complicity, portraying people as living in dark simulation, not daylight authentic existence. They further enhance and anchor the neoliberal strategies of self-surveillance, reflecting Han’s notion of psychopolitics, in which freedom is oddly exploited. Thus, they willingly contribute to the logic of exposure, practicing their own achievement-oriented subjectivity:

*As sister Kourtney talks about the diamond headpiece,
we witness it in all its gleaming glory atop Kim’s hair,
which is pulled back tight and shiny.
“her makeup is flawless,” says Sister Kourtney.
We survey Kim’s face close up, olive skin smooth and caked, ...
eyelids lavender, lashes thick, brows tightly arched....
(Durbin, 2014, p. 116)*

Kim's family, friends and other invitees, as well as the offscreen viewers, all form a system of consumption, developed into co-investors. Durbin creates a poetic scene forming multilayered discourses that participate in manipulating Kim's simulated identity. The poetic voice refrains from distancing itself; instead, it confesses its seduction as Durbin argues "I represent the camera's gaze without labeling it 'bad.' But it's the medium of reality television, the collective gaze, and we're all implicated in it" (Durbin as cited in Jauregui, 2014). This shared complicity blurs the critique and enchantment, an instance of oscillating sincerity.

4.3 Self-realization: Between Diamonds and Doubts

In moments of self-realization, Kim suspects the purpose of the wedding, stating that "I have been just like not remembering what the whole purpose of this entire event is about." This is markedly intensified with her declaration that she dislikes "all about, like, the material things, and like all about all of that." The repeated 'all' confirms the absence of meaning and her struggle to articulate authenticity within this chaotic, materialistic culture. However, her stepdad—a representative of soft totalitarianism—keeps reminding her that what she performs "is not what life's about. It's about family." He then twice assures that he would "get [her] down the aisle," and attracts her attention to the "diamonds and beautiful dress" that she wears through the wedding (Durbin, 2014, p. 85). These images function as metaphors of visibility and affective performance. Ironically, her pain is not described through shedding tears, but through "mascara lining down her cheeks," suggesting that even breakdown is mediated by consumer products. Kim is not liberated but repackaged to be visible and branded, reflecting the emotional capitalism that Han repeatedly warns from (Han, 2017).

Significantly, Stepdad's comforting words reveal his functions as a nice, paternal execution of the spectacle's demands. This also aligns with Žižek's notion of soft totalitarianism, where contemporary forms of power no longer impose direct commands, but present control through the language of care, emotion, and positivity (Žižek, 2015). Stepdad does not press Kim; he lovingly guides her toward fulfilling her public role, and quietly reinforcing her commitment to appear beautiful, wealthy, and happy. Žižek's argues that contemporary ideology functions best when masked as compassion, certifying subjects willingly to participate in their own subjugation. He further confirms that ideology is best proliferated

through encouraging enjoyment or as he puts it (enjoy-meant) and the performance of happiness. Kim's emotional breakdown refers to what Žižek calls a "residue" or "leftover," of the "non-integrated surplus of senseless traumatism" which tries to resist full ideological integration. However, it further "sustains what we might call the ideological *jouis-sense*, enjoyment-in-sense (enjoy-meant), proper to ideology" (Žižek, 1989, p. 43). Kim's moments of doubt and distress do not disrupt the system; rather, as Žižek claims, it is precisely this irrational excess that gives the ideological performance its deeper force and authority. In this sense, the stepdad's gentle reassurance reabsorbs the trauma back into the fantasy, necessitating her return to the role of the perfect bride. Stepdad embodies Han's critique of the enforcement of optimization as neoliberal psychopolitics, where individuals internalize the demands to perfect themselves, believing that they act freely while they serve systems of control.

In Fanzine review of *E! Entertainment*, Stacy Elaine Dacheux (2014) states that "Kim's constant attraction to self-promotion [and] designer heels" can be diagnosed as symptoms of Stockholm Syndrome. It is a "psychological response wherein a captive begins to identify closely with his or her captors, as well as with their agenda and demands" (Singh, 2022, p. 354). As a captivated character, Kim develops feelings of affection and loyalty for her captors, turning into a "thing" and "a kidnapped media heiress," who willingly performs its orders (Dacheux, 2014). She is "always doing something for somebody else" (Durbin, 2014, p. 105).

Dacheux further cites Lisa Kerr's explanation of the "cult work" to align the working strategy of Reality TV with the Stockholm Syndrome. Kerr (2013) presents the controlling strategy of the cults and how they subdue individuals, stating that: "brainwashing works in a layering process. First, the victim is isolated; second, limits are placed on what they see, hear and do; and finally, the person doing the brainwashing raises uncertainty about the victim's old beliefs and habits," pending the real identity completely refashioned. Therefore, characters, such as Kim, "experience identity crises at the personal and social levels by categorization, brainwashing and restrictions," to fulfill the demands of a culture that trades beauty and visibility for control (Abdulkareem and Taha, 2023, p. 72).

4.4 Staging the Event: Ideological Fantasy and Ontological Erasure

The signing of the marriage license becomes a staged performance rather than a legal turn. Kim's legal name becomes an artificial negotiation—not merely

between state documentation and individual identity, but between the real and the commodified self:

Inside the tent, Kim explains: “I’m honestly really torn between changing my last name, for my future husband, but then I think it’ll be like such a mistake business-wise. So I don’t – I really don’t know what I’m gonna do.” (Durbin, 2014, p. 72)

The indecisive persona is psychologically torn between adopting the name of her “future husband” or protecting her business identity. This exemplifies the paradoxical state of the neoliberal subject where freedom of choice converts into a form of restraint. Kim’s fragmented confessions: “I’m honestly really torn” discloses as a poetic fragment. The juxtaposition between the intimate bond of marriage and the designed logic of branding ironically reveals how neoliberal discourse takes over personal identity. Kim is not free because her thought process is already mechanized by the logic of market. The facilitators of the marriage license request Kim to confirm her name, and Kim’s spelling out “K-A-R-D-A-S-H-I-A-N” do not function as a legal confirmation but as a ritual of brand association, assuring her identity as media commodity:

*“Are you going to change your name?” asks Blonde Mullet
Woman’s Assistant.
[...]
“You can – you can do anything you want,” says Blonde Mullet
Woman’s Assistant.
The Marriage Licence looms, blue and white.
“I think on all legal documents I need to be Kardashian,”
says Kim.
“so no change” Blonde Mullet Woman’s Assis.” (Durbin, 2014, pp.
72-73)*

Durbin's poetic deadpan technique and hyper-specific details attract the attention of the readers for the psychopolitical strategies applied on the characters in the Reality TV. She aestheticizes an invisible official moment, presenting a message that even legal procedure, such as, the signing of the marriage license, is something staged, curated, and subordinated to the visual logic of media spectacle. The bureaucratic women function as affective agents who implicitly steer Kim through the seemingly free personal decision: "You can – you can do anything you want." This reflects Han's notion, where "the freedom of *Can* generates even more coercion than the disciplinarian *Should*," presenting the "achievement-subjects" who are encouraged to feel "entrepreneurs of themselves," and conformed to the demands of the society under the illusion of freedom and choice (Han, 2017, pp. 8-9). The marriage facilitators help Kim's brand-preserving decision without overt involvement, this further exemplifies Žižek's notion of ideology functioning best when it appears as sympathy or empowerment, rather than command (Žižek, 1989). The repetition of "No change" symbolizes Kim's resistance to any legal transformation and foreshadows the failure of her marriage. Yet, paradoxically, it upholds her simulated character as a static brand; what Baudrillard would identify as a hyperreal sign, one that does not denote the real self, but a replicated image designed for circulation (Baudrillard, 1994).

Another proof of the wedding as a commodified spectacle, rather than a genuine personal or legal milestone is presented in Durbin's portrayal of the Not-Husband as a "static body" (Durbin, 2014, p. 62). She situates him as a placeholder, not an agent, symbolizing his erasure through both his name "Not-Husband" or "NH" and the hollow gestures he upholds to keep the viewers' gaze toward Kim as the sole point of fantasy and meaning. His liminal space does not endow him with significant changes; but rather, evokes a sense of awkwardness: "Where we – where we sitting at?" the Not-Husband asks (Durbin, 2014, p. 63). He is performing his role in the achievement culture, in which he will inevitably fail because of the endless needs to fulfill ungraspable desires. To use the Lacanian notion of the "*objet petit a*," the Not-Husband embodies the transient void around which the desire is organized. Thus, every detail of Kim's wedding is staged as media-driven narratives or what Han calls "storyselling." It confirms the transient nature of these stories, characters and by extent of Kim's marriage life:

Stories on social media, which are in fact mere self-promotion, separate people from each other. Unlike narratives, they produce

neither closeness nor empathy. [...] The stories do not narrate; they advertise. Vying for attention does not create community. In the age of storytelling as storyselling, narration and advertisement become indistinguishable. (Han, 2024, p. 66)

Han confirms that stories staged for social media communication are shortly lived and do not express meaning. In her attempts to find meaning for her hyperreal existence, Kim decides to include part of her deceased father's dress in her wedding gown. Her stepdad says, "You said you wanted some of your Dad's old stuff," [...] You want to incorporate something into your dress? (Durbin, 2014, p. 81). However, this predicts a key moment of ontological erasure in Kim's commodified life. The Stepdad's head is surrounded by "multiple alarm system keypads," which confirms his mechanized role as a facilitator of the commodified wedding. He plays the role of emotional capitalism that is ready to obfuscate moments of self-realization. Kim goes on performing what appears as spontaneous mourning, she adds:

I think the best way for me to have a piece of my Dad be with me during the wedding, is to take one of his shirts. I'm going to have a heart cut out of it, and sewn into the heart of each one of my dresses." (Durbin, 2014, p. 81)

As she says the word "heart," she dashes with her fingers an invisible heart shape in the air. Her nails are painted "fire engine red," and her ring shimmers—gestures that ironically convert grief into visual spectacle. These are not merely aesthetic foundations, but affective semiotics to intensify the commodified emotion. Despite its sincerity, the sign of the heart is also staged for the camera's demands, where Kim's emotional labor is directly attached to the designed dress, mixing between personal mourning and public fantasy. Durbin crafts these moments as a satiric depiction of labor exemplified in the physical labor of sewing and emotional labor of weeping. However, a Žižekian reading of this gesture indicates a "surplus" traumatic desire that resists full integration into the ideological framework of the wedding. The sewn heart functions as a residue to preserve the emotional weight of lack and loss, even as the broader vision encourages the subject to perform and enjoy (Žižek, 1989, pp. 43–44).

Durbin sets the background of Kim's grief with "one lit, white Delerium candle," highlighting her ontological dislocation. This is the "tunnel-vision" that Dacheux (2014) refers to, in her interview with Durbin, assuring that Kim's crisis is not just psychological, but rather, ontological. It is the narrowing of being into a perfect neoliberal individual who is productive, elegant, and intensely alone. The candle usually symbolizes mourning and purity, yet its branded presence—*Delerium*—suggests that even private moments of grief are aestheticized and commodified. Rather than symbolizing an intimate spiritual moment, the candle functions as a curated prop and a substitution of loss, exploiting, rather than repressing emotion.

However, the process of conjuring up the repressed emotions aligns with the repetitive logic of the Žižekian notion of the death drive, not as a literal death, but as the compulsive repetition of loss that resists symbolic closure, diagnosed as "a ruthless technological [death] drive" (Žižek, 1997, p. 56). For Žižek trauma and loss do not always stay hidden; instead, they often return in an exaggerated form. Thus, Kim's dress makes the trauma of the father's death hyper-visible, a magnificent spectacle. In psychoanalysis, a fetish is an object that is hidden, yet displayed as a traumatic lack. This is interpreted in the wedding gown, which functions as a cover of the loss or the lack, while also a reminiscent of it. It grants Kim a sense of pleasure, yet it is mixed with death, sadness, and personal investment.

Moreover, Durbin juxtaposes the wedding with death imagery to evoke an anti-capitalist strain, provoking human mortality to act against the wearing demands of endless productivity. Han further underscores capitalism as a death drive with its destructive compulsion to perform and accumulate, stating that it "creates *undead life*, death-in-life [...] it deprives life of life" [italics in original] (Han, 2021, p. 8). Durbin uses death as a recurrent motif of finitude to subvert the fantasy of unlimited enjoyment and productivity, exposing the system's erasure of people's authenticity and freedom. Despite her attempts, Kim's bridal identity, stitched together from fragments of grief, spectacle, and self-branding, cannot express a stable self, but a highly visible simulation of selfhood, pointing toward her erasure as a living subject and her rebirth as a commodified one.

5. Conclusion

A qualitative analysis of Kate Durbin's "Kim's Fairytale Wedding," interrogates the underlying psychopolitical discourse in Reality TV shows. It reveals how Capitalism elusively spreads its ideology within entertaining programs. In an experimental technique that transcends the traditional poetic restrictions into free, narrative, and conceptual poetry, Durbin deciphers the contemporary psychopolitical dynamics embedded in the entertaining programs, assuring that they utilize individuals as resources for economic productivity. Reading Durbin's prose poems through theoretical standpoints of psychopolitics, exposes the neoliberal contrastive logic of being free and dutiful, where people are no longer subjected to external authority but are compelled to internalize and reproduce its targets.

Considering the genealogical roots of psychological practices in reordering people in times of crises, theorists and philosophers decodes the contemporary psychopolitical strategies and their social and psychic maladies. Byung Chul Han reintroduces the term psychopolitics as the contemporary neoliberal mechanization of power, confirming that it operates through unlimited compulsion of visibility, commodification, and entrepreneurship. He coined the term "achievement subjects," to redefine the Marxist' notion of the opposition between bourgeoisie and proletariat into a boundless state of auto-exploitation, self-production and objectification. In psychological terms, Slavoj Žižek argues that whereas traditional notions of social regimes stir people to prohibit and repress, the illusionary injunctions of freedom and enjoyment are the commandment of the contemporary ruling ideology. Drawing on the French sense of the word "jouissance," he claims that the impulse of enjoyment is harmful because the superego bombards individuals with the impossible demands, while at the same time mocks their failed attempts to meet them. In terms of well-doing and free will, individuals subject themselves to constant improvement and self-optimization.

Durbin's ekphrastic and meticulous transcription of Reality TV crystallizes a restless oscillation between direct immersion and critical distance, investigating power structures that steer human behavior at a subconscious level, turning them into projects for the capital investment. Her long prose poem "Kim's Fairytale Wedding" is a practical embodiment of Han and Žižek's theorization, depicting the wedding as a commodified atmosphere of luxurious life set to exploit people in terms of entertainment. Durbin's hyperbolic description mocks the artificial life and negates any intimate communication between the involved characters. They are incarnations of Han's "achievement subjects," who perform predetermined roles for

visibility and commodification. Kim, the main character in the event, projects herself for endless commands of visibility and self-promotion. Despite her attempts to recapture remnants of her past life and set free from the curated identity, the psychopolitical discourse steers her on the subconscious level. She is a role-model of subject/ project pattern who is voluntarily co-opt in self-automation and self-investment to meet the demands of neoliberalism. In contrast to the superficial, media-driven stories based on performance, efficiency and productivity, Durbin's prose poetry offers a platform for meditation, sincerity, and compassion. She regains the conceptual power of poetry that hopefully endowed life with meaning, authenticity and offers a clearer understanding of the contemporary power dynamics.

In aligning Durbin's poems within psychopolitical theoretical lens, the study unfolds the vicious ideologies intricately woven in the entertainment professions: a fact which might pass unnoticed. It tries to aware people how the need for self-glorification leads to commodification and exploitation. The study can prove to be useful to different stakeholders like the simple consumer, politicians, administrators, media houses and to society at large.

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خطاب السياسة النفسية في تلفزيون الواقع: دراسة في ديوان كيت دوربين شبكة E! الترفيهية

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المستخلص:

في ظلّ الاهتمام المتزايد بمناقشة ديناميكية السلطة، شخّصت استراتيجيات السياسة النفسية بوصفها علامة بارزة في السياسة المعاصرة، فبعيدا عن القوة القسرية التقليدية، الممتثلة في القمع والحظر، تعمل القوة الجديدة بوساطة التلاعب النفسي القائم على التحفيز الإيجابي والإلزام اللامتناهي للترفيه والحريّة، وضمن سياق الاستجابة الأديبة لتلك القوى، برزت الشاعرة الأمريكية كيت دوربين (مواليد ١٩٨١) بوصفها صوتا متميزاً لزعة البرامج الجاذبة عموماً، وبرامج تلفزيون الواقع خصوصاً. تُبرز أسلوبها المُبتكر في شعر النثر بوصفه فضاءً مفاهيمي (معرفي)، وتفكيراً تأملياً لمساعدة البشر على فهم أحوالهم الرّاهنة، ما جعلها تُعلق بدقة (نقدية) على برامج تلفزيون الواقع التي تُبثّ على الشبكة الأمريكية الترفيهية E! لكشف أيدولوجياتها الكامنة والسياسات النفسية التي تُحرّكها وسائل الإعلام. تكشف هذه الدراسة التفاعلات الديناميكية بين البرامج التلفزيونية والخطاب السياسي النفسي المُقدّم في ديوان دوربين *E! Entertainment* من منظورٍ دقيقٍ لمنظري السياسة النفسية المعاصرين، مثل (بيونغ تشول هان وسلافوي جيجيك). يُحاول (هان) أن يصل استراتيجيات السياسة النفسية المعاصرة بالليبرالية الجديدة، بمُتطلباتها اللامتناهية للتسليح، وتحسين الذات، وزيادة الأعمال. ويُعرّف المجتمع المعاصر بأنه "الذات المنجزة" التي تتخرط طوعاً في الاستغلال الذاتي لتحقيق أقصى قدر من الربح، بينما تُفسر مصطلحات (جيجيك) الدوافع النفسية التي تُحفز تلك الذات المنجزة مُتمثلة بالاستبداد "اللطيف" ووصايا الاستمتاع، وقد مثل شعر (دوربين) في إطار هذه النظريات، تفاعلاً أدبياً ملحوظاً مع برامج الترفيه، فصاغت تصوراً أدبياً يعتمد على تشكيل نصي شعري لتلفزيون الواقع. تخلص الدراسة إلى أن التفاعل الأدبي مع البرامج الترفيهية يكشف ويقاوم في ذات الوقت تلك الاستراتيجيات النفسية السياسية المُراوغة والمُغوية التي تتناقض مع الحريّة، ومع الإنجاز اللامتناهي.

الكلمات المفتاحية: السياسة النفسية، تلفزيون الواقع، شبكة E! الترفيهية، الذات المنجزة، زيادة الاعمال.

Susie's Double Traumas: A Psychological Study of *The Lovely Bones* by Alice Sebold

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Received: 28/01/2026

Accepted: 09/04/2026

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Doi:

<https://doi.org/10.36586/jcl.2.2026.0.54.0088>



Abstract

This paper, "Susie's double traumas: A psychological study of *The Lovely Bones* by Alice Sebold," focuses on recurrent universal issues, which are rape and rape trauma. American writer Alice Sebold, who suffered such trauma, wrote *The Lovely Bones* in 2002 to address this dilemma. Susie, the novel's fourteen-year-old protagonist, lived happily with her family before the tragic day when Mr. Harvey violated her and murdered her to escape legal consequences. The study concludes, through a qualitative deductive psychological approach, specifically Kübler-Ross's five stages of grief, that Susie suffered from two double traumas: rape trauma and murder trauma. Fortunately, she copes with both traumas separately and successfully, aided by the love of her family and the support of her companions in heaven. This highlights the importance of emotional support for rape victims during the healing journey.

Keywords: *The Lovely Bones*, Susie, Double Traumas, the Psychological Approach, Alice Sebold.

Introduction

Rape trauma syndrome (RTS) is a version of posttraumatic stress disorder (PTSD) that manifests post-rape experiences. It includes acute and long-term reorganization phases where victims deal with emotional, physical, and psychological aftermaths (Giannelli, 1997, p. 270-1). Therefore, the purpose of this paper is to analyse the psychological consequences of the rape Susie experienced. This work will apply the five stages of the grief theory of Elisabeth Kübler-Ross (1926–2004) and David Kessler (1959) to explore Susie's psychological response to her rape trauma and the impact of her subsequent murder by her neighbour, Mr. Harvey.

Alice Sebold is an American writer born to a family who loves reading in Madison, Wisconsin, in 1963 (McShane, 2007, p. 1). She grew up with her elder sister, Mary, in the suburbs of Pennsylvania and graduated from Great Valley High School to join Syracuse University in 1980. She then earned a master's degree in poetry from the University of Houston, followed by another master's degree in creative writing from the University of California, Irvine, where she was introduced to her husband, Glen David Gold, whom she married in 2001 and divorced in 2012. She is famous for her writings *Lucky*, *The Lovely Bones* (2002), and *The Almost Moon* (2007).

The novel, *The Lovely Bones* was written in the 1990s and published in 2002, so it is a contemporary novel, even though it tracks the rape and murder events during the 1970s. *The Lovely Bones* is the story of the Salmon family, in which peace in their home ends abruptly when Susie Salmon, a teenage girl, is subjected to an unfortunate attack. She is raped, and then she loses her life at the hands of their very own neighbour, George Harvey. The novel is narrated by Susie, who tells her tale from the afterlife (Sebold, 2002, p. 5-6).

The Lovely Bones has gained the researchers' interest all over the world. Some writers, such as Sarah Whitney, attempt to analyse *The Lovely Bones* (2002) and *The Almost Moon* (2007) by Sebold from a postfeminist gothic perspective. In her work "Uneasy lie the bones: Alice Sebold's post-feminist gothic" (2010), Whitney argued that Sebold's narratives are presentations of misogyny and violence against women that are still recurrent. Her viewpoint is valuable; however, it does not reflect the emotional response to rape and murder trauma experienced by the female victim.

Others take a philosophical approach instead. Shahram Kiaei and Masoumeh Safdari, in their research on "Hyper-reality in Sebold's *The Lovely Bones*" (2014),

focused on Jean Baudrillard's concepts of "hyper-reality" and "Simulacra and Simulation." They used these ideas to differentiate between the hyper-reality of Susie's heaven and that of a religious heaven. Ultimately concluding that Susie's heaven is limited and cannot fulfil all her desires. Yet, the current paper is slightly different, as in the end, Susie achieves the acceptance stage, and as a result, she fulfils all her wishes.

In 2018, Jane Kilby wrote "Saving the girl: A creative reading of Alice Sebold's *Lucky* and *The Lovely Bones*." The work focuses on the intertextuality between Sebold's *Lucky* and *The Lovely Bones*, as well as the distinction between reality and fantasy in relation to the topic of rape. This research acknowledges that Kilby's research is interesting. However, it is more comparable than a deep analysis of the victim's response to the double traumas.

Nonetheless, some other researchers study *The Lovely Bones* by focusing on other characters than the main character, Susie. For example, in 2016, Lucia Opreanu's "Text and trauma in *Sophie's Choice*, *The Virgin Suicides* and *The Lovely Bones*: Remapping identity in a country of strangers" used intercultural communication from Ray Singh. Singh is a marginalised character who migrates from India to the suburbs of America, where Susie lives. Opreanu studied his traumatised experience because Susie is his beloved, and secondly, because he is accused of her disappearance (134-139). In 2019, the article "Mr. George Harvey's shadow archetype as seen in Alice Sebold's *The Lovely Bones*" by Rafida Arge Dianika offered a profound psychological interpretation of the criminal, Mr Harvey's personality. The article employed the shadow method to illustrate Mr Harvey's relationship with himself and his neighbours.

Similarly of equal importance are Candra Fransisca, M. Natsir, and Fatimah Muhajir, who focused their attention in 2021 on examining Jack's (Susie's father's) psychology in "Emotion and conflict in Alice Sebold's *The Lovely Bones* novel." They had applied the theories of emotion and conflict of Paul Ekman and Lewis Coser, respectively. The researchers analysed the five types of emotions: happiness, sadness, fear, anger, and surprise, as well as the two kinds of conflicts that Jack passes through after Susie's death.

One month later, in October 2021, Nabilah Nisrina and Hadiyanto Hadiyanto concentrated on Lindsey, Susie's sister, in "Lindsey Salmon's mourning process in facing her sister's death in Alice Sebold's *The Lovely Bones*." The authors examined her psychological healing process by using J. William Worden's theory, "The four tasks of mourning" (60). Nevertheless, P. Jenci Gladwin and M. John Suganya's paper "Psychological trauma and grievance in Alice Sebold's *The Lovely*

Bones” (2022) referred to the idea of trauma and the post-traumatic experiences. The work is a psychological discussion of Susie’s family and friends without applying a specific theory to examine the psychological healing process. However, the authors concluded with a beneficial point: little girls should be taught to defend themselves physically.

This research supports the findings of the studies discussed above regarding the traumatic responses of the other characters to Susie’s murder, with one exception: Mr Harvey’s psychological disturbance is rooted in his traumatic childhood rather than in his crimes. Nevertheless, the paper primarily focuses on Susie’s psychology and her experience of double traumas.

In 2020, Shahid Ahmad and Shanthi Nadarajan adopted a stylistic approach in their study, “Thought presentation in Alice Sebold’s *The Lovely Bones*.” The researchers employed Leech and Short’s “model of thought presentation” (70). They demonstrated that stylistic techniques such as lexical choice, semantics, and linguistic patterns can reveal both explicit and implicit thought processes in the main characters. While their research focuses on the conscious and subconscious thoughts of Susie and Mr Harvey through a stylistic lens, conversely, this paper is rather a psychological one on Susie’s double traumas.

Hence, Shahid Ahmad worked on a further paper regarding the same novel under the title “A narrative structure analysis of Alice Sebold’s *The Lovely Bones*” (2023) to examine the horrors of rape narration. Ahmad applied William Labov’s model and Michael Halliday’s transitivity system. The paper agrees that studying the novel’s structure is important to represent the brutal rape context, but it is not the current study’s focus.

In 2021, Katrin Wehling-Giorgi wrote “Unclaimed stories: Narrating sexual violence and the traumatised self in Elena Ferrante and Alice Sebold’s writings” to connect sexual/domestic violence to the idea of trauma. The researcher used van der Kolk and van der Hart’s traumatic theories to analyse women’s crises, specifically during the COVID-19 pandemic. Giorgi’s paper offers a comparative thematic analysis of sexual violence and trauma in Alice Sebold’s *Lucky* (1999) and *The Lovely Bones* (2002), as well as Elena Ferrante’s *L’amore molesto* (1992) and her *Neapolitan Novels series*—*My Brilliant Friend* (2011), *The Story of a New Name* (2012), *Those Who Leave and Those Who Stay* (2013), and *The Story of the Lost Child* (2014). While the article effectively presents shared themes and narrative strategies across these works, its wide scope in tackling different novels means it does not provide an in-depth analysis of each novel individually.

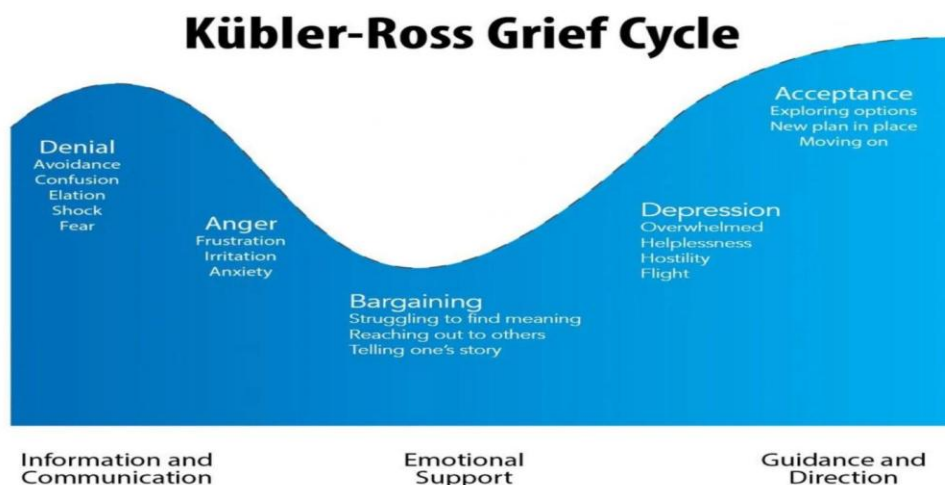
Last but not least, there is a thesis, “Death and dying in adolescent literature,” that was published in 2014 in which the author, Ashley Snobby, used Kübler-Ross’s model of grief and selected *The Lovely Bones* as a novel among six other adolescent novels: *The Dogs of Babel* (2003), *Thirteen Reasons Why* (2007), *If I Stay* (2009), *When You Were Here* (2013), *Fall for Anything* (2010), and *The Fault in Our Stars* (2012).

The researcher focused on how adolescent novels could help “teachers, counsellors, or parents” (Snobby, 2014, p. iii) cope more effectively with the topics of death in order to better assist the teenagers. The current paper agrees with Snobby’s general aims; yet, it argues that Snobby’s thesis lacks depth, especially in its discussion of *The Lovely Bones*, which is the primary focus of this paper. Snobby dedicates only three pages to this novel, while the present paper aims to provide more thorough thematic analysis of double traumas through a precise application of Kübler-Ross’s model of grief. Furthermore, the thesis claims that the bargain stage does not appear in *The Lovely Bones*; (none of the characters passes this stage) (Snobby, 2014, p. 52). In contrast, this research disputes the opposite, drawing on textual evidence and the defining features of the bargain stage (Kübler-Ross, Elizabeth & Kessler, 2014, p. 17-20). Ultimately, while the thesis seeks to demonstrate the importance of adolescent novels, this paper aims to show the possibility of healing from double traumas when the surrounding environment is supportive.

Therefore, this study seeks to address the gap by analysing *The Lovely Bones* through the lens of Kübler-Ross’s five stages of grief, with a focus on the concept of “multiple losses” (Kübler-Ross & Kessler, 2014, p. 171). For example, when an individual loses both parents in quick succession, they experience double grief. Kübler-Ross’s model of grief suggests that a mourner should process the five stages separately for each loss, as losing a father differs from losing a mother; otherwise, the individual may remain overwhelmed by grief (Kübler-Ross & Kessler, 2014, p. 172). This paper explores how Susie, the protagonist in the novel, passes each stage—denial, anger, bargaining, depression, and acceptance—demonstrating the importance of environmental support in her healing process.

Before proceeding to the next part of this research’s analysis of Susie’s double loss, it would be better to document the diagram created by the licensed counselling psychologist, Marisa M. Tomasic, Ph.D., from the University of Pittsburgh. She organises these five stages into three groups: information and communication, emotional support, and guidance and direction, each with its defence mechanisms

(such as avoidance, frustration, anxiety, irritation, etc.). This classification assists in understanding how the theory functions.



Tomasic, M. M. (2022). "The five stages of grief: An examination of the Kubler-Ross's model."

Health Central.

2. "Drop of Pain": Susie's Five Stages of Grief

The story revolves around a teenage girl named Susie Salmon, who sits in her heaven to write down the story of her rape and murder. She narrates that on a pitch-dark day, while she was returning from school, her neighbour, Mr Harvey, was waiting for her in the cornfield. He had adequately prepared the tools for his crime. He constructs a hole underground to drive the fourteen-year-old Susie's inquisitiveness (Sebold, 2002, p. 9). Mr Harvey succeeds in his endeavour; Susie walks with him to the hole, where he brutally rapes her and eventually murders her mercilessly on December 6, 1973 (Sebold, 2002, p. 5, 12-15). The victim departs Earth (with a capital "E," as she writes it, to show her connection) for heaven.

In light of Susie's violent experience, it is important to recognise that the central character suffers from "multiple losses" (Kübler-Ross and Kessler, 2014, p. 171)—both rape trauma and murder trauma. According to Kübler-Ross's model, her grief journey unfolds incrementally over five stages, beginning with the final hour of her life and extending into her afterlife. However, Susie's story begins with

part of her acceptance stage, as she narrates her rape and murder story to Franny, a heavenly counsellor.

Susie tells Franny all the details, starting with the hole. It is small in size, and it has a bench on one side with an odd lamp, shaving cream, and some other details, followed by a complete elaboration of their communication, even how he obliges her to drink the Coca-Cola (Sebold, 2002, pp. 10-11, 186). The shocked teenage girl further presents a nuanced description of the rape and murder scene, immersing the reader in moments, both breathless and brisk, while recounting her painful memories (Sebold, 2002, pp. 12-15). Thus, the paper studies first her response to the Kübler-Ross model of grief over her rape trauma and then her murder trauma.

2.1 “Please Don’t”: Susie’s Rape Trauma

Susie’s confrontation with her rape trauma initiates the five stages of grief, as outlined by Kübler-Ross and Kessler. Susie’s denial works from the outer world through confusion, fear, avoidance, and silence to the inner world, where her unconscious is awakened to move on to another stage of the five stages of grief (Kübler-Ross and Kessler, 2014, pp. 8, 10; Tomasic, 2022). For example, first, Susie is confused, fears Mr Harvey’s strange behaviour, and denies his bad intentions, instead considering him a “loo-loo” (Sebold, 2002, p. 10). This early stage of denial reflects a common adolescent defence mechanism, where acknowledging danger feels too overwhelming, so reality is distorted as a means of psychological self-protection.

Subsequently, the denial takes another form, specifically avoidance. During moments of the rape, Susie mentally escapes to the memories of her family home, imagining her mother checking the clock above the oven and worrying about her lateness. These details serve as coping strategies, assisting her mind in separating from the immediate horror of the assault (Sebold, 2002, pp. 12-13). According to Kübler-Ross and Kessler (2014, p. 10), such mental numbing is common when a victim’s reality becomes intolerable. This situation suggests how denial can serve as an essential—albeit temporary—buffer against trauma.

Grounded back in reality following her imaginative voyage into the past, the narrator viscerally describes her suffering while she begs Mr Harvey to stop. Susie, via a wounded voice, solicits for his mercy, saying, “Please don’t... don’t please.” Annoyed by her pleas, the merciless perpetrator grabs Susie’s hat, “smashing it into my mouth.” Under his grip, Susie’s voice vanishes gradually like a bell ringing weakly when its battery is low, turning eventually silent. Inflicted by the weight of

the wound, the young girl hears her brisk palpitations, evoking the image of a prey escaping her predator (Sebold, 2002, pp. 13-14). Once more, the poor teenager uses avoidance to go on a journey to the family's dinner time (Sebold, 2002, p. 14).

Awakened by Mr Harvey's sweating drops that are drizzling upon her skin. They conquer her inner world; Susie's pain pushes its extremes. Plagued by the gripping pain, Susie further falls under the brunt of depression, a stage where she turns into a frozen entity—motionless and immovable—as a moment of stasis leaves her figuratively set in stone. She waits quietly for her murderer's knife. Susie lives a life of meaninglessness, reducing herself to that of worms that live in the dirt of the ground (Sebold, 2002, p. 14). She even responds positively to Mr Harvey's wishes to hear her telling him that she loves him (Sebold, 2002, p. 15).

During these moments, Susie realises that both her femininity and innocence are under attack, comparing herself to an "animal dying" (Sebold, 2002, p. 14). She submits to her unfortunate fate (Sebold, 2002, p. 15) and bypasses the anger stage, succumbing instead to depression—a common response when trauma overwhelms a teenage girl. To cope, Susie allows herself a kind of psychological relaxation, a defence mechanism described by Kübler-Ross and Kessler (2014, p. 21).

Rather than rejecting her pain, Susie seems to invite it to the dinner table to celebrate her ordeal in the depths of the earth, among the insects. This willingness to acknowledge suffering, though horrifying, is a necessary step in her healing journey, marking a profound moment of psychological growth (Kübler-Ross and Kessler, 2014, pp. 20–24).

However, once Mr Harvey is done with his crimes—rape and murder. The victim desires to escape that hole and fly to land in an angry stage. The rape and murder trauma left Susie indelibly frustrated (Tomasic, 2022). Deprived of peace even after death, hysterically, Susie cries and pulls her limbs closer to her body (Sebold, 2002, p. 8). Such a gesture suggests that the girl feels a deeper need for her mother's bosom to nestle inside as a token of motherly shield. Instead, she is alone in heaven, hugging herself while Franny, a heavenly counsellor, sits beside her.

Franny is calm and listens quietly to Susie's rage against Mr Harvey's audacity as he shows consolation to Abigail (Susie's mother). Additionally, he pretends that he does not even know Susie's name: "I heard about the horrible, horrible tragedy. What was your daughter's name again? . . . I hope they get the. . . . I am sorry for your loss" (Sebold, 2002, p. 8); such pretension increases Susie's anger. Aware of being raped and murdered, Susie could not have logical communication, and this is quite normal in this stage (Kübler-Ross and Kessler, 2014, p. 11). Susie is just

trying to structure her emotions, to frame them; such feelings provide the mourner with strength that she desperately needs (Kübler-Ross and Kessler, 2014, p. 15).

In the case of her murder trauma, the anger stage of the victim indeed precedes her state of denial, as the depression phase prevents her from reacting to her imminent death, which she perpetually craves. Consequently, once the volcano of her rape trauma erupted, the depression stage blew out and inflicted itself on her immediately. Leading the victim to react angrily toward her experience of rape and murder. Continuing with her rape trauma, still, its effect is more substantial; she passes from the anger stage to the bargaining level.

After experiencing a wave of anger, Susie needs rest and a sense of calm. This time it will come not from surrendering to the nothingness of life but from the emotional support that only Franny can provide (Sebold, 2002, p. 18).

Susie, however, is caught in the maelstrom of loneliness and guilt, blaming herself for the rape ordeal that leads to her murder just hours later. As a teenager, she holds herself responsible because she lacked the insight to recognise Mr Harvey's criminal intentions, wondering, "Why didn't I?" (Sebold, 2002, p. 8). The famous "if . . . only" statement proves that Susie is on the right path in her healing journey (Kübler-Ross and Kessler, 2014, p. 19). She believes that if she had only noticed his strangeness from the beginning and understood the significance of his weird small round glasses with gold frames—which often culturally signify innocence and intellect (Sebold, 2002, p. 8)—she could have acted differently. Thus, Susie is blaming herself for her inability to understand Mr Harvey's true nature.

Soon then, Susie begins to defend herself through retelling Franny how she resists Mr Harvey, reminding him that she must go home, and even employing manipulative strategies to convince him to let her leave by conforming to his wishes—such as drinking the coke and assuring him that it is a wonderful hole: "I swallowed the rest of my Coke, which was a lot, and said, "I got to go, Mr Harvey." This is a cool place, but I have to go home" (Sebold, 2002, p. 11). She further adds that she constantly pleads with him to stop.

Given her young age and weak body, Susie's sense of resistance gradually weakens. Her perpetrator, who exceeds her in height and weight, eventually overpowers her, making the resistance unequal (Sebold, 2002, p. 14). The act of resistance, in this case, is Susie's attempt to justify her powerlessness against a man, older and stronger. Susie oscillates between blaming and justifying herself, which is a common mechanism at this stage of recovery (Kübler-Ross and Kessler, 2014, p. 17-20).

However, Franny, as a counsellor, tries to assist her: “You did not and that is that. Don’t mull it over. It does no good. You are dead and you have to accept it” (Sebold, 2002, p. 8). Franny’s speech is as sharp as a warrior’s sword; it awakens Susie to her reality that she is not only raped but murdered as well. Thus, bargaining will end with the victim’s consciousness about her inevitable tragic reality (Kübler-Ross and Kessler, 2014, p. 20) preparing her for the next stage of grieving, which is depression for the second time; yet this is natural because, according to Kübler-Ross’s model, grieving is not linear, and one may experience a stage several times before arriving at acceptance (Kübler-Ross and Kessler, 2014, p. 18).

Sticking to her healing stages from rape trauma, she makes several trips to Earth and watches her family from the gazebo—a place in her afterlife where she can see the living world (Sebold, 2002, p. 34). On one such visit, she accompanies her sister Lindsey to a school camp and witnesses Lindsey’s intimate relationship with her boyfriend, Samuel. She ponders Samuel’s kindness and the way he shields Lindsey from the heavy summer rain, which brings back memories of the cruelty she endured the previous year.

The lonely adolescent is overwhelmed with depression, as she realises she may not have a chance to have a sincere relationship similar to her sister’s. She feels that her heart is filled with scars, while Lindsey’s heart is like a house with big windows where the sunbeams and breezes pour freely and widely: “At fourteen, my sister sailed away from me into a place I’d never been. In the walls of my sex there was horror and blood; in the walls of hers there were windows” (Sebold, 2002, p. 125).

This comparison highlights Susie’s emotional stagnation and her difficulty moving toward acceptance. Susie desperately wants to feel genuine love from a partner of her choice, a kind of love that she is willing to feel without lethal force or violence. Thus, when fate grants her an opportunity to be temporarily reincarnated in Ruth’s body (Sebold uses the liminal embodiment technique) (Sebold, 2002, p. 301), she does not choose to chase Mr Harvey (Sebold, 2002, p. 304) or to be with her family. Instead, she prefers to fulfil her sexual desire to heal her scars from a previous harmful sexual experience (Sebold, 2002, p. 304).

The opportunity to live love again allows Susie to come to terms with herself and almost reach the final stage of grief. Aiming to rewrite her fate and by large her narrative, through the sinew of hope rather than the grip of pain (Tomasic, 2022). She makes her plan to live her short life on Earth with her former school boyfriend, Ray Singh (Sebold, 2002, p. 13). Sussie decides to live the real emotions of love, telling Ray that she wants to explore the Earth with him (Sebold, 2002, p. 305). she

enjoys the sunshine as if this is the first time she notices, and she willingly responds to Ray's desires (Sebold, 2002, p. 304). She feels Ray's tenderness; moreover, she declares her feelings to him: "When you kiss me I see heaven" (Sebold, 2002, p. 304). Hence, throughout their communication, Ray figures out that she is not Ruth but Susie in Ruth's body, and he performs gently to Susie's wish to spend some private time together (Sebold, 2002, p. 306-8). She lies on his chest and sleeps beside him (Sebold, 2002, p. 309). That night, she deeply sleeps as she has a real man protecting her.

However, the time rings the end of her living experience again. Interestingly, this time, when she looks at the couple Ruth and Ray from the gazebo, she is content, not like the previous time when she felt jealous of their friendship (Sebold, 2002, p. 81) or when she sees Lindsey and Samuel. Susie finally achieves an acceptance level after living pleasant moments with Ray.

The teenage girl returns to her heaven easily (Sebold, 2002, p. 311) after experiencing real emotions with a man of her choice, as she refers to him as a gentleman who wants her to stay with him forever (Sebold, 2002, p. 308-9). She no longer considers herself an animal dying. Instead, she is Susie: "My name is Susie" (Sebold, 2002, p. 309)—the innocent girl whose boyfriend can recognise her spiritually even though she is in another body, Ruth's. Thus, Susie's rape trauma acceptance is her belief that she deserves to live real love and not to surrender to harrowing memories that she experienced with Mr. Harvey, providing her with a sense of stillness (Kübler-Ross and Kessler, 2014, p. 25).

2.2 "Wide Wide Heaven": Susie's Murder Trauma

Susie's rape trauma is parallel to her death trauma; while she is still alive, she understands that Mr Harvey is going to kill her, so yelling is useless. She knows that the end is coming; she can neither deny it nor resist it (Sebold, 2002, p. 14-15). This is attributed to the fact that during her rape, she lives two other stages of grief, notably denial and depression. Accordingly, Susie is constrained by time, feeling unable to fully react to her impending death.

Susie describes herself as "an animal dying" (Sebold, 2002, p. 14), a metaphor that underscores the extremity and dehumanising nature of her trauma. Notably, the miserable teenager reaches the apex of depression as a result of the violent event of rape, which is immediately compounded by her murder. This sequence of traumas positions Susie in a unique psychological state: she must grieve not only the loss of her future but also the loss of her life while she is still aware of it unfolding.

As a result, her attempt to heal from her murder trauma is filled with profound sadness, since she cannot fully comprehend the reality of her death or the fact that she no longer exists as a girl, daughter, or sister. This situation illustrates the complexity and duration of her emotional response. Yet, such a reaction is considered normal according to Kübler-Ross and Kessler's analysis of the five stages of grief (2014, p. 18).

Consequently, Susie's reaction to her murder trauma begins once she inhabits heaven, starting with the denial stage. She refuses the outer world's reality physically and graphically, displaying mental avoidance and elation (Tomasic, 2022). For instance, she projects her longing for her family onto her dog, Holiday (Sebold, 2002, p. 26–27), rather than confronting her grief directly. This form of displacement is characteristic of psychological numbness, which Kübler-Ross and Kessler (2014, p. 8) identify as a common immediate response among trauma victims.

Additionally, Susie attempts physical denial in two ways. First, she runs as fast as she can to escape the painful memories of her violent experience she went through, mainly clear in Mr Harvey's criminal personality. Second, she struggles to perceive the afterlife, demonstrated by her attempt to connect with Ruth's body through a liminal embodiment technique (Sebold, 2002, p. 37). It is as if she wants to remain connected to Earth in any possible way; Susie is trying to convince herself that she is still alive, though she knows this is not true, but she denies it (Kübler-Ross and Kessler, 2014, p. 9).

This physical denial serves as a defence mechanism against her fear of Mr Harvey and his knife, as well as her trepidation about leaving the Earth, a place where she seeks endless connection. For instance, she celebrates with her heavenly roommate Holly when her father feels her presence: "I think Susie watches me" (Sebold, 2002, p. 59). To Susie, this statement seems to prove her physical existence, as if it confirms she is merely experiencing a nightmare and is not truly dead (Kübler-Ross and Kessler, 2014, p. 9).

Beyond physical denial, Susie demonstrates graphical denial by writing "Earth" with a capital "E" and "heaven" with a lowercase "h" (Sebold, 2002, p. 16), signalling her rejection of her new reality. According to Kübler-Ross and Kessler (2014, p. 9), whenever the victim begins to accept her reality, she often adopts a new mechanism to sustain her numbness. Thus, Susie reverts to physical denial, albeit in a different form. This resistance underscores the importance of acknowledging and working through denial as a necessary step towards eventual healing.

Ultimately, Susie cannot escape the truth; she attempts to numb herself by referring to herself as “a blue line” living “Inbetween,” between the sky and the ground (Sebold, 2002, p. 34). In these moments, she desperately wants Franny to assure her that she is right—that she is not dead. Such mechanisms are common in this stage of Kübler-Ross's grief model: the individual longs to hear from others that their suffering is unreal, that it is only a dream. She simply cannot accept the truth (Kübler-Ross and Kessler, 2014, p. 8-9). As usual, Franny gently but firmly confirmed Susie's death. In response, Susie's pain seeps into her unconscious and manifests as waves of anger.

As a matter of fact, Susie's anger is directed not only at her killer but also at God, the police, her neighbours, her father, and even heaven itself. She rages against Mr Harvey as he puts an end to all her dreams to be a worldwide photographer (Sebold, 2002, p. 42), to experience love with a real man, and to earn an “Oscar for Best Actress” (Sebold, 2002, p. 6-7). Mr Harvey deprives her of all her wishes to grow up and live her life like any other girl.

Next, she is angry at God, though it is implicit in the novel; it is manifested in two ways. First, through her desire to see Mr Harvey dead and herself alive, which is only related to God's ability (Sebold, 2002, p. 20). Second, the *Are You There God? It is Me Margaret's* story (Sebold, 2002, p. 32) that she reads once on Earth as if questioning God's justice (as if she is trying to say, “Are you there, God?”). It is me, the innocent victim, Susie. By the way, such anger is normal, as it is evident in the five stages of grief theory (Kübler-Ross and Kessler, 2014, pp. 13-15).

After that, the teenage girl's anger reaches her old neighbours and police detectives on three levels. Initially, none of them noticed the blood leaking from Mr Harvey's sack (Sebold, 2002, p. 50). Second, they accuse her boyfriend, Ray Singh, of being involved in Susie's disappearance. However, two days after her death, the police find Susie's notebook containing a love note from Ray, written on the same day she was murdered (Sebold, 2002, pp. 25–26). She is angry at their aggression toward the innocent Ray, while the real criminal remains free, celebrating his success by eating apple pie and drinking coffee (Sebold, 2002, p. 51).

Last but not least, she is frustrated at the low security on both levels: legally and socially. The second piece of evidence the police found is *To Kill a Mockingbird* and then *Othello*, both feminist texts, to indicate that women are killed without any accurate provision by the legal system when she says, “In those days there was no security in the suburbs” (Sebold, 2002, p. 53). Additionally, the community's low awareness of recognising unusual personalities leads them to

view Mr. Harvey merely as an “odd man” (Sebold, 2002, p. 55). In addition, she feels irritated when she sees her father helping Mr Harvey build the bridal tent for Christmas (Sebold, 2002, p. 55). Moreover, she is frustrated that Mr Harvey attends her memorial; she feels offensive in herself (Sebold, 2002, p. 112).

However, Susie's anger shifts from emotional rage against others to a practical and harmful reaction when she destroys the spider web using her heavenly power, which is motivated by her longing for her mother (Sebold, 2002, p. 41). In fact, Susie is frustrated at her physical situation in heaven because she feels that she does not fit there. She wants to be on Earth (Sebold, 2002, p. 119); she hates heaven, as she replies with a definite “No” to Holly's question, “Do you like it here?” (Sebold, 2002, p. 18).

Meanwhile, the coldness in Mr Harvey's waggon (where Susie's corpse is) freezes her, making her easily breakable into pieces (Sebold, 2002, p. 51). She feels extensive pain, which is quite normal in the angry stage (Kübler-Ross and Kessler, 2014, p. 15). No more; she can structure her sadness and rage, particularly when she sees the reflection of herself in the smashed ships in bottles that Susie and her father used to build before her death (Sebold, 2002, p. 46). Such a view impels the emotions that she can feel, that she did love, and that she has lost (Kübler-Ross and Kessler, 2014, p. 16).

Bombarded by a tsunami of anger, Susie feels exhausted and needs emotional support, which is available during the bargaining stage. The bargaining stage begins with Susie blaming herself for her naiveté in comprehending that she did not tell Mr Harvey her name, which leaves her wondering how he could call her by it? This contemplative moment exacerbates her sense of remorse, wishing she understood the lesson earlier (Sebold, 2002, p. 7). At the same time, she mentions telling Mr Harvey that her mother wants her to be home before dark (Sebold, 2002, p. 7), which suggests that she is both blaming and excusing herself. Such mechanisms are used by victims to relieve themselves from the guilt they sense (Kübler-Ross and Kessler, 2014, p. 17).

Then, she moves on to negotiate with Franny to learn more about Earth (Sebold, 2002, p. 19). She wishes that if only she could go into Buckley's (her little brother) picture on the refrigerator and come back again to life, but it is impossible, or to live life through her sister Lindsey. Both scenarios are impossible, so she feels jealous of her sister, as she could live her whole life, whereas no one could even hear her (Sebold, 2002, pp. 32, 34).

Soon after, the bargain stage takes a different direction. It first manifests through Susie's decision to help her family as an attempt to change their lives for

the better (Sebold, 2002, p. 19). For instance, she carefully watches her mother's steps for fear of slipping on the shore of the Pacific Ocean in California (Sebold, 2002, pp. 221-2), or when she scans the old Victorian house for Lindsey and Samuel, especially when they use it as a shield from the heavy rain on their way home after graduation from university (Sebold, 2002, p. 235). In another situation, the helpless victim tries to assist Lindsey in finding clues about Susie's murder at Mr Harvey's house (Sebold, 2002, p. 178). However, neither Abigail, Lindsey, nor Samuel is conscious of her presence, and she fails in all her ambitions to be an influential member on Earth.

However, Susie remains in the bargaining stage, feeling grateful that Lindsey is safe at Mr Harvey's house, since losing her on Earth would also mean losing Susie's chance to experience life (Sebold, 2002, p. 185). To elaborate, Susie perceives Lindsey's relationship with Samuel Heckler as a source of vitality: "I saw Lindsey move toward Samuel Heckler, she kissed him; it was glorious. I was almost alive again" (Sebold, 2002, p. 71).

Furthermore, she negotiates the power of memory she has from her childhood and those she creates over years of watching. Those memories no one can take from her, not even death itself (Sebold, 2002, p. 231). Sadly, however, Susie grows weary of watching and describes herself as "fruitless" (Sebold, 2002, p. 246). Consequently, she moves along the train of the five stages of grief to the next station: depression.

To sum up, Susie experiences the bargaining stage through employing various emotions and strategies to calm herself and reduce her feelings of guilt. She shifts from blaming herself to adopting a defensive stance, then attempts to live vicariously through her sister; afterwards, she plans to become a fruitful member on Earth. Eventually, she wakes up to the same sad truth: she is dead, and she is a "fruitless" character to her family (Kübler-Ross and Kessler, 2014, p. 20).

Susie's efforts to achieve justice fail, and she loses hope. Whereas Mr Harvey, who knows how to manipulate police officers, successfully evades legal accountability (Sebold, 2002, p. 194). She observes her close friend Clarissa "spinning away from her" toward happiness with Brain (Sebold, 2002, p. 40), and she notices her peers growing up and enrolling in university while everyone works on fulfilling their dreams (Sebold, 2002, p. 225). She cannot even enjoy the snowfall moments with her family as she used to in the past (Sebold, 2002, p. 57). Susie eventually realizes that her memory is prone to forgetting, for fewer and fewer attend her memorial anniversary.

Ultimately, her story transforms into a haunting and poignant tale that lingers in the minds of young girls, warning them that wolves are often hidden in sheep's clothing (Sebold, 2002, p. 224). Her depression increases as she acknowledges that she cannot experience any real dreams; instead, she is always there with her depressed father:

Years passed. The trees in our yard grew taller. I watched my family and my friends and neighbors, the teachers whom I'd had or imagined having, the high school I had dreamed about. As I sat in the gazebo I would pretend instead that I was sitting on the topmost branch of the maple under which my brother had swallowed a stick and still played hide-and-seek with Nate, or I would perch on the railing of a stairwell in New York and wait for Ruth to pass near. I would study with Ray. Drive the Pacific Coast Highway on a warm afternoon of salty air with my mother. But I would end each day with my father in his den. (Sebold, 2002, pp. 230)

By means of comparison, Susie looks back at her sister, or “when they were sisters” (Sebold, 2002, p. 180). Lindsey is now twenty-one years old, while she is stuck at fourteen (Sebold, 2002, pp. 232-3). Lindsey adds “happy graduation” wishes from Samuel to her memory, whereas she has only childhood memories (Sebold, 2002, p. 234). Consequently, she is overwhelmed with depression as she finds herself doing nothing valuable on the Earth, where she once thought she belonged.

Therefore, caught in the vortex of void, Susie desperately bargains to keep her father by her side forever after he is transported to the hospital due to a severe heart attack. Susie's desire conflicts with her living sister's desire to have their father all to herself. As Susie says, “Die for me/don't die for me, die for me/don't die for me” (Sebold, 2002, p. 258). Then, she hears her brother's whisper pleading to her, “Please, Susie, don't let Daddy die . . . I need him” (Sebold, 2002, p. 260).

Susie feels anxious due to the emptiness (Tomasic, 2022) of her reality and the inner struggle between her desire to have her father and her siblings' need for him. She retreats to her heaven to find her grandfather with the same past smiling; they talk and dance together in the timelessness of heaven. Susie remembers his past advice that sometimes it is customary to cry for someone she misses (Sebold, 2002, p. 259). According to Kübler-Ross and Kessler, tears are an influential

mechanism in releasing sadness and depression that Susie needs in this stage (2014, p. 42). Eventually, he assures her that they will meet again. Susie's grandfather's presence encourages her to embrace her depression kindly.

In addition to her grandfather, Franny provides her with a heaven map and introduces her to Flora Hernandez, the youngest of Mr Harvey's victims. They share their stories, and as Susie begins to cry, all of Mr Harvey's victims soon gather around her. Susie feels comforted. Here, Mr Harvey's victims serve as a bereavement group in which Susie's tears and recalling her story to those who share the same agony (Kübler-Ross and Kessler, 2014, p. 63). Susie becomes able to witness her pain as her "heart and mind rejoined in one state of pain" (Kübler-Ross and Kessler, 2014, p. 63). Telling the story helps Susie rebuild and recreate the structure of her world, as each time she shares her story, she experiences a change, saying, "Each time I told my story, I lost a bit, the smallest drop of pain" (Sebold, 2002, p. 186). As a result, Susie makes significant progress in her healing journey.

However, Susie returns to the hospital and sees her family leaving together with daffodils (Sebold, 2002, p. 313). This moment leads her to the painful realization that she is dead and transforms into a daffodil—a symbol of purity that suggests rape does not diminish her reality as an innocent girl. As a result, she emerges from the stage of depression; she achieves a sense of selfhood, girlhood, and femininity, largely due to her relationship with Ray, which ultimately enables her to work through the trauma of her murder.

Finally, Susie accepts the challenge of solving the puzzle and putting each piece in its correct place. What was once impossible for her, now she plans to work on it. The puzzle is Franny's advice:

If you stop asking why you were killed instead of someone else, stop investigating the vacuum left by your loss, stop wondering what everyone left on Earth is feeling," she said, "you can be free. Simply put, you have to give up on Earth. (Sebold, 2002, p. 120)

Achieving a sense of guidance and orientation (Tomasic, 2022), Susie aims to understand the reality of her situation in five different ways. First, she is no longer obsessed with avenging Mr Harvey. Second, as her self-awareness grows, she becomes able to comprehend both her needs and those of her family, particularly regarding love. The family's unconditional compassion serves as a tribute to their unwavering devotion to her—a promise that her memory will remain

permanently inscribed in their thoughts. This is evident in her mother's words, "I love you Susie" (Sebold, 2002, p. 317), which makes the teenage victim feel peace.

So, this time, she wants them to be there for themselves, not for her. She consents to be the daffodils in the vase (Sebold, 2002, p. 280). Susie eventually accepts her physical transition from a solid body into a spiritually beautiful flower—a daffodil—and into comfortable memories (Sebold, 2002, p. 327), leading to further acceptance. She acknowledges that her body on Earth has decayed so she may flourish in the afterworld as a lovely soul, free from worries (Sebold, 2002, pp. 320, 325).

Thus, she leaves her family "in one room" while the daffodils in the corner provide fresh oxygen to go where she belongs: to heaven (Sebold, 2002, p. 321). Thirdly, she accepts her need occasionally to visit Earth because living people also need the dead. Susie says, "If I'm to be honest with you, I still sneak away to watch my family sometimes. I can't help it, and sometimes they still think of me. They can't help it" (Sebold, 2002, p. 323). According to Kübler-Ross and Kessler, acceptance does not necessarily mean that the victim is going to forget the loved ones; instead, it is about accepting the reality (2014, p. 25).

Fourthly, she begins to write Heaven with the capital letter "H," indicating that heaven will be her eternal home while emphasizing that her fourteen years on Earth cannot be rejected (Sebold, 2002, p. 325). Finally, Susie plans to explore Heaven with her new community members; she begins to call it "wide wide heaven" (Sebold, 2002, p. 325). So that Susie learns to keep her family in her heart and to make new friendships (Kübler-Ross and Kessler, 2014, pp. 25, 28).

Interestingly, she makes some tours to Earth, but not to watch others; instead, she uses her heavenly power to explore what living people cannot, to enjoy precious moments with her grandfather. During one of these visits, she comes close to Mr Harvey's new intention to rape and kill another teenage girl. Fortunately, he is hit by an icicle and loses his balance to fall dead (Sebold, 2002, pp. 326-7). When Susie stops thinking about revenge, God's justice manifests in a way that pleases her and fulfills Susie's wish to kill Mr Harvey with an icicle (Sebold, 2002, p. 125). One could imagine Susie returning to Heaven to celebrate Mr Harvey's demise with the other victims.

Conclusion

The paper has come out that Susie, the female victim and protagonist in *The Lovely Bones* by Alice Sebold, successfully navigated her rape trauma over nearly nine years while also recovering from her murder trauma through the application of

Kübler-Ross's model of grief. As a teenage girl, it is difficult for her to depart from her family in that brutal way, so the denial stage is the longest as she denies her reality, physically and graphically.

However, her family's love and ambition to trace Mr Harvey, along with the genuine affection of her boyfriend, Ray, play a vital role in her healing progress. They symbolise the green spots in her double trauma recovery journey, helping her to accept her existence as daffodils on Earth and as a lovely soul inhabiting Heaven.

Finally, *The Lovely Bones* is a story of many girls all around the world who have been raped and murdered due to the failings of the security authorities and the inadequacy of the laws regarding such cases. In addition to the limitations of social organisations in increasing social awareness among people, if Susie's father had not dealt with Mr Harvey as "loo-loo," Susie would have had a different fate.

This analysis exemplifies how literature can illuminate the psychological dimensions of trauma, thereby offering insights into the therapeutic benefits derived from communal and emotional backing. These findings underscore the significance of integrating psychological perspectives within literary scholarship to facilitate a more profound comprehension of both the anguish and the fortitude exhibited by those who have endured trauma. Consequently, this investigation advocates for further research into specific support systems designed for survivors.

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صدّامات سوزي المزدوجة: دراسة نفسية في رواية العظام الجميلة لأليس سيبولد

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المستخلص

تُرَكِّز هذه الورقة البحثية الموسومة "صدّامات سوزي المزدوجة: دراسة نفسية في رواية العظام الجميلة لأليس سيبولد" على مشكلة عالمية متكررة، ألا وهي الاغتصاب وصدمة الاغتصاب، وقد كتبت الكاتبة الأمريكية أليس سيبولد - التي عانت نفسها من هذه الصدمة- رواية *العظام الجميلة* عام ٢٠٠٢ لمناقشة هذه المعضلة تحديداً، فقد عاشت سوزي، بطلّة الرواية البالغة من العمر أربعة عشر عاماً بسعادة مع عائلتها قبل

ذلك اليوم العصيب الذي قام فيه السيد هارفي بغزو جسدها وقتلها هرباً من العواقب القانونية؛ لذلك ومن خلال تطبيق المنهج النفسي الاستنتاجي النوعي، وعلى وجه التحديد منهج كويلر-روس "مراحل الحزن الخمس"، تخلص الدراسة إلى أن سوزي عانت من صدمتين مزدوجتين: صدمة الاغتصاب وصدمة القتل، ولحسن الحظ، تجتازهما كليهما بنجاح، و بشكل منفصل بفضل حب عائلتها من الأرض ودعم رفاقها في السماء، مما يُبرز أهمية الدعم العاطفي لضحايا الاغتصاب خلال رحلة الشفاء.

الكلمات المفتاحية: العظام الجميلة، سوزي، صدمات مزدوجة، المنهج النفسي، أليس سيبولد.

Investigating Errors in Academic Essays: A Comparative Study of the Students of the Institute of Medical Technology

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Received: 04/08/2025

Accepted: 03/05/2026

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<https://doi.org/10.36586/jcl.2.2026.0.54.0110>



Abstract

considered as a second language (L2), it causes problems for them in learning the four skills, including writing. The purpose of this study to investigate and compare errors found in academic essays of undergraduate students at the Institute of Medical Technology, Middle Technical University. It mainly focuses on eighteen errors as classified and adapted from Darus and Ching (2009), with the six most common errors being discussed and analyzed using the Markin software. The researcher analyzed and compared the errors in essays from the first and second stages, contributing to the existing body of literature. Sixty-four samples were analyzed. The most common errors among first-year students were spelling, subject-verb agreement, other lexical errors (repetition), lexical categories (prepositions), tenses, articles, word forms, and vocabulary choice. Second-year students, who have more experience and practice, made higher percentages of errors in spelling, articles, incomplete structures, vocabulary choice, and other lexical errors (repetition). The study found that the mother tongue (first language) and the lack of attention to distinguishing key words in structures were the main causes of the errors. English language teachers are advised to pay much attention to categorizing, discussing, and explaining these errors to reduce their occurrences and make essay writing easy for students.

Keywords: Error analysis, English essays, L2, academic writing, grammatical errors.

1.Introduction

In general, there are two ways to express someone's idea in communication: spoken, orally expressed, and written, through writing sentences, paragraphs, and essays. Since English is widely used in Iraq and is regarded as a second language by Iraqi students, academic writing is a struggle for them even though it is crucial for all subjects. Furthermore, writing is categorized as one of the most challenging duties, given that it involves a variety of genres, including essays, assignments, research papers, written exams, theses, dissertations and case studies. This adds complexity to the task and necessitates attention to detail in order to carry out all formalities and develop ideas that are logical and necessary for keeping it good and comprehensive (Sarfaz, 2011, p.30). The foundation of higher education is academic writing, which is the main way that students express what they understand, evaluate data critically, and participate in scholarly discussions. However, many students often struggle to write academic essays that are both error-free and successful, especially those who are in non-native English-speaking environments or are making the switch to university-level requirements. Their work's clarity and trustworthiness are severely impacted by these mistakes, which can vary from grammatical and lexical flaws to problems with structure, coherence, and logical argumentation. Ulijn and Strother (1995, p153) have elaborated that "writing is generally one of the active and profitable skills of language consumption." In Iraqi universities, writing English is of great importance in students' academic course of study, as research work depends on it. It is needed for taking notes, writing essays, solving written questions, writing their compositions, writing scientific reports, etc. Furthermore, students of the second stage are required to complete the compulsory English for academic studies course, as all the courses delivered in the Institute of Medical Technology use the English language. This makes it obligatory for them to obtain a proficiency in English so that they could finish their studies.

As part of the final evaluation, the students sit for the final exam, which includes one essay in writing 500-800 words. However, there are no recent studies of the errors that L2 learners in Middle Technical University make things can be examined in order for the instructors to address them in their class, which

can be helpful to encourage their students to become more conscious of their mistakes. This study investigates learners' language development by analyzing the types of errors made by them and comparing these errors across two distinct academic stages. First-year students, who are still learning how to write in English, are likely to make mistakes that show they haven't had much practice with the language yet. On the other hand, second-year students have had more lessons and practice, which could change how often and what kinds of mistakes they make. When these two groups are compared, a better idea of how students' writing skills change over time and what problems still exist even after more instruction will be obtained. Teachers and curriculum designers need to make this kind of comparison so they can change their methods of instruction to help the students at different points in their academic careers.

2.Objective of the study

This study is investigating and comparing errors in academic essays written in English by first- and second-year undergraduate students of the Institute of Medical Technology. The study will answer the following questions: What are the most frequent mistakes made by first- and second-year college students when they write academic essays in English? What kinds of mistakes do first-year students make that second-year students don't?

3. Literature Review

The topic of error analysis (EA) was formed and developed in the 1960s by linguists such as "Corder and his colleagues" (Darus & Subramanian, 2009, p.487) and other scholars like Larry Selinker, Heidi Dulay, Marina Burt, Rod Ellis, and Jack Croft Richards, who thought that studying learners' errors was viewed as a key to understanding how they learn a second language. For Crystal (1999, p.108), "error analysis in language teaching and learning is the study of the unsatisfactory forms produced by someone learning a language, especially a foreign language." There are two subfields of EA: applied and theoretical. While the applied field focuses on giving students greater understanding about their dialect, the theoretical sector explains how and what a learner learns when studying L2 (Corder, 1979). The study and analysis of errors or mistakes has a great interest to a lot of researchers and teachers, as "it has been brought under consideration by many educators, EFL teachers, and linguists throughout the world" (Heydari& Bagheri, 2012). In addition, it also helps to put some strategies for students' improvement in classrooms.

Errors fall into two fundamental categories: local errors, which are more focused and usually affect a single sentence or phrase, and global faults, which affect the text's entire meaning. James (1988) stated that the following errors such as prepositions, tenses, and vocabulary are considered to be the most common types of mistakes that can be made by the students. Students and language learners commonly encounter two types of linguistic faults: interference blunders and intralingual errors. According to their sources, errors are categorized by Richard (1974). The first kind of errors occurs when a learner's first language (L1) interferes with their ability to acquire the target language (L2). This could happen because the structures, sounds, or meanings in L1 have an impact on the learner's production or understanding of L2. These errors result from the learner's inadequate understanding of the intended language itself as well as are independent of L1. They usually occur when students overgeneralize the norms or apply incorrect rules in the target language. It can be stated that this approach is methodical and focuses on the mistakes made by language learners in order to determine which aspects of language cause the difficulty and what strategies could be employed to improve writing skills (ibid). So, the systematic approach seeks to identify the specific challenges encountered by learners, enabling educators to customize their instruction and support. By grasping the underlying causes of errors, teachers can apply targeted strategies to improve students' writing proficiency. Recently, error analysis (EA) has become an increasingly significant domain within applied linguistics. It acknowledges students' errors from diverse assignments while simultaneously enhancing their capacity to learn and master a second language. Errors made by second language learners are the main topic of linguistic analysis known as EA, while simultaneously presenting a perspective that views such mistakes as good behavioral patterns.

Numerous studies have examined L2 writing errors across a range of learner demographics and situations. For instance, James (1998) provides a comprehensive overview of error analysis concepts and methodologies. He states that some students think of grammar as just a tool to get to the finish, so they emphasize its importance even more, which leads to more mistakes. Students often have trouble learning the grammatical parts of the Target Language (TL), like how to utilize prepositions, articles, and the right tense, and how to agree with the subject and verb (ibid). Common grammatical faults in academic writing, including verb tenses, subject-verb agreement, article usage, and prepositions, have been regularly recognized by researchers (e.g., Ferris, 2011; Hinkel, 2004). Lexical errors, such as word choice and collocation, have also been identified as significant barriers for L2

writers, as mentioned by Laufer & Eliasson (1993). Ancker (2000) is among the many linguists who think that making mistakes is a natural part of learning and thinking. According to Brown (2000), two types of errors are found: interlingual, which can occur as part of a learner's transitional competence, and intralingual, which has nothing to do with the learner's competence. Although grammatical errors are the most common (Vahdatinejad, 2008), many linguists' research, including Khan's (2005), has shown that learners have trouble with both writing and grammar. Lebedeva (2023) writes that EA has three main goals which are "to find out the level of language proficiency the learner has reached, to obtain information about common difficulties in language learning, and to find out how people learn a language." However, some educators argue that an emphasis on accuracy can significantly enhance a learner's understanding of language rules and structure. They contend that minimizing mistakes through focused instruction can lead to a more robust grasp of grammar, improve overall communication skills and, in return, it is useful for both learners and teachers.

In order to improve writing quality, error analysis in academic essay focuses on recognizing and comprehending kinds of mistakes that students frequently make. As a matter of fact, when students are learning to express themselves academically in a language which is different from their mother tongue, this is particularly pertinent to second language (L2) writing. Error analysis in academic essay writing looks at errors in grammar, syntax, vocabulary, structure, coherence, and argumentation. It is worth mentioning that due to a lack of exposure to studying English, learners struggle with the language, particularly when it comes to writing (Sarfraz, 2011, p.30).

An essay analysis typically involves identifying, categorizing, and understanding the different types of mistakes made to improve future work. Despite the emphasis on academic writing skills in higher education, a persistent challenge remains in equipping students with the ability to produce high-quality, error-free essays. The problem addressed in this study is the pervasive presence of various errors in academic written essays by university students, which often hinders effective communication and academic achievement. While general observations about student writing difficulties are common, there is a need for a focused investigation to identify the specific nature, frequency, and potential underlying causes of these errors within a defined student population. Without a clear understanding of these error patterns, targeted interventions and effective teaching strategies are difficult to formulate. Using the eighteen error categories modified from Darus and Ching (2009), this study seeks to recognize

and categorize the most prevalent forms of errors identified in academic written essays submitted by student participants in the Institute of Medical Technology at Middle Technical University. It is also to ascertain how frequently these recognized mistake categories occur, to examine the causes of these mistakes, such as writing habits, linguistic ability, and knowledge of academic traditions, as well as to evaluate how these mistakes affect the essays' overall coherence, clarity, and academic caliber. At last, the study commits itself to offer helpful advice on how teachers and students can enhance academic writing abilities and lower the frequency of errors.

4.Methodology

A quantitative approach has been used in this research, where some assessments of students were chosen, marked, and then utilized to create an error table. Data was analyzed using Markin software.

All the students were first- and second-language learners of English from Middle Technical University, Institute of Medical Technology, with a medical field of specialization. Sixty-four students participated. Thirty students were from the first stage, and thirty-four were from the second stage of the institute. In total, sixty-four writing samples were used in this research. Students were selected based on their willingness to participate and the availability of their academic essays for analysis. To ensure consistency, essays from a specific assignment or course were collected.

Writing allows learners to devote their ability and create coherent, grammatically correct sentences (Halliday and Hasan, 1976), so the students were asked to write an academic essay and to choose one among four suggested ones, the researcher collected them for analysis. They were given forty minutes to prepare an essay with a word count of 500–800. It is worth mentioning that a manageable number of first and second-year students from a similar academic program have been taken to ensure comparability.

Darus and Ching's (2009) scheme was adapted to recognize errors made by students in writing. They mentioned some types of errors, such as syntax, morphological, lexical, punctuation, spelling, and agreement errors. This original scheme consists of eighteen kinds of errors, that are tense, article, subject-verb agreement, pronoun-antecedent agreement errors, infinitive, gerunds, pronouns, possessive and attributive structures, word order, lexical categories, vocabulary choice, other lexical categories, negative construction, and errors in using

articles. In some previous studies, researchers such as Bogitini & Goundar (2019) have replaced the category of Malaysian typical words by "clarity" as the former did not adequately capture the nature of the students' errors. However, the present study has adopted the same category. Researchers like Bogitini & Goundar (2019) have substituted "clarity" for the category of typical Malaysian words used in the scheme of Darus & Ching (2009) as the former failed to sufficiently capture the nature of the students' errors. The current study, however, has chosen to use the same category.

The researcher provided some topics to the students who are non-native English speakers. After that, they took time to finish their writing. Then, the essays were collected, marked, and assorted. After being classified, and in order to gain deeper insights into learners' language development, errors of both stages have been compared. This study examines not only the types but also to find out how errors of first-year students differ from those of second-year students in terms of type and frequency.

5.Results and Discussions

This section has discussed the findings and results of the research regarding errors made by first and second stage students. The researcher presented the figures put up with an explanation of chosen category of errors from top six among eighteen.

5.1 Top Errors of the First Stage Students

Figure (1) mentioned below has illustrated the proportions of the most occurring mistakes made by first-stage students in their writing.

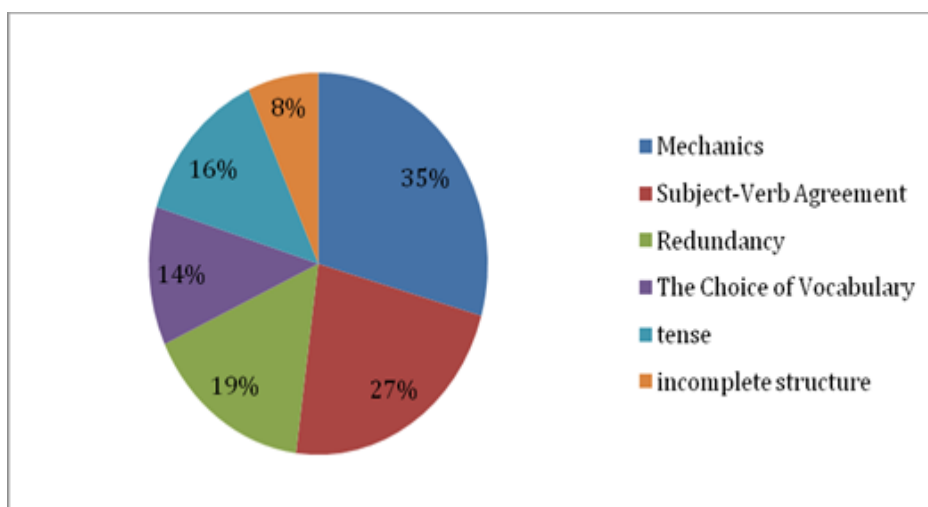


Figure (1) top errors in percentages for first stage students

5.1.1 Errors in Mechanics of the Paper

It has been revealed that 35% of students' recorded errors fell into the category of mechanics, which includes capitalization, spelling, and punctuation. Some examples have been mentioned below:

- 1...you do your Best Work if you do a job that you love... (capitalization).
- 2...in this company, they sat the tasks, so that they can show people.. (spelling and punctuation).
- 3... you have finished school and for one Reason or another you don't want.. (capitalization and punctuation, comma after school).
4. ... our apprentices get to sea what a joint.. (spelling).

Based on the mentioned examples, most first-year students are still developing their foundational writing skills that require consistent practice and attention to detail. They also were unsure about when and where to capitalize a word. The solution that has to be taken into consideration is the continuous repetition of the grammatical structures and giving students the space to practice them regularly so they can be handled. Similar findings regarding the mechanism were uncovered in research carried out by Darus and Ching (2009, p. 248). It demonstrates that the mechanism has documented the highest number of errors among all categories (19%).

5.1.2 Errors of Subject-Verb Agreement

The number of subjects and verbs should be the same. If the subject is singular, its verb must also be singular and vice versa, and it is important to state that incorrect grammar can lead to misinterpretation of the intended meaning. Thus, it is the second most common error that has been found in the study, it has revealed (27%). "A high number" points to more than one thing, i.e. plural subject and requires plural verb 'have to". However, one participant uses "has to" instead as shown in sentence no. 1. Some other examples are mentioned below:

- 1.lots of places **has to** be replaced... (have to)
2. many employers **wants** young and enthusiastic people.. (want)
3. ... sometimes people **known** what **hewant** and needs.. (want)

4. Many students **want find** a job immediately after they graduate because they *was* afraid **about** future (verb tense, verb form, punctuation comma before because, and preposition misuse)

5. After graduation, the *student* **decide** if *they* should continue studies or look for **job** (plural form mismatch and missing article)

The significance of proper grammar extends far beyond the confines of academic writing; it is a cornerstone of effective communication. When subjects and verbs align in number, clarity prevails, ensuring that the intended message is conveyed accurately. Misinterpretations arising from grammatical errors can lead to confusion and misunderstandings, underscoring the necessity for vigilance in language use. With incorrect grammar ranking as the second most common error 27%, even minor mistakes can detract from one's credibility and professionalism. For instance, a simple subject-verb disagreement can alter the meaning of a sentence, while misplaced punctuation may completely change its tone. Thus, mastering grammar not only enhances students ability to express themselves clearly, but also fosters trust and comprehension in their interactions with others.

It can be stated that students are not able to create a framework to obtain how to learn regular and irregular verbs as well as identify the subject in the sentences. The reason behind that percentage is related to a combination of fundamental differences between Arabic and English grammar, interlingual interference, the inherent complexities of SVA rules in English, and the exercises carried out by students in the lessons, which were not enough, as they may not receive sufficient practice in applying syntactic rules in context. As a result, that contributes to persistent errors in which the gap between theoretical knowledge and practical application exists. However, they also need to listen a lot to some videos specialized in subject-verb agreement to master the identification of the subject.

5.1.3 Other Lexical Categories (Redundancy)

This category is related to the repetition of words and semi-words. It has been observed that the percentage is (19%). Selected examples are mentioned below:

1. in my business, there is *very so* much you can learn about carpentry..
(very)

2. because of different pattern **they** are taking place... (subject repetition)
3. meeting new businessmen **and** as well as get paid for it... (and)
4. some students **they** have good experience in that work.. (subject repetition)

One of the factors contributing to this percentage is students' inability to identify key words, as well as their negligence in editing their sentences to maintain a high standard of writing, which leads them to select superfluous words intentionally, and they find difficulty in editing them. Having limited vocabulary also leads to repetition of words, and without knowledge of synonyms, they might use the same words multiple times, not realizing that it results in redundancy.

5.1.4 The Choice of Vocabulary

The usage of words in academic writing is of high importance, as it gives attention and reflects what information, variety, and awareness the students have. In the essays, avoiding high frequency of words or repeated ones is suitable to make it a valuable point. As the students have limited exposure to academic writing, they would have difficulty in shifting from conversation to academic English, as university essays require much more formal vocabulary than what is used in high school writing. This transition can be challenging for many students, as they must adapt their writing styles to meet the expectations of higher education. To succeed, they often need targeted support and practice in using the appropriate tone and structure for academic contexts. The percentage, which is 14%, shows that the students have difficulty in recognizing the suitable choice for the context, and they do not differentiate between words with different spelling, so they need continuous training and review to improve, as the matter of making errors is natural. Some examples are mentioned below:

1. and **their source** of earns... (income instead)
2. in which **work** you can travel to new countries..(job)
3. it is **useful** to find some groups.. (beneficial)
4. people will consider you are not **trust good**.. (trustworthy)
5. they need **advice** to become better **in it**... (an advise ... at it)

5.2 Top Errors of Second Stage Students

Figure (2) mentioned below has illustrated the top errors made by the second stage students in their writing.

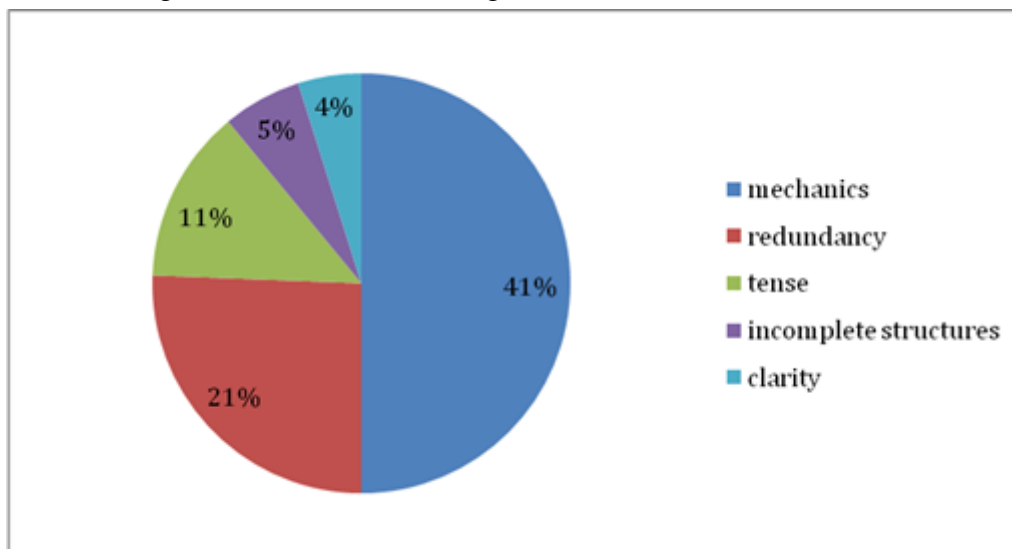


Figure (2) top errors in percentages for second stage students

5.2.1 Errors in Mechanics of the Paper

This category had a higher error rate in this regard, totaling (41%), in comparison with the first stage students who recorded (35%) in it. Mechanics is the category with the highest number of errors for both first and second stage students, which is considered an interesting finding. The general perception is that second stage students, who have taken some lessons in the course, tend to write more complex ideas and use more advanced vocabulary and this naturally increases the chance of making error, whereas first stage students write simpler and easier. However, in this case, the percentage of errors is higher, indicating that intensive information may confuse them and lead to make more errors.

Below are some examples from second stage students:

1. By the time he figure out **What** to do (capitalization)
2. As mentioned by the two **terrorist** guide (noun misuse and the appropriate noun is tourists' with apostrophe)
3. He begin running in the **oposite** direction (spelling opposite)
4. In addition there are many problems (comma after in addition)

5. there will be *any* problems... (spelling: many)

5.2.2 Other Lexical Categories (Redundancy)

It is defined as the use of words that are repeated in a sentence but are not required. It is the second highest category, recorded a total of 21% for second-stage students, which is higher than those made by first-stage students, which was 19%. The samples demonstrate that the students struggle with the correct use of the articles "a," "an," and "the," as Iraqi Arabic does not use indefinite articles like "a" and "an," only a definite "the" to match "Al" in Arabic because of the interference of L1, causing them to insert multiple articles out of caution or misunderstanding. In addition, they translate their thoughts directly from Arabic as the result of their confusion of having different structures. They have included articles and words in their statements where none is needed or appropriate. Some examples of this kind are mentioned below:

1. Stuff who spend time socializing at work do *make* their jobs (make)
2. Some people spend too *very* long on their coffee break (very)
3. I make a difference in *a* people's lives (article 'a')

Even with additional practice, second-stage students' continued use of repetition indicates that they still need to work on being more succinct and expressing themselves efficiently. This could be the result of a propensity to over-explain or an ignorance of shorter, more concise language. However, some educators argue that repetition can actually reinforce learning and enhance retention, allowing students to internalize complex concepts more effectively. Additionally, the ability to elaborate on ideas demonstrates a level of understanding that can foster deeper discussions and critical thinking skills.

5.2.3 Errors in Tense

A total of (11 %) errors documented for second stage students related to the tense category. Some chosen samples are mentioned below:

1. The person *appear* tired and need a break. (.....)
2. Those who *decide do not* go to university can enroll in a vocational school... (decided not to go)
3. the requirements of work nowadays *is* changing.. (are)

Compared to first-stage students (16%), it shows that those students are somehow better at tenses. However, those errors demonstrate that they are uncertain of when and how to use especially past simple, present perfect, and present simple tenses. The English language has a complex tense system with multiple forms to express time and aspect. Iraqi students struggle to grasp these distinctions, leading them to overgeneralization and misuse of tenses, as in these samples they used present tense when the past was required.

5.2.4 Errors of Incomplete Structures

Incomplete structures are a group of words considered as a part of a sentence and does not think of as a complete idea. They are parts of sentences that have become broken parts from the main clauses and do not have a subject or a verb. A total of (5%) errors recorded for second stage students belonged to this category which is one of the highest errors recorded. Another point to highlight is that although the essay was attempted by second stage students who have an experience in that field, they still lack the quality of being coherent in their conveying of English language. This point is explained in the following samples below:

1. *Becoming an apprentice means you work* (e.g. for a certain place or company)
2. *The people who visited our place...* (e.g. were great)
3. *sometimes because they are tired...* (e.g. to finish their jobs)

5.2.5 Clarity Errors

The percentage for the "clarity" category was 4%. It is worth noting that second-stage students with years of experience in their profession nevertheless struggle to express themselves clearly in their written essays, despite their attempts at writing academic essays. In the example no. 1, the student used unclear pronoun reference and he did not mention for instance something like a training course or a good performance which make the job better. Selected samples are listed below:

1. when students get it they will do better in the work. (unclear reference)
2. the work is good because it makes life better. (unclear and ambiguous sentence structure as it can be stated that work is useful because it provides financial stability)

3. Everybody need to work hard or the life is not great. (life is not great is a general statement)

4. work is important because it needed for people's life as well as gives people job. (there is a repetition of words which makes the idea without clarity)

This implies that basic abilities like capitalization and punctuation are still difficult to master even with additional expertise, which may point to the necessity for ongoing instruction after the first year. So, it is interesting to note that errors like subject-verb agreement, prepositions, and tense showed high percentages for first-stage students, but were not explicitly listed among the top errors for second-stage students. This might suggest that students are improving in these foundational grammatical areas as they progress.

Ferris (2011) emphasizes that error treatment is essential, expected by second language students, and can lead to improved grammatical accuracy if done correctly. He also emphasizes on the importance of empowering students to become their own language analysts and self-editors leading to the production of more accurate texts. The same thing is stated by Faraj & Karim (2020) in their study as they found that the first language has an effect on the target one and the students should be editors of themselves. However, mechanics, articles, vocabulary choice, and redundancy remain prominent for both groups, implying these are more persistent challenges in the development of academic writing skills, or perhaps areas that require more targeted instruction across different stages. The appearance of "incomplete structures" as a top error for second-stage students is also notable, possibly indicating a struggle with more complex sentence construction as they attempt to express more sophisticated ideas.

6. Conclusion and Recommendations

A quantitative approach was employed, where the assessments were selected, marked, classified, and then compared. An error table was created, and the data was analyzed using a Markin software program. This research utilized the scheme applied by Darus & Ching to identify various errors made by students in their academic writing. Subsequently, the researcher disclosed that the primary errors made by students were related to mechanics, redundancy, subject-verb agreement, prepositions, tense, word or vocabulary selection, the use of incomplete structures, and articles. As a matter of fact, the findings have illustrated that it is necessary to concentrate on different types of errors the students make in their

academic writing. An intensive course or lessons on the usage of, for example, articles or prepositions, etc., should be given in the course curriculum.

Errors in mechanics were the highest for both first- and second-stage students, with 35% and 41%, respectively; they are usually careless with different types of categories such as spelling, punctuation, and capitalization. They are uncertain of when a word should be in capital form. That could be minimized by including some intensive courses on concrete, proper, and abstract nouns in English grammar; practicing writing regularly, and supporting students to read variable texts to know different styles of writing are also so beneficial and fruitful. Redundancy was also among the highest types of errors made by both first and second-stage students. In return, it seems that they do not have the ability to recognize what words are important and what are not.

Based on these findings, the following recommendations are proposed for future researches:

1. In order to solve some (Delete space between the two words) grammatical difficulties like advanced article usage, complex sentence constructions, and pronoun reference that continue firmly after the first year, the universities should think about providing workshops or online training programs.

2. Repeated mistakes on the discourse-level show how important it is (Delete space between the two words) to focus more on teaching students the right way to form debatable statements, create developed paragraphs with clear topic sentences, and learn a variety of stylistic techniques for good debate.

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البحث في أخطاء المقالات الأكاديمية: دراسة مقارنة لطلاب المعهد التقني الطبي

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المستخلص

يحتاج الطلاب العراقيون إلى إتقان لغتين، العربية والإنجليزية، ونظراً لأن اللغة الإنجليزية هي اللغة الثانية (L2)، فإنها تسبب لهم صعوبات في تعلم المهارات الأربع بما في تلك الكتابة. تهدف الدراسة الى تحليل ومقارنة الأخطاء الموجودة في المقالات الأكاديمية لطلاب المعهد الطبي التقني- الجامعة التقنية الوسطى، وتركز بشكـل أساسـي على ثمانية عشر خطأ مصنفاً ومقتبساً من داروس وتشينغ (2009) مع مناقشة الأخطاء الستة الأكثر شيوعاً وتحليلهم باستعمال برنامج ماركين، وقد حلل وقارن الباحث أخطاء مقالات المرحلتين الأولى والثانية، التي تمثل بُعداً معرفياً جديداً للأدبيات الموجودة، وقد تم تحليل أربع وستين عينة. كانت الأخطاء الأكثر شيوعاً لدى طلاب المرحلة الأولى هي الأخطاء الإملائية، ومطابقة الفعل والفاعل، والأخطاء المعجمية الأخرى (التكرار)، والفئات المعجمية (حروف الجر)، والأزمنة، وأدوات التعريف والتذكير، وصيغ الكلمات، واختيار المفردات. أما طلاب المرحلة الثانية، الذين يتمتعون بخبرة وممارسة أكبر، فقد ارتكبوا نسباً أعلى في الأخطاء الإملائية، وأدوات التعريف والتذكير، والتركيبات غير المكتملة، واختيار المفردات، والأخطاء المعجمية الأخرى (التكرار). وقد وجد أن اللغة الأم (اللغة الأولى)، وعدم الحرص على تمييز الكلمات الأساسية في التركيب هما السببان الرئيسان لارتكاب الأخطاء ويُنصح أساتذة اللغة الإنجليزية بالاهتمام بتقسيم هذه الأخطاء ومناقشتها وشرحها؛ وذلك لتقليلها وتسهيل كتابة المقالات من قِبل الطلاب.

الكلمات المفتاحية: تحليل الأخطاء، مقالات اللغة الانكليزية، اللغة الثانية، الكتابة الأكاديمية، الأخطاء القواعدية.

The Role of Translation in English Language Learning: A Qualitative Case Study of BA Translation Graduates from Cihan University–Sulaimani

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Received: 20/12/2025

Accepted: 03/05/2026

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Doi:

<https://doi.org/10.36586/jcl.2.2026.0.54.0128>



Abstract

This qualitative case study aims to examine how translation functions as a supportive learning strategy for English language learning among BA translation graduates from Cihan University–Sulaimani. Data were collected during the 2024–2025 academic year through structured interviews with fifteen BA translation graduates. Using thematic qualitative analysis, the study identified the key themes related to perceived benefits, challenges, and conditions for effective use. The results showed that utilizing translation tasks in a planned and progressive manner can contribute to vocabulary development, enhance grammatical awareness, and improve reading comprehension by linking the source-language meaning to the target-language grammatical structure. On the contrary, the participants noted that excessive dependence on translation can slow down spontaneous speaking and increase reliance on the first language, and can make the translation of idiomatic expressions and cultural elements difficult. Overall, the study concluded that translation is most effective when used as a scaffolding teaching tool alongside communicative practice, intensive linguistic input, and writing activities rather than as a sole learning approach. The paper proposes practical guidelines for integrating translation into EFL learning within translation departments.

Keywords: Translation, English language learning, translation pedagogy, BA translation graduates, thematic analysis.

1. Introduction

English plays a central role in higher education and employability in the Kurdistan Region, where academic study and professional communication increasingly require functional proficiency in English. Nevertheless, many Kurdish-speaking learners continue to face challenges in vocabulary development, grammatical accuracy, and fluent production, particularly when they move from classroom knowledge to spontaneous use (Brown, 2014). In translation departments, BA translation students are repeatedly exposed to bilingual input and translation tasks. In this study, BA translation graduates reflect retrospectively on how such experiences supported (or constrained) their English learning during their undergraduate studies (Cook, 2010).

Translation in language learning has long been associated with the Grammar–Translation tradition, which emphasizes written accuracy, explicit grammar, and bilingual text work (Cook, 2010). For much of the twentieth century, this orientation was criticized because extensive reliance on the first language may limit opportunities for listening and spontaneous speaking and may encourage word-for-word processing rather than communicative use (Brown, 2014). However, more recent scholarship argues for reconsidering translation—not as a standalone method, but as a purposeful pedagogical tool that can support learning when used selectively and integrated with communicative practice (Hall & Cook, 2012). Empirical work in language learning and translation pedagogy suggests that translation tasks can help learners strengthen form–meaning connections, build vocabulary, and increase grammatical awareness when the tasks are planned and aligned with learning goals (Laufer & Girsai, 2008; Liao, 2006). At the same time, local and regional scholarship published in the *Journal of the College of Languages* emphasizes that translation is not merely linguistic substitution but also involves meta-linguistic, psychological, and interpretive processes that can activate reflective language awareness (Ismail, 2023). In addition, recent JCL research comparing human and machine translation highlights that AI-driven tools may achieve speed and surface fluency while still facing difficulties with context, idiomaticity, and cultural nuance—domains that are central to translator training and advanced language development (Mohamedamin, 2026).

Therefore, this study investigates BA translation graduates' perceptions of learning English through translation and identifies the conditions under which translation supports learning rather than constraining it. The study addresses three research questions: (1) What benefits do BA translation graduates attribute to translation for learning English? (2) What challenges do they report when using translation for language development? (3) Under what conditions do they consider translation most effective? The study contributes context-sensitive guidance for integrating translation tasks into English language learning within undergraduate (BA) translation programs.

2. Theoretical Framework

This study conceptualizes translation as a supportive learning strategy that can scaffold English language learning when it is used purposefully and integrated with broader communicative and skills-based practice (Cook, 2010; Hall & Cook, 2012). Rather than treating translation as a single "method," the framework draws on complementary perspectives that explain (a) how bilingual processing supports comprehension and noticing, (b) how first-language knowledge transfers to second-language learning, and (c) how meaning is constructed through comparison, interpretation, and context.

2.1 Cognitive and metalinguistic perspectives

From a cognitive perspective, L2 learners naturally draw on their first language as a bridge to understand and organize new linguistic input, especially at early and intermediate stages (Cook, 2010). The strategic use of the mother tongue can therefore support comprehension, reduce cognitive overload, and help learners map form to meaning more efficiently (Butzkamm, 2003; Hall & Cook, 2012). In translator education, translation tasks may further enhance metalinguistic awareness because learners must reflect on grammar, lexis, register, and meaning relations across languages while producing acceptable target-language output (Ismail, 2023; Tsagari & Floros, 2013).

2.2 Cross-linguistic influence and transfer

A second foundation is cross-linguistic influence, which explains how knowledge of the first language shapes second-language learning both positively and negatively (Jarvis & Pavlenko, 2008). Transfer can facilitate learning when learners build on existing linguistic resources (e.g., conceptual knowledge, discourse routines) but can also lead to interference when structural or pragmatic

patterns are inappropriately carried over (Gass & Selinker, 2008; Jarvis & Pavlenko, 2008). Cummins's interdependence perspective similarly suggests that skills developed in one language can support development in another, particularly when learning activities promote deeper processing and explicit connections between languages (Cummins, 1979).

2.3 Comparative analysis and noticing

Comparative approaches argue that systematic comparison between languages supports noticing of differences in grammar, collocation, and meaning, which can guide more accurate production and reduce persistent errors (Lado, 1957; Laufer & Girsai, 2008). In this study, translation is treated as a structured contrastive activity that can make learners attend to tense/aspect choices, word order, and lexical selection, thereby strengthening explicit knowledge that can later support more fluent use (Cook, 2010; Laufer & Girsai, 2008).

2.4 Sociocultural and interpretive perspectives

Constructivist and sociocultural perspectives view learning as an active process in which learners build knowledge through interaction, mediation, and meaning-making rather than passive reception (Piaget, 1970; Vygotsky, 1978). Translation tasks can function as mediated activity: learners interpret meaning, negotiate equivalence, and make principled choices about form and intention, which can support deeper learning when paired with feedback and communicative practice (Vygotsky, 1978; Brown, 2014). Importantly, translation is not only linguistic substitution; it involves cultural, identity, and conceptual dimensions that may create difficulty for learners and require interpretive competence (Agha, 2025; Shahadha, 2025). In contemporary practice, this interpretive dimension remains particularly relevant when learners use AI tools, which may produce fluent surface output yet still require human judgment for context, idiomaticity, and cultural nuance (Mohamedamin, 2026).

3. Translation in This Study: Scope and Forms

3.1 Written translation

In this study, written translation is treated as an intentional learning task used to support English development in a translation-program context. Classic definitions describe translation as producing target-language text that is equivalent in meaning to the source-language text while meeting the linguistic and pragmatic norms of the target language (Catford, 1965; Nida, 1964). From a learning

perspective, written translation can support vocabulary growth, grammatical awareness, and reading comprehension because it requires close attention to meaning, structure, and lexical choice across languages (Cook, 2010; Laufer & Girsai, 2008). Accordingly, the framework positions written translation as a scaffold that can be effective when used selectively and combined with communicative tasks and extensive input (Hall & Cook, 2012; Brown, 2014).

3.2 Oral translation (interpreting)

Oral translation (interpreting) involves rendering spoken messages into another language in real time and is characterized by immediacy and time pressure (Pöchhacker, 2010). Although interpreting is not the primary focus of the present study, it is acknowledged as part of translator education and as a domain that highlights the importance of context, pragmatic meaning, and rapid decision-making (Pöchhacker, 2010; Ismail, 2023).

4. Translation Approaches Used in This Study

4.1 Semantic translation

Semantic translation prioritizes conveying the source text's contextual meaning as accurately as possible while respecting the grammatical and semantic constraints of the target language. Newmark describes semantic translation as an approach that aims to render "the exact contextual meaning of the original" as closely as the target language permits (Newmark, 1988, p. 39). In a learning context, this approach is relevant because it encourages learners to attend carefully to meaning relations, lexical choice, and grammatical form, which can support accuracy and deeper comprehension during translation tasks (Cook, 2010).

4.2 Communicative translation

Communicative translation focuses on producing a target text that achieves an effect on the target reader comparable to that of the source text on its original readers. Newmark characterizes communicative translation as an approach that attempts to produce "an effect as close as possible to that obtained on the readers of the original" (Newmark, 1988, p. 39). For language learners, this approach aligns with the goal of producing natural, comprehensible output, since it emphasizes readability, pragmatic appropriateness, and communicative intention rather than strict word-for-word correspondence (Hall & Cook, 2012; Brown, 2014). In this study, these two approaches are treated as complementary: learners may shift toward semantic translation when accuracy and meaning precision are crucial, and

toward communicative translation when naturalness and audience impact are central.

5. Pedagogical Value of Translation for English Language Learning

5.1 Vocabulary development and grammatical awareness

Empirical research indicates that translation activities can enhance vocabulary learning and grammar awareness when tasks require learners to process meaning deeply and compare forms across languages. Laufer and Girsai (2008) found that learners engaged in translation-based activities outperformed comparison groups in vocabulary learning and use. Similarly, Liao (2006) reported that EFL learners perceived translation as useful for understanding complex grammatical structures, noticing differences between languages, and supporting longer-term retention. These findings support the assumption that translation can function as a structured form-focused activity that strengthens form–meaning mapping, especially when implemented with clear objectives and feedback (Cook, 2010).

5.2 Metacognitive and metalinguistic development

Translation tasks can also support metacognitive development because they require learners to plan, monitor, and evaluate their language choices. Tsagari and Floros (2013) argue that translation promotes metalinguistic awareness by pushing learners to reflect on grammatical contrasts, lexical appropriateness, and meaning equivalence while revising their output. Such reflective processes are particularly relevant in translator education contexts, where students are expected to justify choices and evaluate alternative renderings (Ismail, 2023).

5.3 Reducing anxiety and increasing confidence

Controlled use of the first language may reduce anxiety in language learning settings by providing learners with reassurance and a tool for clarification. Atkinson (1987) notes that strategic L1 use can lower affective barriers, support comprehension, and increase willingness to participate. From this perspective, translation can serve as a confidence-building scaffold—especially for learners at lower proficiency levels—provided it does not replace opportunities for communicative practice (Brown, 2014; Hall & Cook, 2012).

5.4 Linking prior knowledge to new learning

Meaningful learning is strengthened when learners connect new input to what they already know. Hall and Cook (2012) explain that using learners' own

language can help them relate new concepts to existing knowledge, which may improve comprehension and retention. Translation naturally activates this mechanism by requiring learners to connect concepts across languages and to make explicit decisions about meaning, structure, and appropriateness (Cook, 2010).

5.5 Developing comparative and multilingual competence

Translation also fosters comparative competence by encouraging learners to analyze language patterns across two linguistic systems. Witte, Harden, and Ramos de Oliveira Harden (2009) emphasize that translation in language learning can support multilingual competence, including the ability to switch perspectives, evaluate equivalence options, and communicate across languages. This competence is central to translation programs and aligns with the broader goal of developing flexible, context-sensitive language users rather than learners who rely on literal mappings between languages (Gass & Selinker, 2008)

6. Theories of Language Learning (and Their Relevance to Translation)

This study treats translation as a **supportive learning strategy** rather than a standalone method. Accordingly, language-learning theories are used here to explain *why* and *when* translation can facilitate English development among BA translation graduates, and under what conditions it may become limiting.

6.1 Behaviorism

Behaviorism views language learning as habit formation through stimulus–response patterns, repetition, and reinforcement (Skinner, 1957). From this perspective, translation can function as a controlled practice technique: learners repeatedly map an English structure onto an equivalent structure in Kurdish (or vice versa), which may strengthen recall of formulaic patterns and basic sentence construction through repetition. However, because behavioral practice may prioritize accuracy and memorization, it should be used selectively and combined with meaning-based practice to avoid over-reliance on mechanical, word-for-word production (Brown, 2014).

6.2 Cognitivism

Cognitivism emphasizes internal mental processing—how learners notice, store, retrieve, and apply linguistic knowledge (Ellis, 2015). Translation can support learning cognitively by helping learners make explicit links between form and

meaning and by encouraging deeper processing of vocabulary and grammar during comprehension and production. In input-oriented views of learning, comprehension plays a central role; translation may support comprehension by clarifying meaning and supporting noticing of linguistic differences, especially when used as a scaffold rather than a replacement for direct L2 exposure (Krashen, 1985; Cook, 2010).

6.3 Constructivism and Sociocultural Theory

Constructivist and sociocultural approaches view learning as an active process in which learners construct meaning through interaction, mediation, and problem-solving rather than passive reception (Piaget, 1970; Vygotsky, 1978). Translation tasks align well with this view because they require learners to **interpret**, **evaluate**, and **justify** language choices, often negotiating meaning beyond literal equivalence. In advanced translation contexts, this meaning-making extends to cultural and conceptual dimensions, where learners must account for identity markers, pragmatic intent, and culturally embedded meanings. Regional research illustrates these challenges clearly: translating identity markers requires attention to cultural nuance beyond lexical substitution (Agha, 2025), while conceptual differences across languages can shape meaning transfer and complicate equivalence decisions (Shahadha, 2025). These perspectives support the idea that translation can foster deeper language awareness and interpretive competence when paired with reflection and feedback (Ismail, 2023).

6.4 Communicative Approach

Communicative Language Teaching (CLT) views language primarily as a tool for communication, prioritizing meaningful interaction and pragmatic appropriateness rather than isolated form practice (Brown, 2014). Within a communicative framework, translation can still be valuable—provided it is used strategically to support communicative goals (e.g., preparing a message for a real audience, reformulating meaning naturally, or resolving ambiguity). This aligns with functional concerns such as clarity, readability, and audience effect, which are especially important in professional translation contexts. For example, research on plain language and legal translation highlights how translation quality is judged not only by fidelity but also by communicative effectiveness and reader accessibility. Likewise, translation strategies such as domestication and foreignization can be discussed as choices that influence how meaning and culture are communicated to the target audience.

7. Methodology

7.1 Research design

This study adopts a qualitative research design to explore BA translation graduates' perceptions of using translation as a supportive strategy for English language learning. A qualitative approach is appropriate because it allows for an in-depth understanding of learners' experiences, beliefs, and rationales in their academic context. Data were collected through structured interviews, ensuring that all participants responded to the same set of questions while providing sufficient detail for interpretive analysis.

7.2 Participants and research context

Participants were 15 BA translation graduates from the Department of Translation at Cihan University–Sulaimaniya. All participants had completed the BA program and had graduated at the time of data collection (2024–2025). Participants were recruited purposively because they could provide information-rich reflections on how translation contributed to their English learning during their undergraduate studies.

7.3 Data collection instrument (structured interview)

A structured interview guide was developed to elicit participants' views on (a) perceived benefits of translation for learning English, (b) perceived challenges and limitations, and (c) conditions under which translation is most effective. The interview questions were aligned with the study's aims and research questions, and they focused on concrete learning experiences such as vocabulary learning, grammar awareness, comprehension, and communicative use. The guide also included questions about how students balance translation with other learning activities (e.g., speaking practice, listening, and writing), consistent with the view that translation can be useful when applied selectively rather than as the sole approach (Hall & Cook, 2012; Cook, 2010).

7.4 Data collection procedure

Interviews were conducted during the 2024–2025 academic year. Each participant completed one structured interview. Responses were recorded and

transcribed for analysis. To maintain consistency, the same interview schedule was used with all participants. Identifying information was removed from transcripts and participants were labeled using anonymized codes (P1–P15).

Because participants were interviewed after graduation, their responses represent **retrospective reflections** on how translation contributed to their English learning during their BA studies.

7.5 Data analysis (thematic analysis)

Interview transcripts were analyzed using thematic analysis to identify patterns across participants' responses. The analysis followed a systematic process: (1) familiarization with the data through repeated reading, (2) generating initial codes, (3) grouping codes into candidate themes, (4) reviewing themes against the dataset, (5) defining and naming themes, and (6) reporting themes using representative quotations as evidence. This method was selected because it is suitable for identifying shared meanings and differences in participants' perceptions regarding translation-based learning practices.

7.6 Trustworthiness (quality of qualitative findings)

To enhance trustworthiness, the study employed several strategies. First, the interview schedule ensured consistency across participants, which supports dependability. Second, an audit trail was maintained by keeping interview transcripts, coding notes, and theme development decisions. Third, the reporting of findings includes representative participant quotations to support interpretations and improve confirmability. These procedures follow common quality practices in qualitative research.

7.7 Ethical considerations

Ethical principles were followed throughout the study. Participation was voluntary, and informed consent was obtained prior to data collection. Participants were assured that their responses would remain confidential and would be used for academic purposes only. To protect privacy, all data were anonymized and stored securely, and findings are presented without identifying information.

7.8 Problem statement

English proficiency is increasingly required for academic success and professional opportunities in the Kurdistan Region. However, many Kurdish-speaking university learners continue to face persistent challenges in

comprehension and productive skills, particularly speaking and writing. In translation departments, translation is frequently used as part of bilingual academic practice; yet its role in English language learning remains contested. On the one hand, translation may support comprehension and form–meaning mapping by helping learners notice linguistic contrasts and consolidate vocabulary and grammar. On the other hand, excessive reliance on translation may slow spontaneous production, increase dependence on the first language, and limit opportunities for communicative practice (Brown, 2014; Hall & Cook, 2012).

Accordingly, this study examines how BA translation graduates from Cihan University–Sulaimaniya perceive the role of translation in their English language learning, and identifies the perceived benefits, challenges, and conditions under which translation supports learning rather than constrains it.

7.9 Significance of the study

This study is significant in three main ways. Theoretically, it contributes to ongoing debates on translation in language learning by clarifying how translation can function as a scaffold for vocabulary development, grammatical awareness, and comprehension in a Kurdish-speaking context (Cook, 2010; Laufer & Girsai, 2008). Practically, the findings can guide instructors in translation departments in designing translation tasks that support English development while maintaining sufficient opportunities for communicative practice and fluency-oriented activities (Hall & Cook, 2012). Socially and educationally, understanding factors that shape English learning in translation programs can support curriculum improvement and better preparation for employability and further study in the Kurdistan Region.

7.10 Aim and objectives

The aim of this study is to investigate the role of translation as a supportive strategy in English language learning as perceived by BA translation graduates from Cihan University–Sulaimaniya. The study has the following objectives:

1. To identify the perceived benefits of translation for developing English skills (e.g., vocabulary, grammar, reading comprehension, writing, and overall language awareness).
2. To examine the perceived challenges of using translation for learning (e.g., overreliance on L1, difficulties with idioms and culture-specific expressions, and time demands).

3. To determine the conditions under which translation is viewed as most effective (e.g., purposeful use, gradual progression, feedback, and integration with communicative practice).
4. To propose practical guidelines for integrating translation tasks into English language learning within undergraduate (BA) translation programs.

8. Results

This section presents the findings from structured interviews with 15 BA translation graduates (P1–P15). The analysis is organized thematically to reflect patterns across participants' accounts of (a) benefits of translation for learning English, (b) challenges and limitations, and (c) conditions under which translation is most effective.

8.1 Theme 1: Translation as a scaffold for comprehension and meaning construction

A clear majority of participants (13/15) described translation as an initial support that helps them stabilize meaning, particularly when they face dense academic texts or culturally loaded expressions. Students explained that translation allows them to “secure meaning first” before moving to higher-level processing such as summarizing, discussion, or writing, and they repeatedly framed translation as a step that prepares them to work in English rather than replacing English work. For example, P4 stated, “If I don’t translate the difficult parts, I feel I only guess the meaning. Translation makes the meaning stable,” and P12 similarly noted, “Translation helps me connect the main idea to the details; without it, I miss the point.” Overall, participants treated translation as a scaffold that supports comprehension at the early stage of learning tasks, especially under difficulty or uncertainty.

8.2 Theme 2: Vocabulary growth and stronger retention through translation tasks

Most participants (12/15) reported that translation supports vocabulary learning because it forces deeper processing and active retrieval, particularly for academic words, collocations, and discipline-specific terminology. Students emphasized that translating in both directions (English→Kurdish/Arabic and Kurdish/Arabic→English) builds not only recognition but also usable knowledge, including where and how a word naturally appears. P7 expressed this clearly: “When I translate, I don’t just learn the word; I learn where to use it,” while P1

added, “If I translate a paragraph, I remember the vocabulary more than if I only read it.” Several students also described a practical habit of recording translation-based vocabulary for later use in writing, as shown in P9’s comment: “I keep a glossary from translation tasks. Later I use the same phrases in writing.” These responses indicate that translation contributes to vocabulary development when it is paired with contextual use and revision rather than simple look-up.

8.3 Theme 3: Increased grammatical awareness through contrast and noticing

Participants frequently linked translation to increased grammatical awareness because it obliges them to compare structural differences between Kurdish/Arabic and English. Most students (11/15) stated that translation makes errors more visible and grammar choices more conscious, especially in tense/aspect, word order, articles, and prepositions. P3 explained this noticing effect by saying, “When I translate, I see why the tense is wrong... because Kurdish structure is different,” while P10 stated, “Translation makes me focus on sentence structure. I start to understand grammar rules in practice.” However, a smaller group (4/15) emphasized that grammatical gains depend strongly on feedback and correction; without feedback, learners may repeat the same patterns. This concern appears in P5’s observation: “If nobody corrects my translation, I may repeat the same structure mistakes.” In sum, translation appears to raise grammatical awareness primarily through comparison, but its long-term benefit increases when teachers provide feedback.

8.4 Theme 4: Reading and writing improvement, with mixed effects on speaking fluency

Students commonly described translation as helpful for reading comprehension and writing preparation, but they were more cautious about its impact on speaking fluency. For reading, most participants (12/15) stated that translation clarifies meaning and improves coherence across academic texts. P8 described this directly: “Translation helps me understand the logic of the text.” For writing, many participants (10/15) reported that translation helps them generate ideas and organize content, yet they also noted that direct transfer can create unnatural English unless careful revision is carried out. As P11 stated, “Translation helps me start writing, but I must revise to make it sound natural in English.” In contrast, speaking was the skill most frequently described as negatively affected by overuse: about half of participants (8/15) reported slower speech and hesitation because they translate mentally before speaking. P6 explained, “When I speak, I

translate in my mind first. That makes my speaking slow,” and P14 added, “Translation helps accuracy, but it makes speaking less fluent if I depend on it too much.” These accounts suggest that translation supports accuracy and preparation, but fluency requires additional practice that reduces reliance on constant mental translation.

8.5 Theme 5: Affective benefits—reduced anxiety and increased confidence

A majority of participants (9/15) described translation as a “safety net” that reduces anxiety and increases confidence, especially when learners fear misunderstanding complex content. Students explained that translation provides reassurance and helps them persist during difficult tasks, which can increase participation and willingness to engage. P2 stated, “If I know I can translate when needed, I feel more confident and less stressed,” and P13 similarly noted that translation helps them continue learning by reducing fear of misunderstanding. At the same time, a small group (3/15) warned that excessive comfort with translation may reduce the effort to think directly in English, as expressed by P15: “Sometimes translation makes you comfortable, and you stop pushing yourself to think in English.” This theme indicates that translation can reduce affective barriers, but students themselves recognize the risk of dependency.

8.6 Theme 6: Main challenges—idioms, culture-specific meanings, and pragmatic nuance

The most consistent difficulty reported across interviews concerned idioms, culture-specific expressions, and pragmatic nuance. Most participants (13/15) stated that these expressions often lack direct equivalents and that literal translation may preserve words while losing tone, intention, or cultural acceptability. P1 remarked, “Idioms are the hardest because Kurdish does not have the same image,” while P9 added, “Sometimes translation is correct grammatically but wrong culturally.” Many participants described having to choose between literal accuracy and communicative naturalness, indicating that effective translation-based learning depends on cultural knowledge and pragmatic sensitivity, not only vocabulary and grammar.

8.7 Theme 7: Time cost and cognitive load in advanced tasks

A considerable number of students (10/15) described translation as time-consuming, especially when dealing with long academic texts or specialized domains such as legal, medical, or media translation. Participants noted that the

time required for searching meanings and selecting accurate terminology can reduce time available for speaking and listening practice and limit overall exposure to English during busy academic periods. P5 explained, “Translation takes a lot of time... sometimes I focus on translation and ignore listening practice,” while P12 noted, “In specialized texts, I spend time searching for correct terms.” These responses suggest that translation is perceived as effective but costly, which reinforces the need for planned and selective use.

8.8 Theme 8: AI and machine translation—useful support but limited for nuance

Most participants (11/15) reported using AI or machine translation tools in both translation tasks and English learning. Students described these tools as useful for speed, general meaning, and initial drafts, but they repeatedly highlighted weaknesses in idioms, cultural nuance, tone, and context—areas that require human judgment and revision. P4 stated, “AI gives a fast translation, but I must edit it because it misses the real intention,” while P10 added, “For academic terms it helps, but for idioms it fails.” Several participants also explained that the learning value depends on whether students critically evaluate and revise AI output; as P7 put it, “If I copy AI translation, I learn less. If I compare and correct it, I learn more.” This theme indicates that technology can support learning when used critically, but it can reduce learning when used as a shortcut.

8.9 Theme 9: Conditions for effective translation-based learning

Participants consistently emphasized that translation is most beneficial when used purposefully and integrated with other learning activities rather than replacing them. The most frequent conditions identified were gradual progression from simple to complex tasks (12/15), bidirectional translation practice (10/15), ongoing teacher feedback (11/15), integration with speaking and listening practice (9/15), and prioritizing meaning and context rather than word-for-word mapping (13/15). P3 stated, “Translation is best when it is planned... start simple then increase difficulty,” P8 emphasized the role of feedback by saying, “Feedback is important; otherwise I repeat mistakes,” and P14 concluded, “Translation should support learning, but speaking practice must be continuous.” These responses collectively define a practical “balanced framework” grounded in student experience.

8.10 Summary of findings aligned with the research questions

In relation to benefits (RQ1), participants perceived translation as supporting comprehension (13/15), vocabulary development (12/15), and

grammatical awareness (11/15), with reported improvement in reading (12/15) and writing (10/15), as well as affective benefits such as reduced anxiety and greater confidence (9/15). In relation to challenges (RQ2), the dominant difficulties involved idioms, cultural meanings, and pragmatic nuance (13/15), alongside the risk of slowed speaking and increased reliance on the first language when translation is overused (8/15), and the time cost of translation in advanced tasks (10/15). In relation to effective conditions (RQ3), students emphasized planned and selective use, progression, feedback, and integration with communicative practice, indicating that translation is most effective as a scaffold within a broader learning approach rather than as the sole learning route.

9. Discussion

9.1 Overview of the main findings

The results show that translation is most helpful when it operates as a supportive scaffold within undergraduate translation education rather than as a substitute for broader English learning practices.

Students consistently linked translation to stronger comprehension, richer vocabulary learning, and clearer grammatical awareness, but they also warned that excessive reliance can slow spontaneous speaking and increase dependence on the first language. Taken together, these findings favor a balanced approach in which translation supports learning goals while communicative practice, exposure to English input, and guided writing remain central components of development (Hall & Cook, 2012; Brown, 2014; Cook, 2010).

9.2 Translation, comprehension, and form–meaning mapping

Participants repeatedly described translation as a way to “secure meaning” before progressing to higher-level tasks such as summarizing, discussion, or writing. This aligns with cognitive accounts suggesting that L2 learners naturally draw on their first language to organize new information and reduce processing difficulty, especially when texts are conceptually dense or culturally loaded (Cook, 2010). In practice, translating requires learners to connect source-language meaning to English lexical and grammatical choices, which supports form–meaning mapping and encourages deeper comprehension. This interpretation is consistent with evidence that translation-based tasks promote retention when learners must make

deliberate lexical and grammatical decisions rather than relying on surface recognition (Laufer & Girsai, 2008; Liao, 2006).

9.3 Vocabulary development and grammatical awareness through contrastive noticing

Students' accounts suggest that translation supports vocabulary development not only by providing equivalents, but by forcing attention to usage, collocation, and contextual meaning. This supports research showing that translation activities can be particularly effective when they involve active manipulation, comparison, and meaningful use rather than simple lookup (Laufer & Girsai, 2008). In addition, learners described translation as a trigger for grammatical noticing, because it makes differences between Kurdish/Arabic and English visible during production. This aligns with cross-linguistic influence research indicating that learners may reduce recurring errors when they are guided to notice structural contrasts and receive corrective feedback (Jarvis & Pavlenko, 2008; Gass & Selinker, 2008). Importantly, the reported role of feedback matters because without correction learners may stabilize inaccurate mappings in areas such as tense/aspect, articles, and prepositions, which are known to be sensitive to cross-linguistic differences (Ellis, 2015; Gass & Selinker, 2008).

9.4 Reading and writing gains, alongside a fluency cost in speaking

The findings suggest that translation supports reading comprehension and writing preparation more consistently than it supports speaking fluency. Students often described translation as helpful in decoding complex texts and organizing ideas for writing, yet many also reported that speaking becomes slower when translation becomes the default mental route for production. This pattern reflects a common tension: translation can strengthen accuracy and monitoring, but it may reduce automaticity and speed in spontaneous output if learners continuously “think in L1 first” (Brown, 2014). From an input-oriented perspective, translation may assist comprehension and noticing, but it should not reduce time spent on direct engagement with English input or opportunities to practice meaning-to-English speaking and listening (Krashen, 1985; Hall & Cook, 2012). Accordingly, the findings support a staged use of translation that protects fluency by requiring follow-up communicative practice.

9.5 Idioms, culture, identity, and conceptual gaps as the central difficulty

The strongest difficulty reported by participants concerned idioms, culture-specific meanings, and pragmatic nuance, which reinforces that translation is not only lexical substitution. Effective translation requires sensitivity to context, intention, and audience effect, and these factors become especially important when no direct equivalence exists across languages (Pöchhacker, 2010; Ismail, 2023). Regional scholarship further supports this point: work on identity markers highlights how translation choices shape cultural stance and social meaning, which learners may overlook when they rely on literal mapping (Agha, 2025). Likewise, research on conceptual differences shows that translation often operates at a conceptual level rather than word-for-word, explaining why culturally embedded expressions are difficult for students even when their grammatical knowledge is strong (Shahadha, 2025). These findings suggest that translation tasks in undergraduate translation education should be treated as interpretive and culturally informed activities, not merely linguistic exercises (Ismail, 2023; Agha, 2025; Shahadha, 2025).

9.6 Learner decision-making between semantic and communicative priorities

Students' descriptions indicate that they often shift between prioritizing precision and prioritizing naturalness, which parallels Newmark's distinction between semantic and communicative orientations (Newmark, 1988). When learners aim for precise contextual meaning, they move toward a semantic tendency, whereas when they aim for readability and audience effect, they move toward a communicative tendency. This matters in undergraduate translation education because students are training for professional judgment: they need explicit guidance on when to prioritize meaning accuracy and when to prioritize reader impact, depending on text type and purpose (Newmark, 1988).

9.7 AI and machine translation: useful assistance, limited reliability for nuance

Participants' experience with AI tools reflects a realistic picture: technology can speed up draft production and provide general meaning, yet it is less dependable for idioms, tone, and culturally appropriate expression. This aligns with regional discussion highlighting that AI output may appear fluent but still require human judgment for pragmatic and culturally accurate meaning transfer (Mohamedamin, 2026). Students also described a learning trade-off: passive acceptance of AI output may reduce learning, whereas critical comparison and revision can enhance metalinguistic awareness and decision-making. This supports the broader argument that translation contributes to learning most when it requires reflection, evaluation, and justification of choices (Tzagari & Floros, 2013; Ismail, 2023).

9.8 Pedagogical implications for undergraduate (BA) translation programs

The findings point to clear instructional implications: translation should be integrated as a structured scaffold with gradual task progression, explicit objectives, and consistent feedback. Bidirectional translation practice, glossary-building, and post-translation reflection can deepen vocabulary knowledge and grammatical awareness, while required communicative follow-ups (summaries, discussions, short presentations, listening tasks) help protect fluency and reduce habitual dependence on L1 mediation (Laufer & Girsai, 2008; Hall & Cook, 2012; Brown, 2014). In addition, instruction should explicitly target idioms, pragmatic meaning, identity markers, and conceptual differences because these were the most reported obstacles and are central to professional translation competence (Agha, 2025; Shahadha, 2025). Finally, AI tools should be used under a critical framework that turns tool output into a basis for analysis and revision rather than a shortcut (Mohamedamin, 2026; Tzagari & Floros, 2013).

9.9 Limitations and future research

Several limitations should be considered. The sample was small and drawn from a single BA program, so findings may not generalize to other contexts. In addition, the study relies on self-reported perceptions rather than direct performance measures such as pre/post testing, classroom observation, or graded translation products. Future research could triangulate interview data with translation-task samples, classroom observation, and language proficiency measures, and could compare different institutions or proficiency levels to

determine whether the impact of translation varies by skill area, text type, and learner background (Ellis, 2015; Gass & Selinker, 2008).

Recommendations

1. **Use translation as a scaffold, not a default route.** Plan translation as an initial support for comprehension and accuracy, then move quickly to English-only tasks such as paraphrasing, summarizing, and guided writing to avoid dependence.
2. **Sequence translation tasks from simple to complex.** Begin with short, controlled texts and gradually expand to longer and specialized genres so translation supports learning without consuming practice time.
3. **Require bidirectional translation with short reflection.** Use English→Kurdish/Arabic to secure meaning and Kurdish/Arabic→English to strengthen production, followed by brief reflection on grammar and vocabulary choices to deepen noticing.
4. **Teach idioms, pragmatic meaning, and cultural concepts explicitly.** Use targeted activities that compare literal and communicative renderings to address the most frequent learning difficulty and improve pragmatic accuracy.
5. **Protect speaking fluency through mandatory communicative follow-ups.** After translation work, include short speaking/listening tasks (oral summaries, role-plays, mini-presentations) to reduce mental translation habits and build automaticity.

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دور الترجمة في تعلم اللغة الإنجليزية: دراسة حالة نوعية لخريجي بكالوريوس الترجمة من جامعة جيهان – السليمانى

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المستخلص:

تهدف هذه الدراسة النوعية إلى استكشاف كيفية توظيف الترجمة بوصفها استراتيجية تعلم مساندة في تعلم اللغة الإنجليزية لدى خريجي بكالوريوس الترجمة في جامعة جيهان-السليمانية. جُمعت البيانات خلال العام الدراسي 2024-2025 عبر مقابلات منمّمة مع خمسة عشر خريجاً من خريجي دراسة بكالوريوس الترجمة واعتمدت الدراسة علي التحليل النوعي الموضوعي لاستخلاص المحاور الرئيسة المتعلقة بالفوائد المتصورة، والتحديات، وشروط الاستعمال الفعال. أظهرت النتائج أن توظيف مهام الترجمة بصورة مخططة ومتدرجة يمكن أن يسهم في تنمية المفردات، وتعزيز الوعي النحوي، وتحسين الفهم القرآني، من خلال ربط المعنى في اللغة المصدر ببنية التعبير في اللغة الهدف، وفي المقابل، أشار المشاركون إلى أن الإفراط في الاعتماد على الترجمة قد يبطئ التحدث التلقائي، ويزيد الارتكان إلى اللغة الأولى، ويصعب التعامل مع التعبيرات الاصطلاحية والعناصر الثقافية، وتخلص الدراسة إلى أن الترجمة تكون أكثر فاعلية عندما تستعمل بوصفها دعامة تعليمية إلى جانب الممارسة التواصلية والمدخلات اللغوية المكثفة ومهام الكتابة، لا بوصفها منهجاً وحيداً للتعلم، مع تقديم إرشادات تطبيقية لدمجها في مقررات تعلم الإنجليزية داخل أقسام الترجمة.

الكلمات المفتاحية: الترجمة، تعلم اللغة الإنجليزية، بيداغوجيا الترجمة، خريجو بكالوريوس الترجمة، التحليل الموضوعاتي.

A Relevance Theoretic Analysis of English Image Macro Memes on Drugs and Addiction

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Received: 4/10/2025
Accepted: 11/12/2025

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Doi:
<https://doi.org/10.36586/jcl.2.2026.0.54.0151>



Abstract

This paper discusses how humour and meaning are created in English image macro memes on drugs and addiction. The memes that are referred to in this paper are internet image macro memes which are supported by texts, usually satirical or funny, and that are found on social media platforms. Twenty memes were collected from the internet and analysed using Yus's (2021) incongruity-resolution model. This model is based on Relevance Theory by Sperber & Wilson (1995); it is a pragmatic theory that claims that people's minds tend to select the most relevant information while exerting the least mental effort. The present study aims to observe how these memes make people laugh, and more significantly, how they also carry deeper or hidden messages. The analysis focuses on how each meme generates a certain cognitive frame, then breaks it in a surprising or funny way, and how viewers mentally resolve that surprise (incongruity). The findings show that this model helps explain how people understand and enjoy memes, especially when the message depends on both language and image. The paper concludes that this kind of humour can raise awareness of serious topics like drug addiction, while also entertaining the audience. Additionally, internet users share memes to comment on sensitive topics without being directly responsible for what they say.

Keywords: cyberpragmatics, digital culture, drug-related memes, image macro memes, implicatures, incongruity-resolution, relevance theory.

Introduction

Memes have recently become a major component of online communication among internet users. They are shared on Instagram, Facebook, and other social media platforms, often for the sake of spreading humour. But memes are not just for entertainment; they reflect social opinions, personal attitudes, ideologies, and even sensitive issues like addiction or criminal behaviour. Memes about drug use or addiction might seem funny at first glance; however, many of them contain deeper meanings or hidden messages. These meanings can relate to how people feel about drugs, how society sees addiction, or how drug users cope with their experiences. This makes memes a valuable subject of study, especially when humour and serious topics come together (Shifman, 2014).

Previous studies on memes have focused on different aspects of memes. To name a few, the study *Internet Memes and Desensitization* (Sanchez, 2020) focused on the negative impact of memes on their viewers in terms of trivialising serious matters. Another important study is the article *EFL Students' Interpretation of Implicature and Gender Representation in Memes* (Nugroho & Liemantara, 2024); this article explores how EFL students interpret the implicatures that conceal hidden messages and ideologies within memes. Another study is *Meme language, its impact on digital culture and collective thinking* (Petrova, 2021); this study discusses how meme language influences digital culture, identity, and collective thinking. It argues that memes are not mere jokes; they act as cultural symbols that shape how people communicate online.

While many studies examine meme formats and templates, social trends, gender-related humour, or the ideologies that memes carry, this study offers a deeper look into how internet memes use humour to communicate ideas about drugs and addiction among internet users. Furthermore, it explores how the seriousness of drug use is trivialised through memes. It also demonstrates the strength of Yus's model, which is based on Relevance Theory, in explaining meme comprehension from a pragmatic perspective. To the best of the researcher's current knowledge, there is no study that focuses on image macro drug-related memes and the incongruity-resolution model. Thus, the present study seeks to fill this gap in the body of literature. This paper seeks to answer the following questions: 1- How does humour in drug-related image macro memes rely on incongruity and its resolution? 2- What kinds of implicit or cultural meanings do these memes convey? 3- How does the incongruity-resolution model help explain the structure and interpretation of these memes?

Literature Review

Pragmatics, Cyberpragmatics, and Implicatures in Memes

Pragmatics is a subfield of linguistics that focuses on how meaning is produced and interpreted in a specific context (Levinson, 1983). According to Mey (2001), a pragmatic implicature is something that is implied (hidden) in a conversation or text that should be inferred to be understood. Grice states in his Cooperative Principle (1975) that for a conversation to be effective, speakers should follow four maxims: the maxim of quality (be truthful), the maxim of quantity (provide the needed amount of information), the maxim of relation (be relevant), and the maxim of manner (be clear and orderly). When these maxims are flouted in a conversation, for example, when the speaker gives irrelevant or obviously false information, the listener naturally starts searching for the implied meaning behind this apparent violation of the maxims. This violation creates a conversational implicature. Thus, in internet memes, such a violation generates an ironic or sarcastic effect when the viewer recognises the hidden message behind the implicature in the meme.

In 2001, Francisco Yus introduced *cyberpragmatics*, which is the adaptation of traditional pragmatic principles in online communication. According to Yus (2011), in online communication (except for video calls), most of the non-verbal communication cues are missing, such as body language, tone of voice, and hand gestures. On the internet, users depend heavily on inference and shared knowledge. According to Alsabbah (2020), when people communicate online and want to convey sympathy or sincere emotions, they tend to write lengthy messages to compensate for the absence of non-verbal cues in online settings. The human brain is naturally designed to focus on what is most relevant in the message we process. Thus, netizens should access as much contextual information as they can in order to infer the intended message. It should be noted that cyberpragmatics is primarily based on Relevance Theory, which is one of the foundational theories in pragmatics (Yus, 2011).

Memos rely heavily on implicatures; they are full of hidden meanings that require good pragmatic competence and cultural knowledge to interpret them. That is, if someone fails to decode the implicature of a meme, they will not find it funny. To effectively interpret a meme, one should understand its visual and textual features, cultural references, and any hidden meanings or background information that contribute to the understanding of its ultimate message (Nugroho & Liemantara, 2024).

Relevance Theory and Cognitive Effects

Relevance Theory (RT, henceforth) is a theory in pragmatics that was proposed by Dan Sperber and Deirdre Wilson in 1986. It builds on Grice's Cooperative Principle to explain how and why people seek the most relevant information with the least mental effort. According to Sperber and Wilson (1995), a message is considered relevant to a person if it provides a positive cognitive effect; that is, it adds something new to their knowledge or confirms what they already know with as little effort as possible. RT argues that human cognition is naturally designed to seek relevance; it is geared to select the most relevant stimulus available that requires the least cognitive effort to process.

RT is based on one of Grice's central claims in pragmatics, which states that utterances that people produce yield expectations in the listeners' minds. These expectations lead listeners to the speaker's meaning, i.e., what piece of information the speaker intends to convey with their utterance. To interpret an utterance, the listener must choose the most likely interpretation that satisfies the expected meaning of the speaker's utterance. In other words, for an utterance to be considered relevant and interpreted effectively, it should generate precise expectations in the listener's mind that lead them to the intended meaning.

Memes are multimodal discourses that require their viewers to understand both their visual and textual elements to interpret them effectively. According to Jameel (2022), in multimodal discourses, the meaning does not rely solely on the linguistic and semiotic elements of the discourse, but also on the cultural, social, and ideological background information implied in that discourse. Thus, to achieve a positive cognitive effect and understand the implied message of a meme, the viewer should be aware of all of this background information.

As previously discussed, memes are full of implicatures that require their viewer to infer the meaning by relying on their linguistic and pragmatic competence. Since memes normally do not provide explicit details, the viewer should embark on a journey of searching for relevance to fully interpret the meme. In relevance-theoretic terms, this journey is called *ostensive-inferential communication*. If the viewer understands the hidden meaning or the joke behind the meme, a positive cognitive effect is achieved, and the meme is found funny, clever, or insightful. If the viewer fails to do so, they will be puzzled and will not grasp the intended message.

Internet Memes as Cultural and Communicative Tools

In recent years, memes have become an integral part of the content shared online. Netizens¹ create and share memes online as digital jokes. However, memes are not shared solely for the sake of humour; people also use memes to express ideologies, criticise governments or social groups, or hint at sensitive topics without accountability. According to Shifman (2014), internet memes are groups of digital items that share common characteristics and are created with awareness of each other. While being transmitted, internet memes may be remixed or reshaped to target different audiences and align with various cultural features. It should be noted that image macro memes are a specific kind of meme that consists of upper and lower texts and an image in the middle.

Despite the recent popularity of internet memes, the concept is not new at all. In 1976, Richard Dawkins, the British biologist, coined the word “meme” to describe a unit of cultural transmission that spreads from person to person through imitation. In his book *The Selfish Gene*, Dawkins introduced “meme” as the cultural analogy of “gene” (Dawkins, 1976). In this respect, memes can refer to various cultural nuances, such as clothing style, catchphrases, and even abstract beliefs (Shifman, 2014).

Theoretical Framework

The main analytical framework used in this paper is Francisco Yus’s Incongruity-Resolution Model (2021), which was developed specifically to analyse humour in image macro memes. This model builds on the foundations of Relevance Theory and Incongruity Theory and focuses on how memes create cognitive effects by generating an incongruity (contradiction) between the image and the text of the meme. To interpret the meme, the viewer should infer the implied message and resolve the incongruity by relying on their linguistic knowledge, pragmatic competence, meme literacy, and background knowledge. The analysis of the data in this study aims to uncover the inferential processes and the exerted mental effort that make each meme relevant and humorous to its intended audience.

Yus (2021) proposed a taxonomy to analyse the humour in memes. This taxonomy is based on two key parameters, namely the type of incongruity and the role the image of the meme plays in resolving the incongruity. The types of incongruity in this model are:

¹ According to Cambridge English Dictionary, a netizen is a person who uses the internet. The word is a blend of the two words “internet” and “citizen”.

Frame-based incongruity: This type relies on the mental frame that the viewer of the meme builds up while viewing the meme. The incongruity is resolved when the viewer realises that the mental frame, i.e., the general idea, they adopted about the meme was wrong and should be altered.

Discourse-based incongruity: The type of incongruity here is totally text-driven. That is, it plays on linguistic features, such as pun, ambiguity, homophony, etc., to manipulate the viewer. To resolve the incongruity and achieve the humorous effect, the viewer should recognise these linguistic features. It should be noted that the incongruity in this type stems from the contradiction between the upper and lower texts; the image usually aligns with either the top or the bottom text.

Discourse-image-based incongruity: This type combines both of the previous two; the incongruity arises due to a clash between the texts and the image of the meme, rather than between the upper and lower texts. The viewer should rely on their background knowledge and derive some implicatures to resolve the incongruity and achieve the intended humorous effect. According to Yus (2021), this type is the most common one in image macro memes, which is reasonable since image macro memes generally encompass both visual and textual elements.

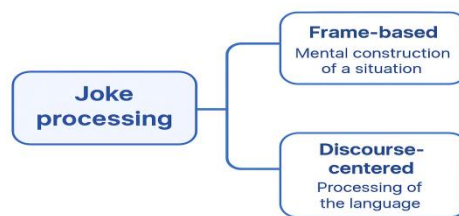


Figure 1. Joke processing in the incongruity-resolution model

The other parameter in this model is the role that the images of the memes play in the incongruity-resolution (IR, henceforth) strategy. The role the image plays ranges between: no role, the image aids, and the image is essential. Note that this distinction applies only to types (a) and (b) above, since in type (c) the image is always essential (Yus, 2021). Below is a table that summarises the combination of these parameters.

Table 1*The IR Strategy in Image Macro Memes* (Yus, 2021, p. 6)

| | Type of incongruity | Role of image |
|---|----------------------------|----------------------|
| 1 | Frame-based | Image plays no role |
| 2 | Frame-based | Image aids |
| 3 | Frame-based | Image is essential |
| 4 | Discourse-image-based | Image is essential |
| 5 | Discourse-based | Image plays no role |
| 6 | Discourse-based | Image aids |
| 7 | Discourse-based | Image is essential |

As indicated earlier, Yus's model is based on Relevance Theory: a theory that is concerned with how human beings exert mental effort to make sense of every single piece of information they encounter. Yus's model posits that memes usually rely on incongruity that arises from the clash between the verbal and visual elements of the meme to make the viewers surprised, and hence laugh, when they exert the needed mental effort to resolve that incongruity.

Methodology

This paper adopts a qualitative approach, supported by counts and percentages of how many times each category has emerged, to examine how humour functions in drug-related image macro memes. Through a relevance-theoretic lens, the paper aims to investigate the relationship between cognitive effects and incongruity as an essential strategy in meme production. The data for this paper consists of 20 drug-related memes that are publicly available and were collected through a Google search using keywords such as drug memes and addiction memes, which generated a large number of results. The 20 memes were selected purposively, as the selection was made according to specific criteria: all of

them are in English and have a clear structure, good image quality, a humorous tone, and relevance to the topic of drugs and addiction. The selection was not affected by the analytical framework at this stage. The analytical framework was applied at the analysis stage only.

Data Analysis

This section presents a qualitative analysis of 20 English image macro memes that deal with the theme of drugs and addiction. Using Yus's (2021) incongruity-resolution model, the analysis explores how the incongruity is resolved and the humour is achieved in each meme. Each meme will be analysed individually. That is, each meme will be followed by a breakdown describing the visual and textual elements in the meme and the IR strategy adopted to create the humorous effect. It should be noted that most of the memes analysed below might have more than one possible interpretation; each meme may be seen differently and attributed to different IR cases by different people. However, the analysis of each meme below was based on the researcher's best knowledge and opinion.

Meme 1/



In this meme, the incongruity stems from the contradiction between the upper and lower texts. That is, the top text describes a serious situation that leads the viewer to build up a specific mental frame, concluding that the person in the meme will get arrested sooner or later. The lower text confirms the viewer's speculation; the person in the meme gets arrested, but for a much more trivial reason, which is downloading music illegally. This contradiction is the source of humour. Thus, the resolution of the incongruity relies on the viewer building up a new mental frame that matches the sarcasm of the situation to achieve the humorous effect. To resolve the incongruity, the viewer should recognise the irony

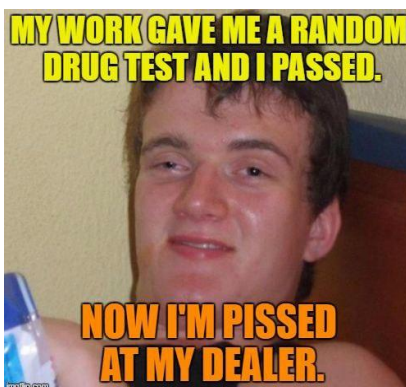
and the misplaced justice of someone living among drug dealers who has not been arrested for a drug-related crime but for a much less important reason, which is music piracy. Nevertheless, the image aids the viewer in resolving the incongruity, especially with the character's sarcastic smile. Despite that, the image is not essential here, and the meme is still understandable without it. Hence, this meme fits the category of frame-based incongruity where the image aids in the IR strategy.

Meme 2/



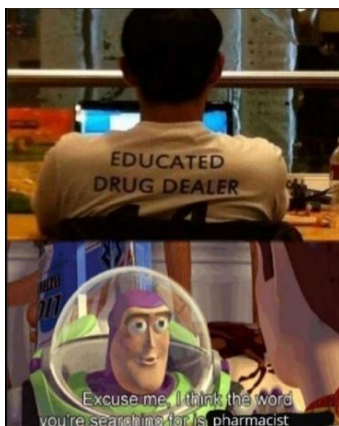
This meme shows a sharp contradiction between the two ideas stated in the texts. The upper text describes someone who is trying to be a drug lord, which leads the viewer to think of someone dangerous, autonomous, and powerful. Then, the lower text destroys the initial frame the viewer had in mind, suggesting that this person is still under parental control; an idea that is totally incompatible with being a drug lord. This incompatibility is the source of humour that the viewer should recognise to resolve the incongruity. Nevertheless, the humour is not only based on the two contrasting ideas; it is deeply linked to the image of the meme. The image is taken from the series *Narcos*, showing the actor who played the role of Pablo Escobar, the well-known Colombian drug dealer. To fully resolve the incongruity, the viewer should recognise the character and its cultural reference; otherwise, the absurd and incompatible upper and lower texts would not be effective enough to stand alone. Although some people may think that the image only aids in the IR strategy, I argue that this meme falls under the category of frame-based incongruity where the image is essential in the IR strategy.

Meme 3/



Here, the incongruity, and hence the humour, arises from the unexpected reaction of someone who has just passed a drug test. The mental frame the viewer builds while reading the upper text is that the person should be happy that he passed the drug test. Despite that, the lower text violates this expectation, showing that this person is upset with his drug dealer. He thinks that since he passed the drug test, his dealer is deceiving him by selling him drugs of very low quality. This unexpected logic is the source of the incongruity. The image of the stoned person in the meme reinforces the frame of drug use; however, it is not essential, and the viewer may still be able to resolve the incongruity without it. Therefore, the case here is frame-based incongruity where the image aids in the IR strategy.

Meme 4/

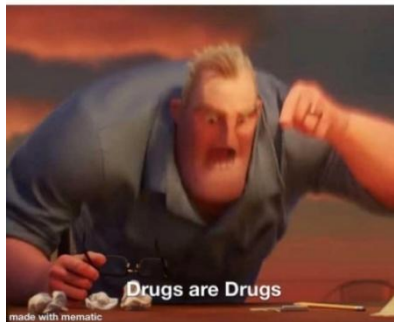


This meme consists of two panels, which is not the usual format of image macro memes. However, the two panels complete each other, so they may be considered as one. The upper panel consists of a person wearing a T-shirt that says "Educated Drug Dealer", and this phrase on his T-shirt functions as the upper text. The phrase obviously refers to the fact that he is a pharmacist, someone who sells

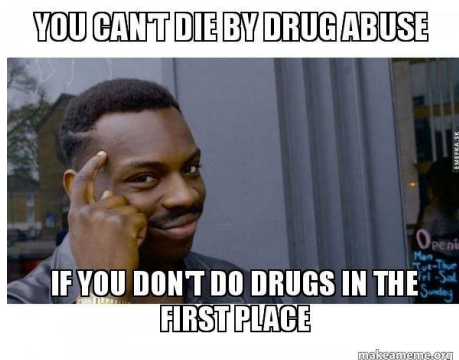
medical drugs, in a rather humorous way. This juxtaposition of two different frames is the source of incongruity. That is, the word “educated” is culturally and logically incompatible with being a drug dealer. The incongruity is resolved upon reading the punchline in the second panel, when the cartoon character Buzz Lightyear sarcastically corrects the phrase in the first panel. Considering the two panels as one image, the image in this meme is essential, since both the incongruity and its resolution depend on the visual elements in the two panels. Hence, this meme falls under the IR case of frame-based incongruity where the image is essential in the IR strategy.

Meme 5/

Me: On my 5th coffee of the day
Mom: You know caffeine is a drug
Me: Its not a bad kind of drug
Mom:



The upper text of this meme is a conversation between a person and their mom, arguing about the possible harmful effects of excessive coffee consumption. The initial frame is a normal conversation between a person and their mom. The bottom text shows that the mother thinks that all kinds of drugs should be considered serious. This mismatch in frames and the radical change in tone are the source of incongruity. To resolve the incongruity, the viewer must rely on their background knowledge to derive an implicature: that parents usually adopt extreme judgments or opinions to protect their children. The image of the cartoon character is essential in this meme; it manifests the mother’s exaggerated reaction while saying “drugs are drugs”, and without it, the meme would lose most of its effect. Thus, this meme fits the category of frame-based incongruity where the image is essential in the IR strategy.

Meme 6/

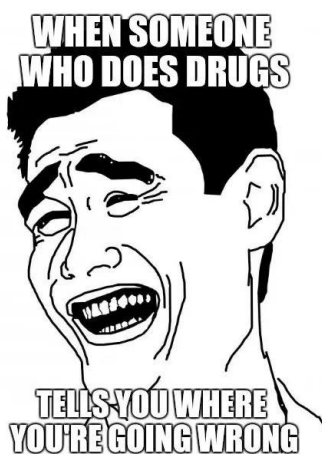
In this meme, the source of incongruity is the clash between two different cognitive frames described by the two texts. The upper text sets up a serious health frame, suggesting that drug use is a fatal path to follow. The viewer would expect a piece of advice in the lower text, yet not such a literal and oversimplified piece of advice. The humour is achieved when the viewer recognises the absurdity of the situation. That is, if you do not want to die because of drug abuse, do not consume them in the first place. Despite the fact that the image is not essential and the meme can be interpreted without it, it adds a lot to the humour of the whole meme. The gesture of the character reinforces the irony of an overly simplified logic. So, this meme fits the category of frame-based incongruity where the image aids in the IR strategy.

Meme 7/

The main source of incongruity in this meme is the contrasting frames of the two texts. The upper text suggests a standard mental frame of a police officer

asking a routine question. The lower text is a naive statement uttered by the driver, suggesting that he mistakenly interpreted the officer's question as an offer. The incongruity is resolved when the viewer realises this contradiction between the two frames, and how foolishly and innocently the driver confessed to the possession of illegal substances. The image is essential here; it provides the needed contextual frame for the conversation between the officer and the driver. If it were removed, most of the humour of the meme would be lost and the viewer may need to exert extra mental effort to grasp the humour. Thus, this meme fits the category of frame-based incongruity where the image is essential in the IR strategy.

Meme 8/



The incongruity in this meme is a textbook case of frame-based incongruity. It relies on the contradiction between the idea of giving advice, which is naturally positive, and the kind of person who is giving the advice; generally, you would not expect a drug addict to offer life advice. The viewer may resolve the incongruity by noticing the sarcastic paradox between the two frames. In other words, a drug addict is not someone typically seen as wise enough to advise others about their lifestyle. The image is not essential; the viewer is able to notice the sarcasm by reading the texts only. However, the character's sarcastic smile may reduce the mental effort required to interpret the meme. In this respect, this meme aligns with the IR case of frame-based incongruity where the image aids in the IR strategy.

Meme 9/

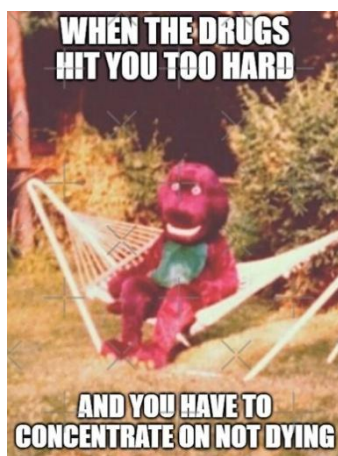
In this meme, the incongruity comes from the surprising idea of treating heroin consumption as a normal behaviour in everyone's daily life. The warning sign does not address something serious like drug use; it only cares about a much less serious issue, which is where the waste goes. There are not two texts; there is only one, but it is split into upper and lower halves to deliver the absurdity of the meme. The viewer recognises the incongruity upon reading the text and seeing the image simultaneously. The image is an integral part of the whole mental frame built upon viewing the meme. Without it, the text cannot deliver this surprising idea of normalising drug use on its own. Hence, this meme falls under the category of frame-based incongruity where the image is essential in the IR strategy.

Meme 10/

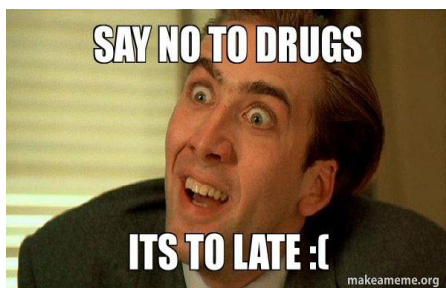
As previously mentioned, in a discourse-image-based incongruity case, the image is always essential. In this case, the incongruity and its resolution rely on the clash between the context of the text and the context of the image. That is, the act of

texting a drug dealer is neither funny nor surprising enough to be funny. What makes this meme humorous is the juxtaposition of the act of texting a drug dealer with the image of an innocent baby showing a victorious gesture. In other words, the creator of this meme is trying to say that they are happy or excited that they are going to buy some drugs. The viewer should recognise this bizarre juxtaposition in order to resolve the incongruity and achieve the humorous effect. Therefore, the image is essential for this meme to be humorous; without it, the text would be just a normal statement. Thus, this meme is a textbook example of discourse-image-based incongruity.

Meme 11/



This meme exhibits a frame-based incongruity in which the image is essential for both the emergence of incongruity and its resolution. The upper and lower texts of the meme activate the mental frame of someone who is heavily under the influence of drugs. The blurry, strange image of Barney, the children's show character, visually showcases the case of overdosing. The contradiction between a dangerous experience like severe drug abuse and the presence of the children's character in this context is the source of incongruity. The incongruity is resolved when the viewer notices the silliness of this contradiction. In other words, using Barney as if he were the drug user undergoing such a serious experience is what makes this meme funny and disturbing at the same time. That is, the image is essential, and without it, the meme would not be as effective. Thus, this meme falls under the category of frame-based incongruity, where the image is essential in the IR strategy.

Meme 12/

This meme presents two conflicting cognitive frames. The first line suggests the frame of health advice, which is “say no to drugs”, a common slogan used in anti-drug campaigns. The second line, though misspelled, radically shifts the context. It reveals that the speaker is already an addict and past the point of avoiding drug use. The use of the emoticon “:(” reinforces the sad tone conveyed by the lower text. These colliding frames are the source of incongruity. The image of Nicolas Cage, the well-known American actor, is essential for the incongruity to be resolved. His exaggerated facial expression visually represents the manner in which the statement “It’s too late” is being said. That is, the viewer needs the image to understand that this meme represents dark humour, not just a fact about the speaker. The meme indirectly advises people to avoid drugs before it is too late. Hence, this meme may be subsumed under the category of frame-based incongruity where the image is essential in the IR strategy.

Meme 13/

Upon reading the top text and viewing the image, everything seems normal; both of them serve the same mental frame: a person seems to enjoy his morning coffee as a normal daily routine. When the viewer reads the bottom text, the whole mental frame previously adopted falls apart. That is, it is quite abnormal and unhealthy for someone to be awake for eight days; it is a clear indication of drug abuse, for which hyperstimulation is a common side effect. The clash between these

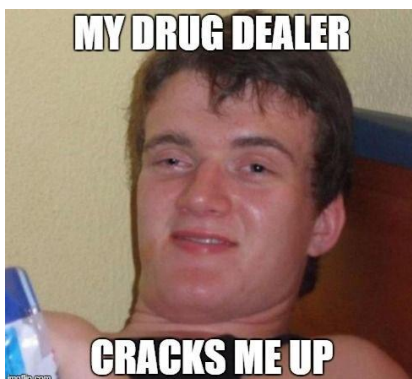
two frames is the source of incongruity. The viewer manages to resolve the incongruity by understanding the mismatch between the image and the upper text on the one hand, and the lower text on the other. The image of the person smelling coffee is needed for both the incongruity and its resolution; it is essential for the meme to work effectively. That is why this meme best fits the IR case of frame-based incongruity where the image is essential in the IR strategy.

Meme 14/



The humour in this meme is based on the misinterpretation of the setup phrase “Drug test?”; it typically suggests the frame of someone being tested to check for drug consumption. However, the bottom text evokes a different frame, as if the test is for the drugs themselves, not for a person who is possibly using drugs. The speaker is either unaware of the meaning of the question or deliberately misinterpreting it. This misinterpretation creates incongruity; it forces the viewer to rethink the idea of a drug test, looking for a less relevant interpretation. In relevance-theoretic terms, the viewer should ignore the first relevant interpretation and spend more mental effort to resolve the incongruity and achieve the humorous effect. The image of the obviously stoned woman is not essential for the viewer to get the joke, yet it reinforces the idea that the speaker is clearly under the influence of drugs. Thus, this meme falls under the category of discourse-based incongruity where the image aids in the IR strategy.

Meme15/



This meme follows almost exactly the same pattern as the previous one. The incongruity and its resolution are totally text-driven; both memes rely on linguistic features to create a humorous effect. However, in this meme, the incongruity arises from the ambiguity of the punchline “cracks me up”. This phrase has two possible interpretations: the first one suggests that the person in the meme is trying to say that his drug dealer makes him laugh, which is the most relevant interpretation. The second and less relevant interpretation implies that his dealer gives him drugs. This interpretation relies on the slang use of the word “crack”, which refers to drugs. The viewer is able to resolve the incongruity and achieve the humorous effect if they are familiar with the double meaning of the phrase “cracks me up”; they should access to the two interpretations simultaneously. This makes the image of the clearly stoned person helpful in guiding the viewer towards the intended interpretation, but not essential for the incongruity to be resolved. Hence, this meme may be subsumed under the category of discourse-based incongruity where the image aids in the IR strategy.

Meme 16/



This meme represents a textbook case of discourse-image-based incongruity. The upper and lower texts are compatible with each other. That is, they both serve the idea of someone trying to say that he is not a drug addict and can

stop consuming drugs at any time he wants. Such a statement is a denial that is often used by people who are actually addicted and cannot control themselves. What makes this statement an obvious lie is the image of the meme, specifically the hand gestures of the character in the image. These hand gestures are usually associated with something ironic or insincere. The incongruity lies in the contradiction between the utterance and the hand gestures; this makes the image not only essential for the incongruity to be resolved but also for it to emerge in the first place. That is why this meme fits the category of discourse-image-based incongruity.

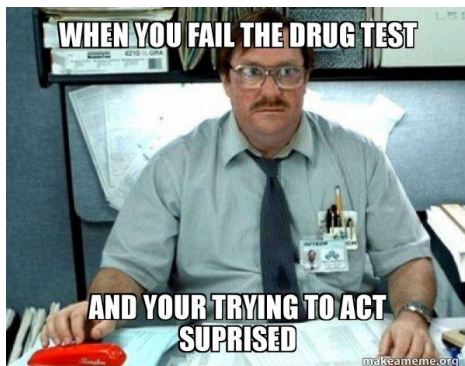
Meme 17/

When my parents ask why I'm
always gaming



The incongruous element in this meme lies in the clash between the cognitive frames depicted in the upper and lower texts. The upper text describes the problem of excessive gaming from the speaker's parents' point of view. The lower text represents the argument of the speaker, in which gaming is framed as the lesser of two evils. The speaker is making such an exaggerated comparison to defend her gaming habit, claiming that gaming is much less dangerous than drug use. This logical fallacy is the source of incongruity, which the viewer can resolve easily by noticing how silly such a comparison is. The image aids in resolving the incongruity; the facial expression of the speaker aids the viewer in realising that her statement is hyperbolic. However, it is not essential since the incongruity can still be resolved and the humorous effect achieved without it. Thus, this meme fits the category of frame-based incongruity where the image aids in the IR strategy.

Meme 18/



In this meme, both the upper and lower texts serve the same idea and create one coherent scenario. The discourse activates the cognitive frame of someone who has just failed a drug test, which means he has been consuming drugs, and is trying to deny this fact by acting surprised. Shifting attention to the image reveals that the character obviously fails to act as if he were surprised. Instead, he looks like someone who is scared or speechless. This mismatch between the frame represented by the discourse and the one represented by the image is the source of incongruity; the viewer should recognise this mismatch in order to resolve the incongruity and grasp the humour. Otherwise, the viewer would be puzzled and would not understand why this meme is funny. Hence, this meme best fits the category of discourse-image-based incongruity.

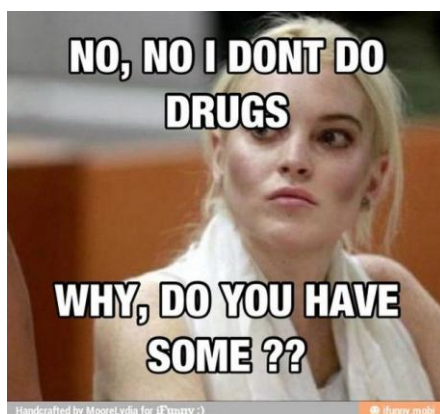
Meme 19/



The incongruity in this meme stems from a linguistic misunderstanding. The question “How high are you?” is another form of the question “Are you high?”, which is a slang question people use to ask if a person is under the influence of drugs. The speaker in this meme misinterpreted the question and thought it was a question about his height, i.e., how tall he is. Thus, he responded with “5’11”,

trying to tell his height in the American system of measurement (U.S. Customary System). This misinterpretation generates an incongruity that can be resolved by recognising the linguistic mismatch. The viewer needs to reanalyse the question and the response to understand the misinterpretation and achieve the intended humorous effect. The image of the meme aids the viewer in resolving the incongruity. That is, the character is obviously under the influence of drugs (he is high), which may be the reason why he misunderstood the question. However, the image is not essential, and the meme may still function without it. Thus, this meme falls under the category of discourse-based incongruity where the image aids in the IR strategy.

Meme 20/



In this meme, the source of incongruity is the contradiction between two mental frames. Upon reading the top text, the viewer will adopt the frame of denial; that is, the woman in the meme is not a drug addict. This initial frame is disrupted by the lower text, a question that indicates her interest in drugs; otherwise, she would not ask such a question. The viewer needs to recognise these two contrasting frames to resolve the incongruity and grasp the humour. The image of the woman in the meme aids the viewer in resolving the incongruity; her dazed expression indicates that she is possibly a drug addict, but it is not essential for resolving the incongruity. Hence, this meme can be subsumed under the category of frame-based incongruity where the image aids in the IR strategy.

Results

The analysis of the 20 chosen memes serving as the data for this study revealed interesting results in both the type of incongruity and the role played by images. As shown in Figure 1 below, the majority of memes (70%, or 14 out of 20) were assigned to the category of frame-based incongruity, while the discourse-

based and discourse-image-based categories each accounted for 15% (3 memes each). This suggests that frame clashes are the most dominant strategy used in the memes analysed.

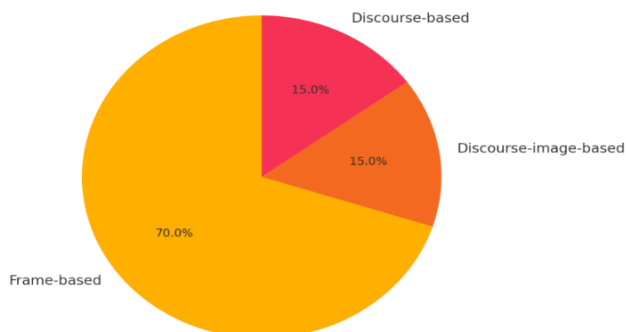


Figure 2. Type of incongruity in the IR strategy

Breaking this down further (as summarised in Figure 2 below), it has been found that frame-based incongruity with essential images accounts for the largest portion of the data at 40% (8 memes), followed by frame-based incongruity with image aids at 30% (6 memes). Interestingly, discourse-based incongruity only appears when the image aids the interpretation, covering 15% (3 memes), and discourse-image-based incongruity always involves the image as essential, also at 15% (3 memes).

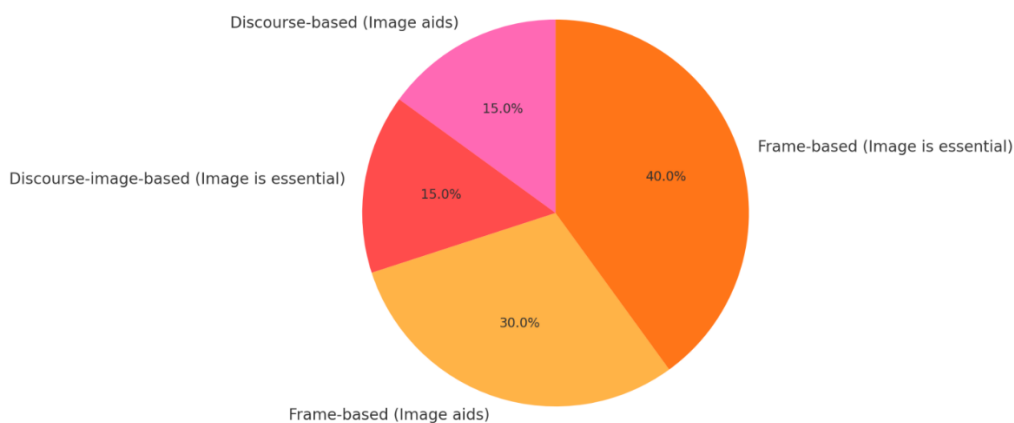


Figure 3. Incongruity Type and role of image in the IR strategy

Looking specifically at how images contribute to the interpretation of the analysed memes, Figure 3 below shows that in 55% of the cases (11 memes), the image is essential to understanding or resolving the humour, while 45% (9 memes) feature images that merely aid the interpretation. This overall distribution highlights the important role of visuals in meme-based humour, since none of the 20 memes were assigned to a category where the image plays no role in the IR strategy. These patterns suggest that while the text is the essential source of incongruity, images are an integral part of delivering the intended humour, especially in frame-based and discourse-image-based memes.

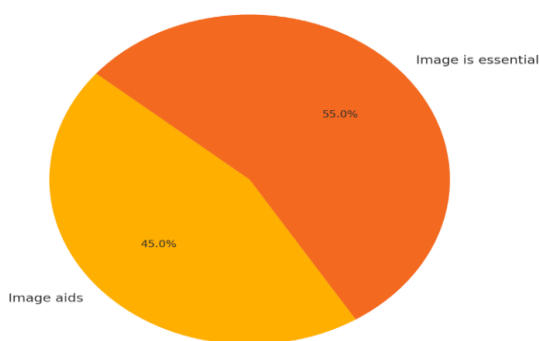


Figure 4. Role of Image in the IR Strategy

To provide a clearer view of how each meme was classified within the incongruity-resolution categories, Table 2 below lists the specific memes attributed to each category as summarized in the preceding pie charts.

Table 2

Summary of findings

| | IR Category | Memes Numbers | Percentages out of 20 |
|---|--|----------------------|------------------------------|
| 1 | Frame-based incongruity where the image plays no role in the IR strategy | | 0% |
| 2 | Frame-based incongruity where the | 1, 3, 6, 8, 17, 20 | 30% |

| | image aids in the IR strategy | | |
|---|--|---------------------------|-----|
| 3 | Frame-based incongruity where the image is essential in the IR strategy | 2, 4, 5, 7, 9, 11, 12, 13 | 40% |
| 4 | Discourse-image-based (the image is always essential in this case) | 10, 16, 18 | 15% |
| 5 | Discourse-based incongruity where the image plays no role in the IR strategy | | 0% |
| 6 | Discourse-based incongruity where the image aids in the IR strategy | 14, 15, 19 | 15% |
| 7 | Discourse-based incongruity where the image is essential in the IR strategy | | 0% |

Discussion

This study examined how humour operates in 20 drug-related image macro memes, using Yus's (2021) incongruity-resolution model as the main analytical tool. The findings show that humour in these memes often comes from clashes between expectations and outcomes, which audiences mentally resolve. In particular, frame-based incongruity was the most common type, comprising 70% of the analysed data. The incongruities in these memes were either supported by the image (image aids in the IR strategy) or the image was essential to them. Discourse-based incongruity also appeared, often depending on double meanings or wordplay, with images either aiding or being essential for the humour to emerge. These patterns confirm that memes rely heavily on the interplay between language and visuals to create humour, which makes them an ideal multimodal type of discourse for applying pragmatic models of interpretation.

The findings of this study differ from Yus's (2021) claims regarding which type of incongruity is the most common in image macro memes. He claimed that discourse-image-based incongruity is the most common type in image macro memes. However, what has been found in this study is that frame-based incongruity

is the most common type; this could be attributed to the specific kind of memes examined in this study (drug-related memes).

Through the analysis of the memes in this study, it has also been found that drug-related image macro memes are not mere visual jokes; they may carry deeper meanings, implicit cultural messages, and hint at sensitive topics. For example, some of the analysed memes normalise the idea of drug use as if it were a normal, public behaviour. Trivialising such a serious matter in a funny way may have a very serious impact on the minds of the viewers of these memes, especially adolescents and young adults; they may subconsciously start adopting the idea of drug use as a common behaviour that they have to try. This point aligns with what Sanchez (2020) has discussed regarding how internet memes trivialise serious matters and desensitise the minds of such memes' viewers.

An interesting fact about memes is that there are memes that are accessible to more viewers than others. That is, some memes are accessible only to people who are familiar with a specific field of knowledge, such as medicine or engineering; I call such memes '*jargon memes*', since only people who are familiar with terms and concepts of those fields would be able to interpret them effectively.

Overall, the analysis answers the research questions. First, humour in these memes relies strongly on incongruity and its resolution, whether in frames, discourse, or image-text relations. The analysis demonstrates that humour in these memes is not a simple setup and punchline; rather, it is a cognitive process that relies on a specific "puzzle-solving" mechanism. In all cases, the humour is not in the incongruity itself, which is merely a contradiction or confusion, but in the resolution: the satisfying mental effort of finding the hidden link that makes the contradiction funny.

Second, the memes convey deeper meanings about drugs, sometimes trivialising them and sometimes warning against them, showing that meme humour can carry more than surface-level entertainment. These memes are far more than simple jokes; they function as cultural artefacts that carry significant implicit messages about drug use and addiction. For instance, they employ American slang expressions that could be hard for non-native English speakers to understand. According to Al-Zubaidi (2020), Iraqi learners of the English language have different pragmatic and linguistic skills compared to American native speakers. This difference could lead Iraqi learners to interpret these memes differently from their American counterparts.

Third, the incongruity-resolution model proved effective in unpacking both humour and meaning. These findings reinforce the idea that memes are cultural symbols that entertain while also transmitting certain values and perspectives.

Conclusion

This study explored how humour operates in drug-related image macro memes through the lens of incongruity and resolution. Specifically, it investigated the types of incongruity used in these memes, how they are resolved, and the overall communicative and humorous impact they create. By analysing 20 memes using the incongruity-resolution (IR) model (Yus, 2021), the research uncovered the prevalent types of incongruity in these memes.

The study showed that most of the analysed memes fall under the category of frame-based incongruity, where the image either aids or is essential to the resolution. This category illustrates how incongruity, and hence humour, often stems from sudden shifts in contrasting cognitive frames across the whole meme that the viewer must reconcile to resolve the incongruity.

Additionally, it has been found that humour in memes often depends on both textual and visual elements. To resolve the incongruity and grasp the humour, viewers need to rely on their background knowledge and their cultural awareness. The reason for this is that these memes are not only meant to be funny; they implicitly comment on the problems associated with drug use. However, the downside of such a practice is that it somehow normalises and trivialises the seriousness of drugs and addiction.

The findings suggest that humorous online content, especially memes, can carry subtle yet critical messages. Specifically, netizens resort to memes to comment on sensitive topics implicitly in order to avoid accountability. Thus, memes have become an integral part of the online sphere, in which they are used to sarcastically address societal problems, share political opinions, and even comment on religious matters.

Study Limitations and Suggestions for Further Research

Of course, this study has its limitations. With a sample size of only 20 memes, the findings may not reflect the full picture of meme humour on drug-related topics. Additionally, all memes were in English and selected by the researcher through a manual screening process of Google search results, which may be prone to selection bias and limit the generalisability of the findings. It should be

noted that all memes were analysed according to the best of the researcher's knowledge and judgment; some of the analysed memes may be interpreted differently by others and fall under different categories of the IR model.

For future research, it is suggested that researchers apply the IR model to memes on different topics, such as politics, video games, and academia. Another important direction is to incorporate audience interpretations to compare how people respond to these memes versus how a theoretical model classifies them.

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تحليل في ضوء نظرية الصلة لميمات صور الماكرو الإنجليزية عن المخدرات والإدمان

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المستخلص

تتناول هذه الورقة البحثية كيفية تكوين الفكاهة والمعنى في الميمات الإنجليزية من نوع ميمات صور الماكرو التي تتناول موضوعات المخدرات والإدمان، والمقصود بهذه الميمات هو تلك الصور المنتشرة على الإنترنت والمصحوبة بنصوص غالباً ما تكون ساخرة أو مضحكة ليتم تداولها على وسائل التواصل الاجتماعي، وقد تم جمع عشرين ميمًا من الإنترنت وتحليلها باستعمال نموذج "عدم الاتساق والحل" الذي وضعه فرانثيسكو يوس (2021). يقوم هذا النموذج على نظرية الصلة (سبربر & ولسون , 1995) وهي نظرية تداولية ترى أن العقل البشري يميل إلى اختيار أكثر المعلومات صلةً بالموضوع مع بذل أقل جهد ذهني ممكن، وتهدف الدراسة إلى معرفة كيف

تجعل هذه الميمات الناس يضحكون؟ والأهم من ذلك، كيف تحمل رسائل عميقة أو خفية؟ ويركز التحليل على الطريقة التي ينشئ بها كل ميم إطاراً إدراكياً معيئاً، ثم يقوم بخرقه بشكل مفاجئ أو مضحك، وكيف يقوم المشاهد بحلّ هذا التعارض (عدم الاتساق) ذهنياً. أظهرت النتائج أن هذا النموذج يساعد في تفسير كيفية فهم الناس للميمات والاستمتاع بها، لاسيما عندما يعتمد المعنى على اللغة والصورة معاً. وتخلص الورقة إلى أن هذا النوع من الفكاهة يمكن أن يسهم في رفع الوعي حول قضايا خطيرة مثل الإدمان على المخدرات، وفي الوقت نفسه يُسلي الجمهور. كما تشير الدراسة إلى أن مستخدمي الإنترنت غالباً ما يشاركون الميمات للتعليق على موضوعات حساسة دون تحمّل مسؤولية مباشرة عما يقولونه.

الكلمات المفتاحية: التداولية السيبرانية، الثقافة الرقمية، الميمات المتعلقة بالمخدرات، ميمات الصور الموسعة، المعاني الضمنية، عدم الاتساق والحل، نظرية الصلة.

The Relationship between Politics and Literature: A Study in the Reconceptualization of Political Literature

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Received: 07/05/2026

Accepted: 20/05/2026

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Doi:

<https://doi.org/10.36586/jcl.2.2026.0.54.0180>



Abstract

This study develops a reconceptualization of the term "political literature," which has thus far been considered ambiguous and conceptually vague in research. The starting point is the distinction between political literature and related literary forms such as engaged literature, ideological literature, and autonomous literature. The aim is to define political literature more precisely as an independent literary and theoretical phenomenon. Theoretically, the study draws in particular on Hannah Arendt's concept of political literature and Oskar Negt's understanding of the political individual. These approaches are complemented by epistemological considerations regarding the cognitive function of literary texts. Political literature is understood here as a public sphere of consciousness that transcends institutional politics and encompasses societal issues related to meaning and value.

Based on this foundation, three central criteria of political literature are identified: ideological autonomy, expression of political consciousness, and the connection between aesthetic and political content. Political literature thus emerges as a mediating form between engaged and autonomous literature, reflecting political and social realities without being reduced to a mere ideological stance. This study views political literature as a whole, a medium for social reflection and ethical-political judgment, contributing to the broadening of political and human understanding.

Keywords: Political literature, politics, literary insight, literary autonomy, political humanism, engaged literature.

Zum Verhältnis von Politik und Literatur Eine Untersuchung zur Neukonzeption der politischen Literatur

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Zusammenfassung

Die vorliegende Arbeit entwickelt eine Neukonzeption des Begriffs der politischen Literatur, der in der Forschung bislang als uneindeutig und konzeptuell unscharf gilt. Ausgangspunkt ist die Abgrenzung gegenüber verwandten Formen wie engagierter Literatur, Tendenzliteratur und autonomer Literatur. Ziel ist es, politische Literatur als eigenständiges literarisches und theoretisches Phänomen präziser zu bestimmen. Theoretisch stützt sich die Untersuchung insbesondere auf das Konzept des Politischen bei Hannah Arendt sowie auf Oskar Negts Verständnis des politischen Menschen. Ergänzt werden diese Ansätze durch erkenntnistheoretische Überlegungen zur kognitiven Funktion literarischer Texte. Das Politische wird dabei als öffentlicher Bewusstseinsraum verstanden, der über institutionelle Politik hinausgeht und gesellschaftliche Sinn- und Wertfragen umfasst.

Auf dieser Grundlage werden drei zentrale Kriterien politischer Literatur herausgearbeitet: ideologische Autonomie, die Vermittlung politischen Bewusstseins sowie die Verbindung von ästhetischem und politischem Gehalt. Politische Literatur erscheint somit als vermittelnde Form zwischen engagierter und autonomer Literatur, die politische und gesellschaftliche Wirklichkeiten reflektiert, ohne sich auf ideologische Positionierung zu reduzieren. Die Arbeit versteht politische Literatur insgesamt als Medium gesellschaftlicher Reflexion und ethisch-politischer Urteilsbildung, das zur Erweiterung des politischen und menschlichen Erkenntnishorizonts beiträgt.

Schlüsselwörter: politische Literatur, das Politische, literarische Erkenntnis, literarische Autonomie, politischer Humanismus, engagierte Literatur.

1. Problematik des Begriffs der politischen Literatur

Die Bestimmung des Verhältnisses von Literatur und Politik stellt eine zentrale Aufgabe der wissenschaftlichen Auseinandersetzung mit politischer Literatur dar. Eine präzise und allgemein gültige Definition des Begriffs „politische Literatur“ erweist sich jedoch als problematisch. Diese Problematik lässt sich insbesondere auf die historisch und werkbezogen variierenden Formen der Beziehung zwischen Literatur und Politik zurückführen. Im Verlauf der Literaturgeschichte, insbesondere im 20. Jahrhundert, haben sich daraus unterschiedliche literarische Erscheinungsformen entwickelt, etwa die „engagierte Literatur“, die „Tendenzliteratur“ oder die „Agitpropliteratur“. Besonders häufig findet sich in diesem Zusammenhang der Begriff des „literarischen Engagements“, der in zahlreichen literaturwissenschaftlichen Untersuchungen als Gegenbegriff zur „autonomen Literatur“ verstanden wird (vgl. etwa Geitner 2016: 19f.).

Die begriffliche Unschärfe der politischen Literatur führt häufig dazu, dass nahezu jedes literarische Werk mit politischem Gehalt dieser Kategorie zugeordnet wird, ohne dass die Kriterien einer solchen Zuordnung hinreichend bestimmt wären (vgl. Strelka 1992: 6-11). Erforderlich wäre vielmehr eine differenzierte Betrachtung, die den politischen Gehalt literarischer Texte mit weiteren Dimensionen menschlicher und gesellschaftlicher Zusammenhänge in Beziehung setzt. Dementsprechend werden literarische Werke, die sich mit Themen wie menschlicher und politischer Freiheit, Krieg und dessen zerstörerischen Folgen, Totalitarismus und dessen antihumanen Praktiken oder mit ideologischen Weltanschauungen bestimmter Parteien und sozialer Klassen befassen, vielfach der politischen Literatur zugerechnet. Dabei kann der politische Bezug eines literarischen Textes sowohl explizit und unmittelbar als auch implizit und indirekt artikuliert werden. Problematisch bleibt jedoch die Tendenz, sämtliche Literatur mit gesellschaftlichem oder ethisch-politischem Gehalt unterschiedslos unter dem Begriff „politische Literatur“ zu subsumieren.

Zwar existieren zahlreiche literaturwissenschaftliche Untersuchungen, die sich mit einzelnen Aspekten und Konzeptionen politischer Literatur befassen; bei näherer Betrachtung bilden diese jedoch keine systematische Einheit, die zu einer

präzisen und aussagekräftigen Definition politischer Literatur als kulturelles und geistiges Phänomen beitragen könnte. Die Forschung konzentriert sich zumeist entweder auf bestimmte historische Epochen, auf spezifische ethisch-politische Ideologien wie den Sozialismus, auf einzelne politische Phänomene oder auf besondere Dimensionen des Politischen im Werk einzelner Autorinnen und Autoren.

Eine zusätzliche Schwierigkeit ergibt sich daraus, dass bereits die Disziplin der Politik selbst durch Vagheit und Mehrdeutigkeit gekennzeichnet ist. Politik umfasst in der modernen Gesellschaft nahezu sämtliche Lebensbereiche des Individuums: das Verhältnis des Bürgers zu Staat und Gesellschaft ebenso wie Fragen der Rechte und Pflichten oder politische Überzeugungen und Zugehörigkeiten. Auch wenn die Distanz zwischen Politik und Individuum in der Gegenwart oftmals groß erscheinen mag, bleibt Politik für den modernen Menschen dennoch unverzichtbar (vgl. etwa Bergstraesser 1963: 273).

Darüber hinaus sind weitere grundlegende Problemfelder hervorzuheben. Ein wesentliches Problem besteht in der bewussten oder unbewussten Gleichsetzung politischer Literatur mit engagierter Literatur, deren theoretische Konzeption maßgeblich auf Jean-Paul Sartre zurückgeführt wird. In ihrem Vorwort zu dem Sammelband *Engagierte Literatur zwischen den Weltkriegen* (2002) weisen Stefan Neuhaus, Rolf Selbmann und Thorsten Unger zwar auf bestehende Grenzlinien zwischen engagierter und politischer Literatur hin, ohne diese jedoch näher zu bestimmen (vgl. Neuhaus u.a. 2002: 13f.). Auch in dem von Friedrike Pannewick und Georges Khalil herausgegebenen Band *Commitment and Beyond. Reflections on/of the Political in Arabic Literature since 1940s* (2015), der unterschiedliche politische Konzeptionen der arabischen Gegenwartsliteratur untersucht, werden keine klaren Differenzierungen zwischen beiden Formen vorgenommen.

Ein weiteres Grundsatzproblem besteht in der Annahme, politische Literatur widerspreche dem Prinzip der literarischen Autonomie. Diese Auffassung führt nicht selten zu einer Geringschätzung der ästhetischen Qualität politischer Literatur (vgl. etwa Krämer-Badoni 1960: 12). Die Tatsache, dass literarische Texte politische Sachverhalte aufgreifen und sich auf außerliterarische Wirklichkeiten beziehen, bedeutet jedoch keineswegs, dass ihnen notwendigerweise ein geringer oder gar kein ästhetischer Wert zukommt. Politische Literatur steht zweifellos in Beziehung zur gesellschaftlichen und historischen Wirklichkeit; die in ihr behandelten politischen Themen werden stets vor dem Hintergrund dieser Bezüge

rezipiert. Daraus folgt, dass der historische und gesellschaftliche Kontext eines politischen literarischen Werkes für dessen Interpretation nicht außer Acht gelassen werden kann (vgl. etwa Wellek/Warren 1972: 94f.).

2. Erkenntnisinteressen der Arbeit

Es lässt sich davon ausgehen, dass literarische Werke, die in hohem Maße ideologisch, parteilich oder dogmatisch gebunden sind, ihre literarische Wirksamkeit und gesellschaftliche Relevanz gefährden, da sie häufig nicht jene sozialen, gesellschaftspolitischen oder kulturellen Problemlagen reflektieren, die den Menschen und seine Lebenswirklichkeit betreffen. Zugespitzt formuliert vernachlässigen solche Werke mitunter die menschliche Dimension literarischen Schreibens. Eine derartige Perspektive verweist zugleich auf die Funktionalität der Literatur, deren wesentliches Anliegen darin bestehen kann, dem Menschen Orientierung und Verständnis angesichts der komplexen Wirklichkeiten, Fragestellungen und Konflikte der modernen Welt zu ermöglichen (vgl. Kleimann/Schmücker 2001: 15-17). Dieser Gedanke lässt sich im Sinne eines literarischen Humanismus fassen, der ideologische Unabhängigkeit, Wirklichkeitsnähe sowie ein humanistisch verstandenes Engagement voraussetzt.

Obwohl die politische Dimension dieser Aspekte kaum zu übersehen ist, kommt insbesondere dem Begriff des humanistischen Engagements besondere Bedeutung zu. Dieses unterscheidet sich grundlegend von Jean-Paul Sartres Konzept der engagierten Literatur, da es nicht auf ideologische oder parteipolitische Bindungen ausgerichtet ist, sondern den Menschen und die menschliche Vernunft in den Mittelpunkt stellt. Von diesem Verständnis ausgehend nähert sich die vorliegende Untersuchung einem Begriff politischer Literatur an, der nicht primär ideologisch determiniert ist, sondern auf die Reflexion grundlegender menschlicher und gesellschaftlicher Zusammenhänge zielt.

Vor diesem Hintergrund verfolgt die Arbeit das Erkenntnisinteresse, die gesellschaftspolitischen Dimensionen literarischer Texte im Horizont des Politischen sowie der Universalien politischen Denkens zu analysieren. Im Zentrum steht dabei weniger die jeweilige politische Thematik selbst als vielmehr das politische Bewusstsein, das durch den literarischen Text vermittelt wird. Die Relevanz dieses Ansatzes ergibt sich daraus, dass literaturwissenschaftliche Untersuchungen, die das Verhältnis von Literatur und Politik systematisch und theoretisch fundiert analysieren, bislang nur in begrenztem Umfang vorliegen.

Darüber hinaus verfolgt die Untersuchung das Ziel, diesen Zusammenhang theoretisch zu präzisieren und systematisch zu erfassen, um eine Neukonzeption des Begriffs der politischen Literatur vorzuschlagen. In diesem Zusammenhang soll der Begriff insbesondere von verwandten Formen wie der engagierten Literatur und der Tendenzliteratur abgegrenzt werden. Dadurch kann zu einer differenzierteren und präziseren Bestimmung dieser Begriffe beigetragen werden, deren Definitionen bis heute vielfach als unscharf und umstritten gelten.

Mit ihren thematischen und methodischen Schwerpunkten versteht sich die vorliegende Arbeit zugleich als ein mögliches Modell für zukünftige Forschungen, die das Politische in unterschiedlichen historischen Epochen sowie in weiteren Nationalliteraturen und kulturellen Kontexten untersuchen. Auf diese Weise könnte langfristig zu einer umfassenderen und präziseren theoretischen Konzeption politischer Literatur beigetragen werden. Dieser Ansatz basiert auf der normativen Annahme, dass Literatur zu den bedeutendsten geistigen und kommunikativen Ausdrucksformen gehört (Zimmermann 1977: 99f.), durch die kulturelle, politische und gesellschaftliche Zusammenhänge vermittelt werden. Literatur erweitert den Erkenntnishorizont ihrer Leserinnen und Leser, indem sie Wissen, Erfahrungen und neue Perspektiven auf politische, soziale und ökonomische Wirklichkeiten innerhalb einer Kultur eröffnet.

3. Das Politische und der politische Humanismus

Die Frage, welche literarischen Kriterien den Wert politischer Texte bestimmen und ob sich deren Bewertung primär aus werkimmanenten Aspekten oder aus dem jeweiligen historischen Kontext ergibt, bleibt weiterhin offen. Diese Offenheit lässt sich wesentlich auf die bereits angesprochene begriffliche Unschärfe des Terminus „politische Literatur“ zurückführen. In diesem Zusammenhang wird davon ausgegangen, dass literarische Werke Erkenntnisse über den Menschen und seine Lebenswirklichkeit vermitteln und dass der literarische Wert eines Textes maßgeblich von den in ihm enthaltenen Erkenntnissen sowie von deren Wahrheitsgehalt abhängt (vgl. Gabriel 1991: 9). Diese Erkenntnisse beziehungsweise deren Wahrheit konstituieren den kognitiven Wert des literarischen Textes, der wiederum dessen ästhetischen Wert mitprägt (vgl. Gaskin 2015: 127–135).

Die Vermittlung von Erkenntnis erfolgt in der Literatur jedoch nicht unmittelbar, sondern indirekt beziehungsweise – in der Formulierung Gottfried Gabriels – im „Sprachmodus des Zeigens“ (Gabriel 1991: 10). Daraus ergibt sich,

dass das politische Ereignis als solches weder den ästhetischen noch den kognitiven Wert eines literarischen Werkes allein bestimmen kann, da es stets historisch gebunden und von spezifischen kontextuellen Bedingungen abhängig ist. Die vorliegende Untersuchung geht daher von der Annahme aus, dass nicht die Politik, sondern vielmehr das Politische – zum Unterschied zwischen beiden Konzepten vgl. etwa Marchart (2016: 32–58) – den eigentlichen Kern politischer Literatur bildet und ihr als geistiges sowie gesellschaftliches Phänomen Kohärenz und Nachvollziehbarkeit verleiht. Im Mittelpunkt steht folglich die Frage, wie das Politische als theoretischer Maßstab konzipiert werden kann, anhand dessen sich der Begriff der politischen Literatur präziser bestimmen lässt.

Das Politische im Sinne dieser Arbeit unterscheidet sich grundlegend von Politik als Form institutionalisierter Herrschaft, Entscheidung und politischer Praxis. Vielmehr verweist es auf ein gesellschaftspolitisches Bewusstsein, das sich innerhalb der Öffentlichkeit und durch die Interaktion der Mitglieder einer Gesellschaft mit sozialen, alltäglichen und politischen Zusammenhängen herausbildet. Diese Begriffsbestimmung legt nahe, dass das Politische primär im Bereich des Menschlichen und Öffentlichen verankert ist und keine unmittelbare Handlungsform darstellt, wie dies für die Politik charakteristisch ist. Das Politische verbleibt somit zunächst auf der Ebene des Geistigen und Diskursiven, wirkt jedoch zugleich auf Politik und politische Institutionen ein, insofern es die Grundlage gemeinsamen öffentlichen Handelns bildet (vgl. Mouffe 2008: 103).

Ausgehend von dieser engen Verbindung zu grundlegenden politischen Prinzipien lässt sich politische Literatur mit dem Konzept des politischen Humanismus in Beziehung setzen. Dessen normative Grundlagen bestehen nach Heinz-Bernhard Wohlfarth in den Menschenrechten sowie im Recht auf Freiheit und Demokratie; zugleich trennt der politische Humanismus universalistische Normen von Moral, Recht und Politik von partikularen Vorstellungen eines „guten Lebens“ (vgl. Wohlfarth 2013: 203–206). Die Grundideen und Werte des politischen Humanismus, die sich historisch entwickelt haben und heute ein breites Spektrum politischen Denkens und politischer Theorie prägen, können insofern als Konkretisierung des Politischen verstanden werden.

Vor diesem Hintergrund lässt sich argumentieren, dass politische Literatur ihre Verbindung zum Menschlichen und Öffentlichen gerade durch die literarische Reflexion grundlegender Prinzipien des politischen Humanismus herstellt. Der politische Humanismus fungiert dabei als Vermittlungsinstanz zwischen der fiktionalen Welt literarischer Texte und der gesellschaftlichen Wirklichkeit.

Dadurch eröffnet sich ein Interpretationsraum, innerhalb dessen der literarische Gehalt im Verhältnis zum jeweiligen historischen und geistigen Kontext analysiert werden kann. Zugleich bietet dieser Ansatz die Möglichkeit, spezifische ästhetische und literarische Merkmale politischer Literatur genauer zu bestimmen.

Da die Bereiche des Literarischen, Politischen und Ethischen unterschiedlichen theoretischen und geistigen Traditionen entstammen – auch wenn ihre Grenzen mitunter fließend erscheinen –, bedarf der hier unternommene Versuch einer Neukonzeption politischer Literatur eines theoretischen und methodischen Ansatzes, der diese Ebenen systematisch zusammenführt. Die theoretische Grundlage der vorliegenden Arbeit bilden daher zum einen erkenntnistheoretische Ansätze der Literaturtheorie, zum anderen die Konzeptionen des Politischen bei Hannah Arendt sowie die Überlegungen zum politischen Menschen bei Oskar Negt. Diese drei Perspektiven bilden die theoretischen Bezugsebenen des Literarischen, des Politischen und des Ethischen innerhalb der Untersuchung.

4. Das Politische und die politische Literatur

Da politische Literatur als ein globales geistiges und kulturelles Phänomen verstanden werden kann, das nicht auf eine einzelne Nationalliteratur beschränkt ist, werden im Rahmen dieser Neukonzipierung analytische Elemente herangezogen, die eine Annäherung zwischen dem in literarischen Texten artikulierten Politischen und den gesellschaftlichen Realitäten der jeweiligen Kultur ermöglichen. Auf diese Weise lassen sich die Merkmale und Determinanten des Politischen in literarischen Werken als Reflexion gesellschaftlicher und politischer Verhältnisse begreifen. Eine solche Reflexion gewinnt insbesondere deshalb an Plausibilität und Nachvollziehbarkeit, weil sie Leserinnen und Lesern neue Erkenntnisse über gesellschaftliche Lebensbedingungen vermittelt und zugleich die Beziehungen zwischen Literatur, Gesellschaft, Politik und Individuum aus erweiterten Perspektiven beleuchtet. Gesellschaftspolitische, ökonomische und historische Faktoren prägen dabei die politischen Fragestellungen und Themen literarischer Werke maßgeblich mit (vgl. Wellek/Warren 1972: 108f.). Die Gesamtheit dieser Faktoren sowie ihre Wechselwirkungen mit politischen Denkformen und gesellschaftlichen Wahrnehmungen tragen zur Ausprägung des Politischen innerhalb einer bestimmten Kultur bei.

Exemplarisch lässt sich dies an der modernen arabischen politischen Literatur verdeutlichen, die als geistige Reaktion auf politische, soziale und

kulturelle Defizite in vielen arabischen Staaten verstanden werden kann. Seit ihren Anfängen im späten 19. Jahrhundert besitzt die moderne arabische Literatur ein ausgeprägtes autoritätskritisches Potenzial, das wesentlich aus ihrer Auseinandersetzung mit sozialen und politischen Problemlagen der Moderne hervorgegangen ist (vgl. Seigneurie 2003: 25f.). Sie zielt zugleich auf die Erweiterung des politischen Bewusstseins und Urteilsvermögens der arabischen Gesellschaften. Arabische Schriftstellerinnen und Schriftsteller verstehen sich dabei häufig als Aufklärer und als intellektuelle Stimmen ihrer Zeit (vgl. Gründler u.a. 2016: 363). Ihre literarischen Werke versuchen, für soziale, politische und ökonomische Missstände zu sensibilisieren und ein kritisches gesellschaftspolitisches Bewusstsein zu fördern.

Die Grundprinzipien des politischen Humanismus bilden zwar historisch einen wesentlichen Bestandteil westlicher Wertvorstellungen, beanspruchen ihrem Selbstverständnis nach jedoch universelle Gültigkeit und richten sich an Menschen aller Kulturen und Gesellschaften (vgl. Bialas 2010: 204). Insbesondere gegen Ende des 19. und zu Beginn des 20. Jahrhunderts übten europäische humanistische und politische Ideen einen erheblichen Einfluss auf die arabische Literatur aus (vgl. al-Maqdisi 1967: 235–251). Während sich die Prinzipien des politischen Humanismus innerhalb westlicher Gesellschaften zumindest teilweise institutionell verankern konnten, blieben sie in vielen arabischen Staaten gegenüber autoritären Herrschaftsformen weitgehend wirkungslos. Dies verweist zugleich auf unterschiedliche kulturelle Wahrnehmungs- und Ausdrucksformen des Politischen.

Gleichzeitig lässt sich argumentieren, dass autoritäre politische Systeme das Politische nicht vollständig monopolisieren oder beseitigen können. Im Unterschied zur Politik als institutionalisierter Praxis ist das Politische im Bereich des Menschlichen, Öffentlichen und Geistigen verankert. Gerade deshalb konnte sich die arabische politische Literatur trotz unterschiedlicher Formen staatlicher Kontrolle und Zensur an historische und politische Bedingungen anpassen und vielfältige ästhetische sowie geistige Ausdrucksformen entwickeln, um ihre gesellschaftliche Wirksamkeit aufrechtzuerhalten und ihre Leserinnen und Leser zu erreichen. Werke von Nagib Mahfouz (1911–2006), Ihsan Abdel Quddous (1919–1990), Taher Ouettar (1936–2010), Ghassan Kanafani (1936–1972) und Saadallah Wannous (1941–1997) stellen hierfür exemplarische Beispiele dar.

Die literarische Auseinandersetzung mit humanistischen und politischen Werten tritt dabei im Allgemeinen in drei grundlegenden Konstellationen auf, die zugleich eine gemeinsame Grundlage für die Artikulation des Politischen in der

Literatur schaffen: erstens dann, wenn solche Werte innerhalb einer Gesellschaft keine oder lediglich theoretische und wirkungslose Geltung besitzen; zweitens, wenn ihre Existenz bedroht ist; und drittens, wenn die Bedeutung ihrer Bewahrung oder die Konsequenzen ihres Verlustes hervorgehoben werden sollen.

Das Verhältnis zwischen Politik, Ethik und Literatur ist zwar keineswegs eindeutig, gewinnt jedoch zunehmend an Bedeutung. In diesem Zusammenhang kann die Ethik als Vermittlungsinstanz zwischen Politik und Literatur verstanden werden. Sie trägt maßgeblich zur Bestimmung des Verhältnisses beider Bereiche bei und besitzt daher zentrale Bedeutung für die theoretische Eingrenzung politischer Literatur. Die vorliegende Untersuchung geht davon aus, dass Literatur ein wesentliches Medium zur Ausbildung politischen und sozialen Bewusstseins darstellt, indem sie – insbesondere in Krisenzeiten wie Kriegen oder gesellschaftlichen Umbrüchen – menschliches Leiden und Widerstand gegen das Unmenschliche artikuliert. Literatur eröffnet damit einen geistigen und sprachlichen Raum, innerhalb dessen Vorstellungen des Menschlichen und Unmenschlichen verhandelt werden, die in vielfältiger Weise mit politischen und sozialen Zusammenhängen verbunden sind.

Vor diesem Hintergrund stellt sich die grundlegende Frage, ob und in welchem Maße Literatur zur Erweiterung des ethischen Bewusstseins des Menschen beitragen kann. Die vorliegende Arbeit geht davon aus, dass sich diese Frage durch die Entwicklung eines neuen theoretischen Konzepts politischer Literatur beantworten lässt, das literaturtheoretische, politische und ethische Perspektiven miteinander verbindet. Ausgangspunkte bilden dabei die erkenntnistheoretischen Ansätze von Gaskin und Köppe, die Konzeption des Politischen bei Hannah Arendt sowie die Überlegungen zum politischen Menschen bei Oskar Negt. Ziel ist es, diese theoretischen Perspektiven zu einem umfassenden Ansatz zusammenzuführen, der nicht nur eine präzisere Abgrenzung politischer Literatur von verwandten literarischen Formen ermöglicht, sondern zugleich eine theoretische Grundlage für die Analyse literarischer Texte bereitstellt. Im Folgenden werden die zentralen Grundzüge dieser Ansätze skizziert; Aspekte, die für die Fragestellung der Untersuchung nicht unmittelbar relevant sind, bleiben dabei unberücksichtigt.

4.1. Erkenntnis-Ansatz in der Literatur

Die vorliegende Arbeit geht von der Annahme aus, dass Literatur eine bedeutsame Quelle menschlicher Erkenntnis darstellt. Die Übernahme dieser

Perspektive dient zugleich dem Ziel, eine theoretische Verbindung zwischen den literaturgeschichtlichen und literaturtheoretischen Konzepten der literarischen Autonomie einerseits und der funktional beziehungsweise zweckorientiert verstandenen Literatur andererseits herzustellen. Da im Mittelpunkt dieser Untersuchung politische Themen und Fragestellungen in literarischen Texten stehen, die unterschiedlichen Interpretationen und Wahrnehmungen unterliegen können, werden theoretische Ansätze herangezogen, die sich mit der erkenntnisvermittelnden beziehungsweise kognitiven Funktion der Literatur befassen.

Literarische Texte vermitteln demnach Erkenntnisse über den Menschen, die Gesellschaft und die Welt, wodurch die Leserinnen und Leser neue Erfahrungen gewinnen und ihre Denk- sowie Wahrnehmungsfähigkeiten erweitern können. Besitzen diese Erkenntnisse einen Wahrheitsanspruch oder ermöglichen sie ein vertieftes Verständnis menschlicher und gesellschaftlicher Zusammenhänge, kann von einem kognitiven Wert des jeweiligen literarischen Werkes gesprochen werden (vgl. Elgin 2007: 78).

Die Frage, ob und in welcher Weise Literatur überhaupt Erkenntnis vermitteln kann, steht im Zentrum der Überlegungen von Richard Gaskin (2013: 15-20; 135-138). Obwohl Gaskin davon ausgeht, dass literarische Texte im strengen Sinne keine neuen, empirisch überprüfbaren Erkenntnisse über die Wirklichkeit hervorbringen, sondern vielmehr mit bereits vorhandenem Wissen arbeiten, betont er zugleich, dass ihr besonderer Wert darin besteht, dieses Wissen anschaulich zu machen, neu zu ordnen oder die Perspektive auf bekannte Zusammenhänge zu verändern. Literatur hat demnach nicht primär die Aufgabe, neue Fakten zu erzeugen oder geschlossene weltanschauliche Überzeugungssysteme zu vermitteln. In diesem Zusammenhang ist auch Tilmann Köpkes Unterscheidung verschiedener Ebenen literarischer Erkenntnis relevant. Köppe differenziert zwischen Erkenntnissen, die innerhalb der fiktionalen Welt des Textes entstehen, möglichen Einsichten in die Wirklichkeit – etwa psychologischer oder sozialer Art –, die jedoch keinen allgemein gültigen Wahrheitsanspruch besitzen, sowie Erkenntnissen, die erst im Prozess des Lesens und Interpretierens hervorgebracht werden (vgl. Köppe 2008: 139f.).

Die Ansätze von Richard Gaskin und Tilmann Köppe verdeutlichen somit, dass Erkenntnis in der Literatur nicht als bloß immanente Eigenschaft des Textes verstanden werden kann. Vielmehr entsteht sie erst im Prozess der Rezeption und Reflexion durch die Leserinnen und Leser. Anders formuliert entfalten literarische

Texte – unabhängig von der konkreten Beschaffenheit ihrer Inhalte – explizit oder implizit kognitive Wirkungen auf ihre Rezipierenden. Die vorliegende Arbeit untersucht dabei nicht im Detail die psychologischen Mechanismen dieser Wirkungen. Im Mittelpunkt steht vielmehr die Frage, worin die kognitive Wirkung literarischer Texte besteht und auf welche ästhetischen Darstellungsformen oder realitätsbezogenen Implikationen sie zurückgeführt werden kann.

Für die Zielsetzung dieser Untersuchung genügt daher die Annahme, dass Literatur Wissen über den Menschen, zwischenmenschliche Beziehungen und die gesellschaftliche Wirklichkeit vermittelt und auf diese Weise den Erfahrungs- und Erkenntnishorizont der Leserinnen und Leser erweitert (vgl. Köppe 2008: 139f.).

4.2. Hannah Arendts Ansatz zum Politischen

Da das Politische den theoretischen Mittelpunkt der vorliegenden Arbeit bildet, bedarf der Begriff einer präzisen Bestimmung. Zu diesem Zweck stützt sich die Untersuchung auf die Theorie des Politischen von Hannah Arendt, deren zentrale Elemente sie in ihrem Gesamtwerk, insbesondere jedoch in *Vita activa* (1958) sowie in dem posthum veröffentlichten Werk *Was ist Politik?* (2003), entfaltet. Arendts politische Theorie setzt sich nicht nur mit den politischen Umbrüchen und Krisenerfahrungen des 20. Jahrhunderts auseinander, sondern reflektiert zugleich grundlegende Werte des politischen Humanismus wie Freiheit, Gerechtigkeit und Öffentlichkeit, die für die Fragestellung dieser Arbeit von besonderer Bedeutung sind. Ihr Konzept des Politischen fungiert dabei als „normativer Maßstab“ ihrer politisch-philosophischen Überlegungen (Bedorf 2010: 16).

Arendts Verständnis des Politischen basiert wesentlich auf ihrer Interpretation der griechischen Polis. Nach Arendt gehören private Interessen und rein soziale Angelegenheiten nicht zum eigentlichen Bereich des Politischen, da dieser auf die gemeinsame öffentliche Welt bezogen ist. Entscheidend ist für sie die Unterscheidung zwischen dem Leben „in der Welt“ beziehungsweise „in der Polis“ – dem Raum des Öffentlichen – und dem Verbleiben in der privaten Sphäre des Haushalts. Diese Differenz bildet nach Arendt die grundlegende Voraussetzung des politischen Denkens der Antike (vgl. Arendt 1996: 39).

Ausgehend von diesen Überlegungen lässt sich die gesellschaftliche Bedeutung politischer Literatur hervorheben. Literatur – unabhängig davon, ob sie ausdrücklich politische Themen behandelt oder nicht – ist nicht ausschließlich als private Angelegenheit von Autorinnen, Autoren oder Leserinnen und Lesern zu

verstehen. Vielmehr stellt sie eine Form geistiger und kommunikativer Interaktion dar, die sich innerhalb des öffentlichen Raumes zwischen Mitgliedern einer Gesellschaft vollzieht.

Vor diesem Hintergrund erlaubt Arendts Verständnis des Politischen und dessen Verbindung zur Öffentlichkeit die Annahme, dass politische Literatur als Kommunikationsmedium der Öffentlichkeit fungiert und dem von Arendt beschriebenen „Reich der Freiheit“ zugeordnet werden kann. Dies bedeutet zugleich, dass politische Literatur sich nicht mit politischen Praktiken im engeren Sinne – etwa ideologischer Mobilisierung oder parteipolitischer Instrumentalisierung – identifiziert, sondern sich vielmehr jenen öffentlich-politischen Angelegenheiten zuwendet, die auf Gemeinsamkeit, Kommunikation und gesellschaftlicher Partizipation beruhen.

Dieser Gedanke lässt sich zudem mit Arendts Begriff des „Vorpolitischen“ verbinden, den sie unter Bezugnahme auf die homerischen Epen entwickelt (vgl. Arendt 2007: 45f.). Für die vorliegende Untersuchung ist hierbei insbesondere relevant, dass Literatur sich zwar mit Politik auseinandersetzen kann, jedoch selbst keine Politik im eigentlichen Sinne betreibt. Ihr Gegenstand ist vielmehr der gemeinsame kommunikative und öffentliche Raum menschlicher Erfahrung. Gerade diese Orientierung am Öffentlichen erscheint bei Arendt als entscheidender Maßstab für die gesellschaftliche Wirkung und Bedeutung von Literatur.

4.3. Der Ansatz zum Ethischen

Die vorliegende Arbeit vertritt die These, dass politische Literatur, sofern sie nicht ideologisch, parteilich oder dogmatisch vereinnahmt ist, in besonderer Weise zur politischen Bildung beitragen kann. Diese Bildung erfolgt jedoch nicht in Form unmittelbarer Didaktik oder normativer Belehrung, sondern vor allem durch die Förderung der Urteilsfähigkeit der Leserinnen und Leser. Obwohl das Verhältnis von Politik und Moral innerhalb verschiedener wissenschaftlicher Disziplinen kontrovers diskutiert wird, schließt sich die Untersuchung – in Anlehnung an Detlef Horsters *Politik als Pflicht. Studien zur politischen Philosophie* (1993) – der Auffassung an, dass zwischen dem Politischen und dem Moralischen ein grundlegender Zusammenhang besteht.

Vor diesem Hintergrund erweisen sich insbesondere die Überlegungen von Oskar Negt zum politischen Menschen als anschlussfähig an die zuvor dargestellten Ansätze zur Erkenntnisvermittlung in der Literatur sowie zum Begriff des Politischen. Negt entfaltet seine Konzeption vor allem in seinem Werk *Der*

politische Mensch. Demokratie als Lebensform (2010). Im Zentrum seines Ansatzes steht die Idee einer Bildung zum politischen Menschen, der sich seiner gesellschaftlichen und politischen Umwelt bewusst ist und aktiv an der öffentlichen Sphäre teilnimmt.

Von besonderer Bedeutung ist dabei, dass Negt nicht primär vom Politiker, sondern vom politisch bewussten Menschen im Sinne des *zoon politikon* spricht. Das Politische erscheint bei ihm als grundlegender Bestandteil menschlicher Persönlichkeitsbildung. In seinem Verständnis vermittelt das Politische zwischen individuellen Bedürfnissen, Interessen und Lebensformen einerseits sowie den Belangen des Gemeinwesens andererseits. Diese Auffassung weist deutliche Parallelen zu dem Verständnis des Politischen bei Hannah Arendt auf, insbesondere hinsichtlich der Verbindung von Öffentlichkeit, gemeinschaftlichem Handeln und politischer Teilhabe.

Der ethische Gehalt von Negts Ansatz zeigt sich vor allem in seiner Überzeugung, dass die Ausbildung eines politischen Bewusstseins notwendig sei, um demokratische Gesellschaften gegen den Verfall der öffentlichen Sphäre zu schützen und langfristig friedensfähige gesellschaftliche Verhältnisse zu ermöglichen. Entsprechend kritisch beurteilt Negt jene Bürgerinnen und Bürger, die sich aus politischen Zusammenhängen zurückziehen und ihr Leben ausschließlich auf private Interessen ausrichten. Diese beschreibt er als „Anhängsel des Marktes“ (Negt 2010: 498).

Darüber hinaus lehnt Negt eine strikte Trennung von Moral und Politik ab und entwickelt stattdessen die Vorstellung einer politischen Moral, die Bezüge sowohl zu Immanuel Kants Konzept der moralischen Urteilsfähigkeit als auch zu Max Webers Idee der Verantwortungsethik aufweist. Ausgehend von diesen Überlegungen lässt sich argumentieren, dass politische Literatur ebenfalls ethische Funktionen erfüllt. Diese reichen von der Darstellung konkreter individueller Konflikte innerhalb der fiktionalen Welt eines literarischen Textes bis hin zur Reflexion allgemeiner gesellschaftlicher und politischer Wirklichkeiten. Politische Literatur bewegt sich damit zwischen dem besonderen Einzelfall der literarischen Darstellung und einer umfassenderen ethisch-politischen Deutung gesellschaftlicher Realität.

5. Versuch einer Konzeptherstellung

Die zuvor dargestellten theoretischen Ansätze weisen in wesentlichen Punkten gemeinsame Bezugslinien auf und können daher einen bedeutenden Beitrag zu einer Neukonzeption des Begriffs der politischen Literatur leisten. Zwar erscheint die Feststellung zunächst tautologisch, dass Literatur dann als politisch bezeichnet werden kann, wenn sie politische Sachverhalte thematisiert, artikuliert, vermittelt oder kritisiert. Für die vorliegende Arbeit genügt eine derart allgemeine Bestimmung jedoch nicht. Die Bewertung eines politischen literarischen Werkes hängt vielmehr von der Bedeutung und Funktion seines politischen Gehalts ab, sowohl auf expliziter als auch auf impliziter Ebene. Auf Grundlage der zuvor dargestellten theoretischen Ansätze lassen sich drei zentrale Kriterien formulieren, die die Konturen des hier entwickelten Konzepts politischer Literatur bestimmen. Dabei erhebt dieser Versuch ausdrücklich keinen Anspruch auf Allgemeingültigkeit, sondern versteht sich als theoretischer Beitrag, der eine klare Abgrenzung zu verwandten literarischen Konzepten voraussetzt.

Zu den wichtigsten Vergleichs- und Abgrenzungsmodellen zählt die engagierte Literatur, deren theoretische Grundlegung, wie oben erwähnt, maßgeblich auf Jean-Paul Sartre zurückgeht. Sartre plädiert für eine Literatur mit explizitem gesellschaftlichem und politischem Zweck. Im Gegensatz zur autonomen Literatur betont die engagierte Literatur den außerliterarischen Nutzen literarischen Schreibens und versteht literarisches Engagement als zentrale Aufgabe der Literatur (vgl. Sartre 1981: 29, 36). Entsprechend richtet sie ihren Schwerpunkt auf politische und gesellschaftliche Fragestellungen, denen gegenüber das Ästhetische oftmals in den Hintergrund tritt. Maßgeblich ist hierbei der politische Zusammenhang, der das Literarische bestimmt, nicht umgekehrt. Die engagierte Literatur hebt insbesondere die Funktion der Literatur hervor, das Bewusstsein der Rezipientinnen und Rezipienten für gesellschaftliche und politische Wirklichkeiten zu schärfen (Sartre 1981: 43).

Demgegenüber wird in der autonomen Literatur beziehungsweise in der Ästhetik des *l'art pour l'art* das Ästhetische selbst zum zentralen Bezugspunkt erhoben. Literatur erscheint hier als stilistisch geschlossener und zweckfreier Gegenstand, dessen Bedeutung primär aus seiner ästhetischen Eigenlogik hervorgeht (vgl. Köppe/Winko 2013: 39). Die Kontextualisierung literarischer Werke im Hinblick auf politische, gesellschaftliche oder moralische Fragestellungen tritt dabei in den Hintergrund oder wird grundsätzlich zurückgewiesen. Literatur wird folglich weitgehend von sozialen und politischen Einflüssen entkoppelt.

Davon zu unterscheiden ist wiederum die Tendenzliteratur, die sich explizit an eine politische Ideologie bindet und Literatur gezielt in den Dienst weltanschaulicher Mobilisierung stellt. In diesem Fall werden sowohl das Literarische als auch das Außerliterarische von ideologischen Zielsetzungen dominiert. Die ästhetische Eigenständigkeit des literarischen Werkes wird dabei häufig zugunsten politischer oder ideologischer Zwecksetzungen eingeschränkt. Gerade deshalb lässt sich argumentieren, dass eine ideologisch verengte Literatur dem hier entwickelten Begriff politischer Literatur nicht entspricht. An dieser Stelle ergibt sich das erste zentrale Kriterium des vorliegenden Konzepts: die ideologische Autonomie. Dieses Kriterium steht in engem Zusammenhang mit dem erkenntnisbezogenen Gehalt literarischer Werke sowie mit ihrer Fähigkeit, das geistige und kritische Vermögen der Leserinnen und Leser zu fördern. Die Reduktion literarischer Wirklichkeit auf dogmatische oder ideologische Vorgaben widerspricht diesem Anspruch.

Das zweite Abgrenzungskriterium besteht in der Annahme, dass politische Literatur als eine vermittelnde Form zwischen autonomer beziehungsweise zweckfreier Literatur und engagierter Literatur verstanden werden kann. Politische Literatur weist Gemeinsamkeiten mit beiden Formen auf, ohne jedoch mit ihnen identisch zu sein. Der entscheidende Unterschied liegt im Begriff des Politischen selbst. Dieser verweist einerseits auf konkrete gesellschaftspolitische Zusammenhänge, richtet sich andererseits jedoch auf den Menschen innerhalb seiner öffentlichen und gesellschaftlichen Lebenswelt und nicht auf die Interessen bestimmter Parteien, sozialer Gruppen oder ideologischer Systeme. Das Politische bildet damit die Grundlage eines literarischen Zugangs zu universellen politischen Grundwerten wie Freiheit, Menschenrechten, sozialer Gerechtigkeit, Frieden oder Rechtsstaatlichkeit, die innerhalb der politischen Ideengeschichte und des politischen Denkens weitgehend als Universalien anerkannt sind (vgl. z.B. Llanque 2012: 8-10).

Politische Literatur setzt sich dementsprechend mit den geistigen und gesellschaftlichen Dimensionen politischen Denkens innerhalb einer bestimmten Kultur auseinander und trägt zur Ausbildung eines politischen Bewusstseins bei, das gesellschaftliche Wirklichkeiten problematisiert und gegebenenfalls kritisch reflektiert. Während engagierte Literatur häufig eine eindeutige politische Position einnimmt und die Rezipientinnen und Rezipienten zur Übernahme dieser Haltung auffordert, behandelt politische Literatur politische Fragestellungen, soziale Konflikte und gesellschaftliche Verhältnisse in erster Linie reflexiv und

hinterfragend. Sie eröffnet Denk- und Deutungsräume, ohne notwendigerweise eine unmittelbare politische Stellungnahme zu erzwingen. Die Leserinnen und Leser werden dadurch zur kritischen Mitreflexion gesellschaftlicher Zustände angeregt. Literatur fungiert in diesem Zusammenhang als Vermittlungsinstanz politischen Denkens und zugleich als Medium öffentlichen Bewusstseins. Denn, wie Henning Ottmann hervorhebt, lässt sich die Deutung des Politischen nicht auf eine einzelne Disziplin beschränken; auch Literatur und Kunst leisten hierzu einen eigenständigen Beitrag (vgl. Ottmann 2001: 3).

Zugleich steht das Politische stets in Beziehung zum Ethischen, insofern politische und gesellschaftliche Fragestellungen immer auch normative und anthropologische Dimensionen berühren. Daraus ergibt sich das dritte Kriterium des hier entwickelten Begriffs politischer Literatur: Da das Politische auf das Menschliche und Öffentliche bezogen ist, steht es nicht im Widerspruch zum Ästhetischen, sondern kann vielmehr dessen Bedeutung erweitern. Der ästhetische Wert politischer Literatur hängt somit eng mit der Universalität und Allgemeingültigkeit der dargestellten humanistischen Grundprinzipien zusammen.

Für die Analyse politischer Literatur ergibt sich daraus die Notwendigkeit, sowohl die Ebene des Literarischen als auch die des Politischen gleichermaßen zu berücksichtigen. Die Konzeption politischer Literatur vollzieht sich nach Auffassung dieser Arbeit auf zwei miteinander verbundenen Ebenen: der literarisch-ästhetischen und der politisch-gesellschaftlichen Ebene. Beide stehen zugleich in enger Beziehung zu einer ethischen Dimension, deren Kern in der politischen Bildung und Bewusstseinsbildung des Menschen liegt. Im Rahmen dieser Verbindung von Politischem und Literarischem können normative und bildungstheoretische Konzepte wie Partizipation, Toleranz oder Emanzipation analytisch fruchtbar gemacht werden (vgl. Gessner 2024: 151).

Besondere Bedeutung kommt dabei den in literarischen Texten artikulierten gesellschafts- und politikbezogenen Themen und Werten zu, insofern diese bestimmte Menschenbilder sowie gesellschaftliche Zustände repräsentieren und dadurch eine Verbindung zwischen der fiktionalen Welt des Textes und der außerliterarischen Wirklichkeit herstellen. Auf diese Weise wird der Übergang von werkimmanenten Strukturen zu gesellschaftlichen und politischen Zusammenhängen ermöglicht. Literatur erscheint damit als ein spezifischer Raum geistiger Interaktion zwischen fiktionaler Darstellung und gesellschaftlicher Realität.

Die hier entwickelte literaturwissenschaftliche Konzeption politischer Literatur bedarf jedoch weiterer Konkretisierung, die idealerweise anhand detaillierter Analysen literarischer Texte erfolgen müsste. Eine solche umfassende Textanalyse kann im Rahmen der vorliegenden Untersuchung nicht geleistet werden. Erst durch konkrete Interpretationen ließe sich die hier vorgeschlagene Neukonzeption deutlicher gegenüber verwandten Formen wie engagierter Literatur, Tendenzliteratur oder autonomer Literatur profilieren. Eine nachhaltige theoretische Neupositionierung des Begriffs der politischen Literatur setzt darüber hinaus voraus, dass zentrale Aspekte wie der politische Gehalt literarischer Werke, deren direkte oder indirekte Bezüge zur gesellschaftlichen Wirklichkeit sowie ihre ethischen Dimensionen systematisch weiter untersucht und theoretisch präzisiert werden.

Conflicts of Interest: The Author declares no conflict of interest.

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العلاقة بين السياسة والأدب دراسة في إعادة صياغة مفهوم الأدب السياسي

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المستخلص

يُقدّم هذا العمل مفهوماً جديداً لمصطلح "الأدب السياسي"، الذي عُدّ حتى الآن غامضاً، وغير واضح في الدراسات. تنطلق الدراسة من التمييز بين الأدب السياسي، والأشكال الأدبية ذات الصلة، كالأدب الملتمزم، والأدب الإيديولوجي، والأدب المستقل، وتهدف إلى تعريف الأدب السياسي بدقة أكثر بوصفه ظاهرة أدبية، ونظرية مستقلة. نظرياً تستند الدراسة بشكل خاص إلى مفهوم الادب السياسي لدى الادبية هانا أرندت، وفهم أوسكار نيغت للفرد السياسي، وتُستكمل هذه المقاربات باعتبارات معرفية تتعلق بالوظيفة الإدراكية للنصوص

الأدبية. يُفهم الادب السياسي هنا على أنه مجال واعي عام يتجاوز السياسة المؤسسية، ويشمل قضايا مجتمعية تتعلق بالمعنى والقيمة.

وبناءً على هذا الأساس، تُحدد ثلاثة معايير مركزية للأدب السياسي: الاستقلال الإيديولوجي، والتعبير عن الوعي السياسي، والصلة بين المحتوى الجمالي والسياسي. وهكذا، يظهر الأدب السياسي بوصفه شكلاً وسيطاً بين الأدب الملتزم والأدب المستقل، ويعكس الحقائق السياسية والاجتماعية دون أن يُختزل إلى مجرد موقف إيديولوجي. ينظر هذا العمل إلى الأدب السياسي بكونه كلاً باعتباره وسيلة للتأمل الاجتماعي، والحكم الأخلاقي السياسي، مساهماً في توسيع الفهم السياسي والإنساني.

الكلمات المفتاحية: الأدب السياسي، السياسة، المعرفة الأدبية، الاستقلالية الأدبية، الإنسانية السياسية، الأدب الملتزم.

Traces of *One Thousand and One Nights* in *Quixote*

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Received: 16/03/2026

Accepted: 03/05/2026

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Doi:

<https://doi.org/10.36586/jcl.2.2026.0.54.0204>



Abstract

Many studies affirm that the tales of *One Thousand and One Nights* had a great influence on Spanish popular culture and on the literary works of the renowned Spanish novelist Miguel de Cervantes. This brief study examines the traces of *One Thousand and One Nights* and the possible directions of its influence on Cervantes and his literary style, as supported by the majority of Cervantes studies. For example, the tale of (the ebony horse) in *One Thousand and One Nights* closely resembles the story of (Clavileño) in Cervantes' novel *Don Quixote*. This Spanish novel shares many features with *One Thousand and One Nights*.

Cervantes, in *Don Quixote*, draws on various Arabic literary genres, beginning with the title itself. He uses a main narrator, the "Arab sage," whom he employs both thematically and stylistically. This narrator does not physically appear as a character in the work, unlike in *One Thousand and One Nights*, where Scheherazade appears as a skilled storyteller. There are many similarities between the two works in their use of poetry, the type of poetry they employ, and their diverse authors, and other literary features, including a lengthy narrative composed of multiple independent stories within a general framework, a variety of characters and settings, and diversity in time and place.

Keywords: Quixote, traces, literature, similarity, poetry.

Huellas de *Las mil y una noches* en el Quijote

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Resumen

Muchos estudios e investigaciones afirman que los relatos de *Las mil y una noches* han tenido gran influencia en la cultura española popular y en la literatura escrita por Cervantes. El presente estudio analiza las huellas de *Las mil y una noches*, sus posibles vías de llegada a Cervantes y su técnica literaria. Tal y como señala la mayoría de los estudios cervantinos, el cuento del caballo de ébano guarda relación con Clavileño. *El Quijote* presenta también similitudes con el comienzo de *Las mil y una noches*.

Cervantes sigue varias convenciones de las obras literarias árabes, empezando por el título, utiliza un narrador principal, el “sabio arábigo”, del que se sirve tanto a nivel temático como estilístico, además de emplearlo como recurso literario. Este narrador no aparece físicamente como personaje en la obra, al igual que sucede con Shahrazad como gran narradora. Hay muchas similitudes entre ambas obras en el uso de la poesía, los tipos empleados y la diversidad de autores.

Palabras clave: Quijote, huellas, literatura, similitudes, poesía.

1. Introducción

Las mil y una noches es la obra maestra de la narrativa árabe. Es la más internacional de todas las obras literarias en lengua árabe. Su importancia dentro de esta tradición es comparable a la que tiene *El Don Quijote* para la literatura en lengua castellana. Su origen es incierto; no obstante, se ha afirmado que:

“los núcleos primitivos de la obra provienen del Indostán, y luego pasa a Persia, de Persia a Arabia y de Arabia a Bagdad y al Cairo, creciendo y multiplicándose. La redacción definitiva

corresponde al siglo XIV. En la composición de Las mil y una noches han colaborado diferentes siglos, reinos y pueblos; es una obra de muchos autores y de ninguno. Borges afirma que es “un libro (que) decimos que es largo como si ello fuera un pecado, pero en algunos la extensión es una calidad, una calidad esencial. Uno de tales libros y no el menos ilustre es el Furioso; otro, el Quijote; otro, Las mil y una noches” (Galland, 1988, p. 9)

Si seguimos profundizando en el tiempo en busca del origen de las obras literarias, nos encontraremos con un conjunto de textos árabes cuya existencia se remonta a épocas muy anteriores. (Vernet, 1990, p. 9)

Se puede afirmar que *Las mil y una noches* presenta una notable diversidad de mundos y ambientes. Los sucesos están narrados, a veces en verso, otras en prosa; emplean tanto la lengua árabe coloquial como la culta, y se estructuran en diálogos o monólogos. Esta variedad responde a la extensa tradición de narradores, a quienes el orientalista barón Hammer Purgstall - citado por los célebres traductores ingleses Lane y Burton -denomina *confabulatores nocturni*. Este último es un personaje de carácter juglaresco, conocido en el mundo árabe, que aún hoy puede encontrarse en los pueblos y aldeas, donde entretiene al público y alivia el insomnio y el tedio de la vida cotidiana.

Las mil y una noches reúne relatos extraordinarios: novelas amorosas y picarescas, leyendas, narraciones didácticas, cuentos humorísticos, anécdotas, fábulas y relatos de carácter esotérico-místicos, entre otros. “Tradicionalmente se ha aceptado que esta obra fue dada a conocer en el mundo occidental a través la versión francesa realizada por el orientalista Galland, a partir del árabe, durante el reinado de Luis XIV (Vernet, 1999, p. 96)

Son muchos los estudios y las investigaciones que coinciden en que los relatos de “*Las mil y una noches*” eran conocidos en la época de Cervantes y que han

tenido grandes influencias en la cultura española popular y en la literatura escrita por los contemporáneos de Cervantes y por el mismo Cervantes. (Vernet, 1959, p. 134).

Así, Ángel González Palencia comparte la opinión de Juan Vernet, y nos describe el ambiente de la influencia y las huellas de *Las mil y una noches* en la literatura de la Edad Media y en muchas obras bien conocidas y leídas por Cervantes.

2. *Las mil y una noches* en la literatura española antes del siglo XVIII

La España musulmana adquirió gran divulgación la obra magna del Hariri, *Macamas*, y que fue comentada y explicada por escritores españoles; y también hemos sugerido la relación, no bien estudiada todavía, entre esta famosa obra y nuestra novela picaresca. Junto con las *Macamas*, reflejo de las aficiones literarias y retóricas del pueblo culto musulmán, circula desde muy antiguo otra colección célebre, dedicada más bien a las clases no eruditas; me refiero a “*Las mil y una noches*”. Por lo menos desde la primera mitad del (Siglo X) era conocido este libro entre los musulmanes, a juzgar por el testimonio del Masudí, en sus *Praderas de oro* (...) Parece, pues, que por intermedio del persa, llegó a los árabes esta colección, que fue circulando durante toda la Edad Media, con la rapidez y facilidad con que transmigran los cuentos y leyendas, y adquirió su forma actual a fines del siglo XV, precisamente entre 1475 y 1525, según Lane. (...) y si algunos cuentos de ellas figuran en el folklore europeo se decía haber llegado por medio de otras colecciones similares que los contienen (*Calila, Disciplina clericalis, Sendebär*).

Se puede ofrecer, hoy por hoy, el testimonio histórico que prueba la existencia en España de alguna colección de los famosos cuentos por la autoridad de Almacarí que le da el mismo título oriental de *Alif líala ua layla*; y se pueden indicar además muchos relatos que circulan en las obras antes de finalizar el siglo XVII.

El cuento de *El lazo, el pájaro y el cazador* aparece en un manuscrito árabe de la colección Gil, fechado en España en 1447. Raimundo Lulio en su *Libre de les besties* reproduce el de *La mujer curiosa y el gallo*, que figura en la introducción de *Las mil y una noches*.

El hecho de que los moriscos conservaran en aljamiado, cuentos como *El alcázar de oro, La ciudad de latón, Temim Addar*, que figuran en *Las mil y una noches*, además se pueden señalar otros cuentos famosos que se reflejan en la Literatura Española. los temas de amantes contrariados se repite muchas veces en *Las mil y una noches*.

De propósito se deja para el final el cuento de *El rey que todo lo perdió*, cuya forma podría derivar de la que ha dado nacimiento a la *Historia del Caballero Cifar* (hacia 1300). En principio del prólogo de este libro ya dice su compilador, el arcediano de Madrid en la catedral de Toledo, Ferrand Martínez, que había sido traducido del caldeo a lengua latina y de la latina al romance: caldeo en la Edad Media quería decir *árabe*. Además, en el estudio de las fuentes de esta obra, el señor C.F. Wagner ha señalado que la parte didáctica del poema, dedicada a los *castigos* y documentos morales que el rey de Menton daba a sus hijos Garfín y Roboán, está tomada literalmente de las *Flores de Filosofía* (o sea un texto árabe), no faltando algún apólogo como el del cazador y la calandria y la prueba de los amigos, que derivan de la *Disciplina clericalis*.

Además de esta parte secundaria, de origen árabe, es indudable que el esqueleto del cuento lo forma el relato de *Las mil y una noches*, según espero demostrar pronto, más bien que la leyenda de Placidas o de San Eustaquio. Los mismos nombres de los protagonistas son árabes: Cifar es el nombre árabe que equivale a *viajero*, que es la característica del caballero. (Ángel González, 1928, pp. 316-318).

Ahora bien, a esta evidente presencia de *Las mil y una noches* en la cultura de la época de Cervantes tenemos que añadirle lo que él mismo pudo conocer de esta magna obra durante sus cinco años de cautiverio en Argel. No cabe duda de que *Las mil y una noches* han dejado huella en la obra maestra de Cervantes –el *Quijote*–, como hemos visto en otras obras suyas.

3. Algunas huellas de *Las mil y una noches* en el *Quijote*

Vamos a destacar algunas de estas huellas en el *Quijote* e indicaremos algunas similitudes entre ambas obras, *El Quijote* y *Las mil y una noches*:

1. Ante todo, es fácil observar la aparición de la técnica narrativa oriental, tan difundida por *Las mil y una noches*, y que consiste en intercalar en el texto principal de la obra una serie de narraciones con argumento independiente y entidad propia. De este sistema del *cuento en el cuento*, son tantos los ejemplos que se dan en la historia del Ingenioso Hidalgo. (Pérez Sáez, 1988, p. 187).

En la que podemos encontrar varias novelas, cuentos y relatos cortos dentro del marco general de la técnica narrativa. Así, Cervantes utilizaba la técnica oriental cuyo mejor ejemplo son *Las mil y una noches*, y en las que se permite los aumentos

progresivos del número de noches a través de la incrustación de unos relatos dentro de otros (Riley, 2000, p. 30)

Según (Ahmed, 2014, p. 218) en el Quijote la teatralidad desempeña un gran papel que influyó tanto en la vida del ser humano. Se insertan en la vida de don (Quijote y Sancho) lo siguiente:

- Una novela, simplemente, leída por el cura a los demás (El curioso impertinente)
- Una novela, presentada como una de las historias biográficas, relatada por su protagonista, algo más integrada.
- El entrelazado narrativo compuesto por las historias amorosas de Cardenio-Luscinda y don Fernando = Dorotea.

El narrador del *Quijote* se parece mucho al de *Las mil y una noches* (Sharazad), especialmente, en lo que se refiere a la interrupción del relato para entretener al receptor.

2. De los temas que de *Las mil y una noches* han pasado o influido en el *Quijote* hay uno ya consagrado y bien conocido desde hace muchos años, *El Caballo de ébano*, recogido por Cervantes en el episodio de Clavileño. (Castro, 1997, p. 424)

3. Sobre las posibles fuentes de la historia de Zoraida, hija de Agi Morato – que son muchas-, Francisco Márquez Villanueva, en su excelente estudio sobre los Personajes y temas del *Quijote*. (Márquez Villanueva, 1975, p. 34).

Indica la posibilidad de que el origen de la historia pueda estar en *Las mil y una noches*, en concreto, en la *Historia del príncipe Asad y Bustan* Cervantes escribe al final de su obra *Los baños de Argel*, en la que encontramos gran parte de la historia del *Cautivo*.

El tema del amor entre cristianos y musulmanes es habitual en la historia y la literatura árabe en general, y su extensión fue mayor en España, desde la entrada de los musulmanes en la Península, y en Europa, durante las Cruzadas. Hay algunas historias de este tipo en el libro de Ibn Hazm de Córdoba (994-1063) *El collar de la paloma* (Ibn Hazm de Córdoba, 1998)

4. El cuento de *Abul-Hasán o el durmiente despierto* (noches 152-171) se refleja en *La vida es sueño* y puede tener también sus coincidencias con la historia del gobierno de Sancho Panza en el *Quijote*. (Angel González, 1928, p. 317).

En *Las mil y una noches* encontramos dos personajes históricos: el califa Harún al-Rashid (786-809) y su ayudante Mansur. Ellos entregan, como juego o prueba algo soberano, durante poco tiempo, a alguien que no es adecuado para ello, pero que lo desea apasionadamente. (Vidal, 1999, p. 260).

5. Observamos, también, que los dos personajes principales, los ejes principales de las dos obras *Las mil y una noches* y el *Quijote* son asiduos lectores, y esta característica se da desde las primeras líneas, en ambas obras, cuando estos personajes son presentados.

Notamos que el tipo de libros que más lee cada uno de estos dos personajes, son de un contenido bien relacionado con el papel que van a jugar a lo largo de las obras, pero los dos disfrutaban de muy buen conocimiento de la historia, las crónicas de las naciones antiguas y la poesía.

Además, este beneficio que la lectura les otorga, les da gran confianza en sí mismos, y se convierte en la base de su intención. La decisión de cada uno de ellos constituirá el arranque de estas dos obras. Lo curioso, es que esta decisión viene directamente seguida de la descripción de la característica de la lectura en ambos personajes, y la intención o la decisión de los dos es la misma: ayudar y socorrer a los demás.

6. El uso muy parecido de los versos en ambas obras, al igual que la manera o forma de emplearlos dentro de los textos; aquí encontramos algunos versos creados por el mismo autor, otros populares anónimos y los últimos de poetas, con nombre y apellidos, cuyos nombres apenas se mencionan cuando se citan sus versos, y los cuales generalmente aparecen en boca del personaje de la obra. “Son unos versos sencillos. El autor se esfuerza en colocarlos en el lugar idóneo dentro de la marcha de la acción narrativa, con la intención de dar al ambiente un toque especial, llevar la narración del estado de oída al estado de la imaginación, y así llamar la atención del receptor sobre lo que el personaje siente en una situación de crisis. En muchas ocasiones, este uso de la poesía encaja bien en su entorno y no le conviene a la perfección” (Al-Nusair, 1979, p. 614).

En el *Quijote*, sucede lo mismo; encontramos versos del mismo Cervantes que se declara, por boca del cura, “más versado en desdichos que en versos” (*Quijote* I,6) y se lamenta, en el *viaje del Parnaso*, de esta manera: “Yo, que siempre trabajo y me

desvelo por parecer que tengo de poeta la gracia que no quiso darme el cielo". Otros versos son de poetas españoles o extranjeros, de los que sólo en algunas ocasiones, se mencionan sus nombres. Cervantes era consciente de ello, tal y como declara en el prólogo. Además, podemos encontrar otros versos que son fragmentos de otros libros, dichos de sabios, frases famosas, fragmentos religiosos, etc.

4. Conclusiones

Cervantes tuvo muchos contactos continuos con la cultura árabe-islámica, y esto se ha quedado bien reflejado en su obra en general y en su magna obra; El *Quijote* en especial. Cervantes sigue varias de las normas de la literatura árabe, empezando por el título, utiliza un narrador principal, el "sabio arábigo", del que se aprovecha de forma temática, estilística además de utilizarlo como técnica literaria. Este narrador no aparece físicamente como personaje en la obra al igual que ocurre con los narradores de las leyendas árabe-islámicas. Otras características literarias similares son: obra larga que contiene varios cuentos independientes dentro de un marco general; varios personajes, paisajes, la exigencia y el absolutismo en el lenguaje, que siempre habla a nivel mundial o universal y de la humanidad, no reconociendo las fronteras, el dualismo en el estilo y la visión, la variación en el tiempo y en el espacio.

Aquí, he estudiado las huellas de *Las mil y una noches*, sus posibles vías de llegada a Cervantes y su técnica literaria. Tal y como aseguran casi todos los estudios cervantinos, el cuento del caballo de ébano es el mismo Clavileño, el comienzo del *Quijote*, tiene mucho en común con el comienzo de *Las mil y una noches* con Shahrazad como gran lectora, además de encontrarse muchas similitudes entre ambas obras en la forma de utilizar la poesía, el tipo de esta poesía y su variación de autores. Asimismo, he tratado otras huellas literarias, como los discursos de las letras y las armas y su origen como un género en la literatura árabe, la anécdota de la cabecera de la mesa y su raíz en la literatura árabe andalusí.

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آثار ألف ليلة وليلة في الكيخوته

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المستخلص:

تؤكد الكثير من الدراسات أن قصص ألف ليلة وليلة كانت كان لها تأثير كبير على الثقافة الشعبية الإسبانية وعلى الأعمال الأدبية التي كتبها الروائي الأسباني الشهير ميغيل ثرباننتس. تتناول هذه الدراسة الموجزة آثار ألف ليلة وليلة، واتجاهات تأثيرها المحتملة على الروائي الأسباني ثرباننتس، وأسلوبه الأدبي، كما تؤكد ذلك أغلبية الدراسات المخصصة عن ثرباننتس، فعلى سبيل المثال إن حكاية (حصان الأبنوس) في قصص ألف ليلة وليلة تشبه كثيرا حكاية (كلافيلينو) في رواية الكيخوته لثرباننتس، وتشترك هذه الرواية الإسبانية مع قصص ألف ليلة وليلة في كثير من الجوانب.

يتبع ثرباننتس في رواية الكيخوته العديد من الاجناس الأدبية العربية، بدءا من العنوان، فهو يستعمل راويا رئيسا، هو "الحكيم العربي"، الذي يوظفه موضوعيا وأسلوبيا. لا يظهر هذا الراوي فعليا بوصفه شخصية في العمل، مثلما نجد في "حكايات ألف ليلة وليلة" حيث تظهر شهرزاد بوصفها قارئة متمكنة للحكايات. ثمة أوجه تشابه عديدة بين العاملين في طريقة توظيف الشعر و نوعه، وتعدد مؤلفيه وتنوعهم، وتشمل الخصائص الأدبية الأخرى المشابهة: عمل طويل يحتوي على عدة قصص مستقلة ضمن إطار عام، شخصيات وأماكن متعددة، وتنوع في الزمان والمكان.

الكلمات المفتاحية: كيخوته، آثار، ادب، تشابه، شعر.

Rethinking Language Teaching through Action Research

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Received: 03/04/2026

Accepted: 16/04/2026

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Doi:

<https://doi.org/10.36586/jcl.2.2026.0.54.0216>



Abstract

This study explores the concept of ‘quality teacher’ by placing the idea of language teacher training within the paradigm of Action Research (AR). The first section of the study delineates an AR taxonomy, emphasizing the ‘mixed-methods’ approach—incorporating direct and participant observations—to mitigate classroom disruption and analyse some of the variables that occur with students during lessons, for example, learners’ affective filters. The second part introduces different research designs and functional tools for data elicitation and monitor critical classroom situations. Finally, the paper provides professionals with a methodological framework to transform classroom experience into evidence-based, and critically informed pedagogical excellence.

Keywords: action research, mixed methods, language teacher training, language teaching, participant observation, direct observation.

Ripensare la didattica delle lingue attraverso la ricerca azione

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Astratto

Questo contributo si sofferma sul costrutto dell'insegnante 'di qualità' mettendo al centro della riflessione glottodidattica l'importanza di una formazione del docente di lingue basata sui principi e sul funzionamento della ricerca-azione. Pertanto, nella prima parte di questo studio si delinearanno le caratteristiche tassonomiche di questa metodologia di intervento didattico che sottende livelli di progettazione e di azioni differenti. Nello specifico, l'articolo si concentra sull'adozione dei *Mixed Methods*, evidenziando come l'uso combinato di strategie di indagine qualitative e quantitative, avvalendosi di tecniche flessibili come lo *shadowing* e l'osservazione partecipante, offra al docente l'opportunità di limitare la perturbazione e di sviscerare dinamiche come il calo motivazionale o l'innalzamento del "filtro affettivo". Nella seconda parte, invece, ci si soffermerà sui diversi disegni di ricerca che il docente può attuare per cogliere situazioni critiche in classe, integrando la riflessione metodologica con l'impiego di tecniche e offrendo strumenti funzionali per far emergere i dati dall'esperienza, così da rendere la propria pratica didattica decisamente più efficace, documentata e consapevole.

Parole chiave: Ricerca-azione, metodi misti, formazione degli insegnanti di lingue, insegnamento delle lingue, osservazione partecipante, osservazione diretta.

¹Il presente contributo è frutto del lavoro congiunto dei due autori che hanno concordato assieme l'impianto generale e la suddivisione in parti. Giuseppe Maugeri ha curato dal paragrafo 1 al paragrafo 3, mentre Ilaria Fabbri ha curato dal paragrafo 4 al paragrafo 5.

1. Introduzione

In rapporto ai compiti edulinguistici la didattica delle lingue di tipo trasmissivo è un progetto oramai logoro che non può esaurirsi in una mera trasmissione di regole linguistiche. Diversamente da ciò, il modello didattico innovativo ripensa all'apprendimento linguistico in funzione dell'apprendente e delle competenze che egli dovrà necessariamente acquisire per padroneggiare la lingua in situazioni comunicative. Sul versante dell'insegnamento, il docente dovrà sapere i principi chiave per strutturare degli ambienti di apprendimento in grado di ispirare e coinvolgere lo studente alla ricerca, all'esplorazione del dato linguistico e culturale, alla conquista della regola e al suo passaggio inevitabile legato all'uso comunicativo.

L'implementazione di un simile cambiamento si realizza nel momento in cui l'istituzione dispone di docenti professionisti che incoraggiano l'allievo a essere protagonista del proprio apprendimento. Tra le strategie didattiche che il docente dovrà utilizzare per monitorare la qualità dell'insegnamento e dell'acquisizione della lingua seconda e straniera vi sono quelle orientate a valorizzare le caratteristiche salienti di ogni persona, riconoscendone i punti di forza e intervenendo laddove lo studente affronta delle criticità. Per operare in questa direzione, l'insegnante formato da un punto di vista glottodidattico dovrà essere in grado di sviluppare un piano di analisi a livello d'aula al fine di individuare eventuali ostacoli legati al processo di acquisizione linguistica dell'allievo o alla inefficacia di determinate scelte organizzative e metodologiche a sostegno dell'apprendimento.

Dunque, per qualificare il profilo dell'allievo diventa indispensabile per il docente attuare il proprio compito formativo facendo ricorso agli strumenti della ricerca azione. Pertanto, per far fronte a queste delicate dinamiche edulinguistiche, risulta fondamentale l'azione di una strategia di intervento di ricerca-azione al fine di colmare la distanza tra la riflessione speculativa e la pratica in aula. La ricerca azione, infatti, è un assunto fondamentale su cui sviluppa la professionalità del docente di lingue. A tal riguardo, gli scopi della ricerca-azione emergono in ragione della volontà del docente di comprendere le problematiche della classe e trovare una soluzione ad esse.

In quest'ottica, il presente contributo intende illustrare in che modo la figura dell'insegnante debba evolvere in quella di docente-ricercatore. A tal fine, a seguito

di un inquadramento teorico della ricerca-azione e dell'architettura procedurale del *Mixed Methods Approach*, l'articolo passerà in rassegna gli strumenti di raccolta dati utili a bilanciare la soggettività dell'osservatore con il rigore scientifico. A conclusione, verranno presentati concreti modelli operativi per comprovare l'efficacia di tali procedure all'interno dell'ambiente d'aula.

2. La Ricerca-Azione come ponte tra indagine teorica e pratica in ambito glottodidattico

Per poter monitorare e intervenire in maniera efficace sulle complesse dinamiche motivazionali ed emotive il docente non può limitarsi alla sola intuizione, ma deve ricorrere a un modello di ricerca rigoroso. Nell'attuale panorama didattico, il ricorso alla ricerca-azione non si presenta più come una mera opzione metodologica, ma come una vera urgenza professionale, caldeggiata dalle stesse legislazioni nazionali (Legge 59/1997, Legge 107/2015, PNRR 2021). Queste direttive impongono al docente di abbandonare costrutti puramente teorici per assumere un atteggiamento operativo radicato nella realtà di classe. Dunque, operando in ambienti segnati da profonda eterogeneità e multiculturalità, l'insegnante cessa di essere un semplice trasmettitore di informazioni e conoscenze tecniche (Cardano & Gariglio, 2022). Al contrario, quest'ultimo deve essere in grado di gestire modelli di disuguaglianza e rispondere a molteplici bisogni cognitivi, dimostrando così capacità di *problem-solving* e di controllo autorevole dello spazio edulinguistico (Bove, 2009; Semi, 2010).

Il modello concettuale che supporta questa transizione verso il docente-ricercatore, si fonda proprio sull'esigenza di ridurre la distanza tra la riflessione speculativa e la pratica didattica. Pertanto, affinché la formazione alla ricerca assuma valore, essa deve intercettare sia i bisogni formativi e professionali dell'insegnante, sia l'esclusività dell'esperienza sul campo. In questo modo, il docente mette in gioco la propria motivazione e le proprie risorse intellettuali per interpretare specifici eventi, scardinando le proprie certezze per sagomare una nuova identità professionale. Inoltre, essendo l'unica figura con un accesso privilegiato al campo d'azione, egli è in grado di isolare le variabili più rilevanti, come i blocchi legati al "filtro affettivo", e, di conseguenza, calibrare l'intervento.

Un simile approccio necessita di un ancoraggio pragmatico e di un impianto *evidence-based* (Hammersley, 2017). Per questo, la glottodidattica si presta

perfettamente a questo scopo, dal momento che fonde il carattere esplorativo dell'azione didattica con la finalità concreta della risoluzione dei problemi legati all'apprendimento (Travaglini, 2022). Secondo la prospettiva teorica, questa tassonomia si organizza sull'interdipendenza di più costrutti. Da un lato vi sono la *grounded theory* e la *system theory*, tramite le quali il docente, mentre lavora fa anche ricerca, proponendo e decostruendo teorie e pratiche di azione per reindirizzare il fenomeno studiato verso soluzioni olistiche. Dall'altro lato si fanno spazio la *personal construct theory* e la *critical theory*, che elevano il grado di riflessività del docente-ricercatore mediante la negoziazione tra pari e la condivisione delle varie fasi d'indagine. Tale dinamismo concettuale dà origine a un paradigma pragmatista in grado di superare la tradizionale dicotomia tra metodi qualitativi e quantitativi (Zuber-Skerritt, 2000). Di conseguenza, attraverso la versatilità procedurale che ne deriva, il docente-ricercatore è in grado di adottare uno sguardo multiprospettico, formulando precisi interrogativi, combinando strategie differenziate per la raccolta dei dati e giungendo a una comprensione del problema decisamente più estesa e stratificata (Maugeri, 2022).

Sulla scorta di quanto illustrato, è fondamentale riconoscere l'impatto dell'assunzione di una veste investigativa sulla professione docente, in grado di generare ricadute tangibili e accrescitive (Howe, 1988; Denzin, 2010). In quest'ottica, la ricerca sul campo, se condotta con il dovuto rigore scientifico e metodologico, può condurre a significativi vantaggi, quali (Denzin, 2010) una razionalizzazione e una migliore organizzazione della propria professionalità, poiché il presidio della qualità in classe richiede una scrupolosa e meticolosa programmazione e descrizione dei processi, così come la possibilità per l'insegnante di esercitare un controllo empirico sull'evento in esame, verificando l'impatto delle proprie decisioni e rielaborando tempestivamente le strategie d'intervento.

Inoltre, l'abitudine alla ricerca rappresenta un ottimo antidoto contro quella che può essere definita 'atrofia concettuale e metodologica', ovvero la tendenza a fossilizzarsi su sterili *routine* didattiche per abbracciare nuovi processi di insegnamento (Creswell, 2003). A tal proposito, l'affinamento del pensiero critico incoraggia l'educatore a ripensare le proprie scelte operative, in favore di strategie inclusive calibrate sulle reali esigenze degli studenti (Maugeri & Serragiotto, in corso di stampa)². In sintesi, tale orientamento favorisce la genesi di vere e proprie

²Volume in fase di pubblicazione, previsto per il 2026.

comunità pragmatiche, ovvero gruppi di ricerca dove gli insegnanti condividono la responsabilità dell'indagine, scambiandosi conoscenze e idee e fungono da supporto per la sensibilizzazione di altri colleghi verso approcci più innovativi.

3 Il *Mixed Methods Approach* per l'indagine all'interno della classe

Una volta chiara la postura del ricercatore, il docente necessita di strumenti validi per misurare i fenomeni glottodidattici. Pertanto, per indagare adeguatamente la complessità di fenomeni sfuggenti come la motivazione negli apprendenti, risulta metodologicamente limitante ricorrere in via esclusiva a un singolo strumento di ricerca. Come sostiene Della Porta (2010) sebbene il metodo quantitativo sia funzionale a validare ipotesi su campioni ampi e sia orientato a una conoscenza di tipo nomotetico e oggettivo (Denzin & Lincoln, 1998), rischia di tralasciare aspetti essenziali ai fini di ricerca, come le dinamiche relazionali, affettive ed emotive che si sviluppano tra i partecipanti sul campo. Differentemente, la ricerca qualitativa mira a una comprensione idiografica, profonda e contestualizzata della realtà (Berg, 2007), ma se considerata singolarmente, espone l'indagine al rischio di un'eccessiva soggettività da parte del ricercatore nell'interpretazione degli eventi.

Sulla base di tali premesse, al fine di superare l'intoppo epistemologico e procedurale, la ricerca in ambito linguistico educativo promuove sempre più l'adozione del *Mixed Method Approach*, che non rappresenta un semplice accostamento dei metodi, differenziandosi dalla metodologia mista (Halcomb & Hickman, 2015) ma l'integrazione sinergica, dinamica e intenzionale di prospettive, strumenti e analisi di carattere sia qualitativo che quantitativo all'interno del medesimo progetto di ricerca (Johnson, Onwuegbuzie & Turner, 2007). Questo approccio multiprospettico e pragmatico consente al docente-ricercatore di esplorare lo studio di caso compensando le criticità di un metodo con i punti di forza dell'altro (Fetters & Molina-Azorin, 2020; Ivankova, 2006). In aggiunta, la flessibilità e la contestualizzazione di tale impianto restituiscono all'insegnante il totale controllo sul processo sperimentale. Nello specifico, i dati numerici di una matrice possono orientare, integrare o arricchire l'analisi qualitativa, dando origine a una comprensione del fenomeno decisamente più ampio e profondo (Maugeri & Serragiotto, in corso di stampa).

Pertanto, a livello operativo, diversamente dai tradizionali progetti di ricerca, nei *Mixed Methods* l'attenzione si sposta sulla strategia di ricerca più adatta

alle condizioni ambientali che consentono il verificarsi di un certo dato (Trincherò & Robasto 2019). L'architettura dei *Mixed Methods* offre al ricercatore massima libertà di muoversi tra teoria e pratica attraverso specifici disegni di ricerca. In particolare, il docente può optare per una strategia esplorativa (architettura sequenziale), che mira a un'indagine di apertura e propedeutica del fenomeno, solitamente avviata con una fase quantitativa per misurare macro-ipotesi, seguita dal momento qualitativo in cui i dati numerici raccolti vengono analizzati e circoscritti per interpretare scrupolosamente le dinamiche sottese (Haynes-Brown, 2023); oppure può indirizzarsi verso una strategia esplicativa, finalizzata a rilevare in profondità il fenomeno partendo dai bisogni diffusi in estensione, attraverso questionari strutturati, per poi isolare casi specifici da osservare mediante un approfondimento qualitativo, ad esempio tramite interviste. Infine, la strategia convergente o di triangolazione prevede un'applicazione simultanea dei due metodi per studiare lo stesso fenomeno da prospettive differenti e, al tempo stesso, complementari, incrociando i dati descrittivi con quelli numerici per corroborare le ipotesi di partenza e innalzare l'attendibilità degli esiti. In questo modo, questa flessibilità metodologica è ciò che consente al docente di tradurre i principi di acquisizione teorica in interventi pratici documentabili e misurabili.

4. Tecniche e strumenti di rilevazione dei dati

Se il fine ultimo è convertire in chiave operativa l'impianto metodologico dei *Mixed Methods* descritto nei precedenti paragrafi, il docente-ricercatore deve necessariamente avvalersi di un apparato strumentale adeguato, in grado di far emergere i dati direttamente dall'esperienza sul campo (Maugeri & Serragiotto, in corso di stampa). Come affermano gli autori, la letteratura glottodidattica offre un ampio ventaglio di tecniche di rilevazione, classificabili in base al loro livello di intrusività nell'ambiente studiato. Pur richiedendo competenze specifiche per il loro impiego, tali procedure hanno un punto in comune, ovvero instaurano un contatto diretto tra chi conduce l'indagine e i soggetti osservati. Nello specifico, in base al tipo di strategia adottata, si definisce un differente grado di coinvolgimento degli *informant*, motivo per cui tali strumenti, sebbene noti e utilizzati nella prassi educativa, non possono essere adoperati in modo estemporaneo, ma esigono un'applicazione rigorosa, metodica e altamente intenzionale (Maugeri & Serragiotto, in corso di stampa).

Tra le procedure a disposizione, l'osservazione partecipante spicca per la forte natura esplorativa, dal momento che permette di entrare nelle dinamiche quotidiane del gruppo classe per decifrare i meccanismi sottesi al fenomeno indagato e fornire una solida interpretazione. Secondo Maugeri e Serragiotto, questa tecnica si rivela particolarmente proficua per monitorare specifiche unità di analisi, come gli aspetti della lingua impiegata in aula, o per esaminare unità di rilevazione incentrate sul comportamento degli studenti, come la frequenza degli interventi, il grado di partecipazione ai compiti assegnati e la qualità delle interazioni tra i discenti stessi o con il docente (in corso di stampa). Inoltre, la prossimità al luogo della ricerca vincola l'insegnante al contesto di riferimento per un determinato periodo di tempo, intimandolo a concentrarsi esclusivamente sull'oggetto di studio senza perdere tempo ed energie su altri fattori estranei ai fini scientifici (Maugeri & Serragiotto, in corso di stampa).

Tuttavia, secondo gli autori l'immersione nel campo di indagine espone la ricerca al rischio di perturbazione, che si può verificare sotto due forme distinte. La prima, di carattere osservativo, si manifesta quando i discenti, consapevoli di essere dei sorvegliati speciali da parte del ricercatore che agisce in modo evidente, finiscono per alterare i propri modelli comportamentali e attitudinali. La seconda, di natura interattiva, intacca la spontaneità della relazione. In questa prospettiva, il timore di essere giudicati o valutati sulle proprie competenze compromette la naturalezza e l'autenticità delle interazioni. A complicare tale dinamica possono intervenire anche distanze di tipo strutturale, sociale o anagrafico tra l'osservatore e l'osservato, i quali rischiano di inasprire i conflitti o, contrariamente, di favorire una maggiore adesione al progetto da parte dell'*informant*. (Maugeri & Serragiotto, in corso di stampa).

Per contrastare tali derive, il docente dovrebbe ricorrere a modalità di osservazione coperta, in cui le finalità e l'identità del ricercatore rimangono celate, avvalendosi, secondo Della Porta (2010) e Zammuner (1998), di diversi strumenti in base alle tempistiche e agli obiettivi, quali l'ascolto attivo, la compilazione di griglie strutturate, la stesura di diari di bordo, l'analisi documentale, il *focus group* o la somministrazione di interviste e questionari (Maugeri & Serragiotto, in corso di stampa).

Un'ulteriore tecnica di ricerca, caratterizzata da una notevole dinamicità e da una forte componente intrusiva, è lo *shadowing*, il quale si presta all'elaborazione di dati sia sul lato qualitativo che quantitativo (Maugeri &

Serragiotto, in corso di stampa). Con questa pratica il ricercatore insegue letteralmente l'*informant* per diverse ore durante la giornata, stabilendo una vicinanza fisica che consente di redigere uno scrupoloso e dettagliato resoconto del suo operato (Maugeri & Serragiotto, in corso di stampa). In aggiunta, la dimensione invasiva dello *shadowing* si riflette proprio nell'accompagnamento dell'individuo attraverso molteplici scenari. A tal proposito, a seconda della finalità della ricerca, tale tecnica può rivelarsi fondamentale per favorire l'apprendimento esperienziale, per tracciare specifici schemi del soggetto esaminato legati a contesti e incarichi o per la disanima del ruolo da esso assunto in determinate situazioni (Maugeri & Serragiotto, in corso di stampa). Dunque, l'attenzione si concentra sulle decisioni, sulla comunicazione verbale e non verbale e sulle relazioni che l'osservato tesse per un preciso periodo di tempo (Maugeri & Serragiotto, in corso di stampa). Pertanto, considerata la sua natura invasiva, che può estendersi fino alla presenza in riunioni, consigli di classe o fasi di costruzione e didattizzazione dei materiali, la tecnica dello *shadowing* impone la sottoscrizione di rigorose regole d'ingaggio tra le parti. A tal proposito, Hammersley (2017) specifica che, a fronte del tempo e delle energie investite nel seguire i movimenti dell'*informant*, il docente-ricercatore organizza le proprie deduzioni tramite note etnografiche, appunti e interviste aperte o semistrutturate, al fine di indirizzare la propria ricerca verso specifici aspetti emersi durante l'osservazione (Maugeri & Serragiotto, in corso di stampa).

4.1 Architettura operativa: esempi pratici per la classe di lingue

Nel tentativo di tradurre i costrutti teorici e procedurali fin qui delineati in una prassi didattica tangibile, risulta essenziale declinare l'architettura della ricerca-azione in esempi concreti, illustrando come il docente-ricercatore possa adoperare e alternare specifici strumenti all'interno del contesto classe. A seconda del problema da indagare e degli obiettivi prefissati, la tipologia di ricerca e gli strumenti devono essere individuati e selezionati in modo funzionale.

Un primo esempio concreto di applicazione in classe si realizza attraverso la strategia di ricerca esplorativa. Sulla base del sistema di sviluppo progettuale relativo ai percorsi metodologicamente utili a cui poter ricorrere in ottica di ricerca edulinguistica, riportato da Maugeri e Serragiotto (in corso di stampa), l'architettura sequenziale di questo disegno si articola in più fasi operative:

1. rilevazione empirica (momento qualitativo), in cui il docente rileva un determinato fenomeno non ancora chiaramente inquadrato, ad esempio la forte reticenza di un gruppo di studenti a partecipare ad attività come il *role play*. A questo punto l'insegnante indaga qualitativamente la natura di tale blocco ricorrendo all'osservazione partecipante sul campo e a strumenti esplorativi, quali la somministrazione di un questionario qualitativo iniziale a risposte aperte e la successiva organizzazione di un *focus group* con gli studenti coinvolti.

2. costruzione degli strumenti e misurazione (momento quantitativo), secondo cui, sulla base delle evidenze qualitative raccolte nella prima parte, si mira a mettere in luce le premesse metodologiche da cui sorgono questi problemi, emersi per frequenza dall'osservazione e dal *focus group*. Dunque, per verificare su larga scala tali ipotesi, ad esempio la reticenza orale è causata dal timore del giudizio dei pari, il docente costruisce uno strumento strutturato, come un questionario chiuso, quantificando l'incidenza di tali dinamiche sull'intera popolazione scolastica;

3. intervento didattico e sperimentazione (momento misto), in cui si riflette su quali interventi didattici e metodologici siano più adeguati per risolvere tali problemi, ad esempio, introducendo attività preparatorie di *team building*. Simili interventi vengono poi sperimentati in classe e monitorati attentamente, fondendo l'osservazione qualitativa con la misurazione quantitativa dei risultati;

4. revisione curricolare, fase in cui ci si prefigge l'obiettivo di riconsiderare o migliorare la proposta curricolare originaria della lingua insegnata, basandosi solidamente sulle evidenze emerse e sull'efficacia degli interventi attivati in classe.

Un secondo modello operativo di grande utilità per l'educatore linguistico è rappresentato dalla strategia di ricerca esplicativa, la cui architettura prevede un percorso sequenziale inverso rispetto al precedente, con l'obiettivo di rilevare in profondità il fenomeno oggetto di ricerca. Sebbene la letteratura proponga esempi di tale strategia applicati per far emergere i bisogni formativi in estensione dei docenti, il medesimo piano progettuale può essere declinato dal docente-ricercatore per indagare gli ostacoli all'apprendimento dei propri studenti. Si ipotizzi, ad esempio, che l'insegnante desideri ricostruire in classe le ragioni di un diffuso calo motivazionale. A tal proposito, tale percorso si articola nelle seguenti fasi:

1. rilevazione quantitativa in estensione, caratterizzata dalla somministrazione di un questionario strutturato agli studenti, volto a rilevare in modo quantitativo l'entità e la tipologia del calo motivazionale. In chiave glottodidattica, il docente può strutturare le domande basandosi sul modello

tripolare di Balboni, per sondare quanti discenti siano spinti dallo sterile “dovere”, quale potenziale fonte di scarso coinvolgimento, e quanti invece dal “bisogno” o dal “piacere”. L’analisi quantitativa dei dati metterà in luce le classi di criticità più diffuse all’interno del gruppo;

2. esplorazione qualitativa in profondità, che prevede l’organizzazione di un *focus group* o di interviste mirate con un campione di *informant*. In quest’ottica, l’obiettivo principale è agire maggiormente in profondità per comprendere le vere ragioni psicologiche o metodologiche che si celano dietro i dati emersi. È proprio in questa fase, dunque, che il docente-ricercatore può individuare fenomeni invisibili ai numeri, come l’innalzamento del “filtro affettivo” a causa di situazioni ansiogene o di un *input* percepito come non adeguato;

3. intervento e osservazione mista, fase in cui, a fronte delle evidenze emerse, l’insegnante propone un intervento didattico *ad hoc* per risolvere il problema, ad esempio, calibrando l’*input* su un livello sfidante ma accessibile per lo studente, ovvero il cosiddetto ‘i+1’ (Krashen, 1981, 1985). Successivamente, seguirà una fase di osservazione per monitorare i miglioramenti in classe, unita a colloqui per indagare l’effettiva percezione di recupero emotivo e motivazionale agito dagli studenti;

4. revisione curricolare, che prevede una revisione metodologica del curriculum della lingua insegnata, riallineandolo con le nuove strategie didattiche attivate e monitorate nella terza fase.

Qualora il problema di ricerca richieda un vaglio simultaneo delle informazioni per “sostenere ipotesi di tipo numerico e descrittivo” (Maugeri & Serragiotto, in corso di stampa), il docente può ricorrere alla strategia di ricerca convergente, la cui architettura è di tipo parallelo, ovvero i metodi qualitativi e quantitativi non si susseguono in fasi separate, ma agiscono simultaneamente per poi convergere. Al fine di illustrare le potenzialità di tale strategia, si ipotizzi uno scenario in cui il docente-ricercatore operi in una classe di livello intermedio (B1/B2) e riscontri un diffuso senso di frustrazione e scarsi risultati durante le attività di ascolto di materiali audio autentici, come podcast, notiziari radiofonici o interviste. Per indagare tale fenomeno, l’insegnante decide di avviare una ricerca-azione di tipo convergente, strutturandola nei seguenti passaggi operativi:

1. rilevazione parallela, in cui in una specifica sessione di ascolto, il docente somministra un test di comprensione strutturato a scelta multipla (strumento quantitativo), da cui emerge che la maggior parte degli studenti non riesce a cogliere le principali informazioni del testo. Al termine della medesima

attività, per evitare che la distanza temporale alteri la percezione dei discenti, l'insegnante fa compilare un breve diario di bordo o un questionario aperto (strumento qualitativo). Dai testi scritti dagli apprendenti emergono sensazioni di ansia legata alla velocità dell'eloquio e il senso di frustrazione di non riuscire a tradurre mentalmente parola per parola;

2. messa a fuoco (*focus group*), secondo cui, avendo incrociato il dato numerico (il basso punteggio nel test), con il dato emotivo-descrittivo (l'ansia e la strategia errata di ascolto), il docente seleziona un gruppo rappresentativo di studenti per condurre un *focus group*. In questa sede, emerge chiaramente che la criticità non risiede in una lacuna lessicale, ma è riconducibile all'adozione preponderante di strategie di ascolto di tipo *bottom-up*. Un simile approccio genera, infatti, un sovraccarico cognitivo non appena incontrano una parola sconosciuta o un rumore di fondo;

3. intervento e osservazione (momento misto), fase in cui, alla luce della triangolazione dei dati, l'insegnante progetta un intervento didattico mirato. Nelle settimane seguenti, sospende le prove valutative, per avviare, invece, sessioni di pratica sulle tecniche di ascolto *top-down*, mediante la formulazione di ipotesi, l'utilizzo delle conoscenze pregresse e la tolleranza dell'ambiguità. In questa direzione, nel corso dell'intervento, il docente monitora i progressi somministrando nuovi test di comprensione, per quantificare il miglioramento e programmando colloqui informali per registrare l'abbassamento del "filtro affettivo" e l'aumento della sicurezza percepita;

4. revisione curricolare, in cui, constatato il successo dell'intervento, il docente modifica il syllabo per l'anno scolastico in corso e per i successivi. In questo modo, l'ascolto di testi autentici non verrà più proposto solo come attività di verifica, ma sarà sempre preceduto da specifiche fasi di insegnamento delle strategie di comprensione, concretizzando così l'efficace pratica emersa dalla ricerca.

Scendendo dal livello dell'architettura progettuale a quello puramente strumentale, l'osservazione partecipante si configura come tecnica ideale e utile a disaminare dinamiche d'aula circoscritte, come un'attività di *role play*. In base a quanto prescritto dalla letteratura metodologica (Maugeri & Serragiotto, in corso di stampa), per scongiurare la perturbazione di natura interattiva, che altererebbe la spontaneità degli studenti timorosi del giudizio, il docente-ricercatore adotta una prospettiva di osservazione coperta. Nel vivo dell'azione didattica, lo strumento viene calibrato per raccogliere dati misti in modo simultaneo, ovvero, da un lato l'insegnante impiega griglie per registrare

numericamente la frequenza dei turni di parola (unità di rilevazione quantitativa), dall'altro, compila un diario di bordo per mappare la prossemica, i silenzi e gli indicatori legati all'innalzamento del "filtro affettivo" (unità di analisi qualitativa). In questo modo, lo strumento funge da lente di ingrandimento sul singolo *task*, permettendo al docente di intervenire successivamente per rimodulare i gruppi di lavoro e mitigare il senso di inadeguatezza dei discenti senza dover alterare l'intero sillabo.

Allo stesso modo, per indagare casistiche ancora più specifiche e focalizzate, il docente-ricercatore può avvalersi della tecnica altamente intrusiva dello *shadowing*. Si ipotizzi il caso di un singolo studente che manifesti un sistematico blocco emotivo o un drastico calo attentivo. Richiamando il modello tripolare della motivazione elaborato da Balboni (2008), il docente postula che l'apprendente sia guidato esclusivamente dal "dovere", vivendo il percorso scolastico come puro obbligo. Applicando tale tecnica, il ricercatore fissa rigorose regole d'ingaggio per legittimare la propria prossimità fisica e affianca l'allievo in molteplici spazi e frangenti della giornata. Durante lo *shadowing*, il dato viene trattato in modo ambivalente: si misurano i minuti di attenzione vigile in relazione ai diversi compiti proposti (misurazione quantitativa) e, contestualmente, si redigono note sul campo per analizzare il comportamento e la comunicazione non verbale di fronte allo stress. In questo modo, se l'estrema vicinanza dello strumento rivela che lo studente si attiva positivamente solo in contesti di *problem-solving*, allora il docente dovrà ricalibrare tempestivamente l'*input* didattico (i+1) offrendo sfide più affini agli interessi dello studente, orientando la spinta motivazionale dal semplice dovere al piacere della scoperta.

5. Conclusioni

Al termine di questo itinerario speculativo e metodologico, si intende ribadire come l'acquisizione linguistica sia strettamente e indissolubilmente correlata alle esigenze più intime dell'apprendente, in particolar modo a quelle di tipo psicoaffettivo. Avvalersi di principi operativi rigorosi diviene, dunque, un requisito essenziale affinché il docente possa sostenere condizioni di apprendimento che tutelino e valorizzino la sfera emotiva dello studente. Di conseguenza, affrontare l'implicita complessità dello spazio d'aula richiede l'adozione di strumenti di ricerca solidi e concretamente traducibili in azione. In questa direzione, all'insegnante contemporaneo non spetta unicamente il compito della docenza, ma

viene richiesta l'attitudine a fare ricerca all'interno della propria classe, maturando un atteggiamento di profonda riflessività e consapevolezza rispetto alle dinamiche relazionali e alle attività didattiche intraprese.

Sul versante empirico, i *Mixed Methods* si confermano come una strategia d'indagine estremamente valida, capace di restituire una ricostruzione del dato da molteplici prospettive. Attraverso l'integrazione sinergica e la complementarietà delle categorie interpretative qualitative e quantitative, il docente-ricercatore viene messo nelle condizioni di studiare il fenomeno del blocco emotivo o del calo motivazionale sia nella sua estensione che nella sua profondità.

Così, l'impiego di tale architettura procedurale e metodologica consente di sviluppare forti competenze con le quali l'educatore linguistico può allargare lo sguardo sulla propria realtà operativa, riconoscere tempestivamente gli ostacoli all'apprendimento e osservare la vera natura del problema in azione. Questa rigorosa diagnosi permette di individuare valide alternative per aiutare gli studenti a correggere il proprio atteggiamento, riducendo situazioni stressanti e potenziandone la partecipazione e la spinta motivazionale. In definitiva, l'assunzione di tale paradigma trasforma il docente in un attore coinvolto sul piano tattico e progettuale, capace di riscrivere le azioni metodologiche e di innalzare in modo significativo la qualità complessiva del proprio intervento didattico.

Come emerge chiaramente dagli scenari operativi illustrati, l'implementazione di architetture di ricerca convergenti, esplorative o esplicative garantisce all'educatore la possibilità di non subire in modo passivo le problematiche che si verificano nel contesto classe, come l'irrigidimento cognitivo o la demotivazione, ma di neutralizzarle attraverso un metodo scientifico. Pertanto, il ricorso ponderato a strumenti caratterizzati da differenti livelli di intrusività, come l'osservazione partecipante in incognito o lo *shadowing*, cessa, quindi, di essere un puro esercizio accademico, trasformandosi in una prassi didattica imprescindibile per volgere in azione i principi glottodidattici.

In sintesi, la formazione orientata alla ricerca-azione consente al docente di superare quella 'atrofia metodologica' che porta a fossilizzarsi su logore *routine* didattiche, mentre l'impiego consapevole di strumenti permette di riconoscere tempestivamente gli ostacoli all'apprendimento e di individuare alternative concrete per incrementare la partecipazione e la motivazione degli studenti.

Conflicts of Interest: The Author declares no conflict of interest.

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مراجعة منهجية تعليم اللغات من خلال البحث-العملي

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المستخلص

تبحث هذه الدراسة في مفهوم "الاستاذ المتميز" من خلال وضع فكرة تاهيل تدريسي اللغات في إطار نموذج "البحث العملي" (AR). حيث يحدد القسم الأول من الدراسة تصنيفاً للبحث العملي، مع التركيز على نهج وطريقة "الأساليب المختلطة" - والتي تشتمل على المراقبة المباشرة والمراقبة المشاركة - للتخفيف من الاضطرابات التي تحدث في داخل الفصل الدراسي وتحليل بعض المتغيرات التي تحدث مع الطلبة أثناء الدرس مثل "الفلتر العاطفي" للمتعلمين. بينما يقدم القسم الثاني من هذا العمل انماطاً بحثية مختلفة وأدوات وظيفية يمكن للاستاذ تفعيلها لاستخلاص البيانات ورصد مواقف حرجة داخل الصف. وأخيراً، تعطي هذه الدراسة المختصين إطاراً منهجياً لتحويل تجربة الفصل الدراسي إلى تميز تربوي قائم على الأدلة والوعي النقدي.

الكلمات المفتاحية: البحث العملي، الأساليب المختلطة، تاهيل استاذ اللغة، تعليم اللغات، المراقبة المشاركة، التدريب والمراقبة المباشرة.

Spiritual Values in Anton Chekhov's *The Cherry Orchard*

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Received: 13/04/2025
Accepted: 18/05/2026

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Doi:
<https://doi.org/10.36586/jcl.2.2026.0.54.0235>



Abstract

This research examines the spiritual values manifested in Anton Chekhov's play *The Cherry Orchard*. It explores the conflict between the old and the new worlds, as reflected in the characters' differing attitudes toward concepts of beauty, love, and memories of the past. The study also explores the loss of spiritual values by some characters and the neglect of these values by others, which leads to a tragic outcome.

Special attention is given to the analysis of each character's inner world, their motivations and value priorities, as well as to the role of the cherry orchard as a symbol of elusive beauty and a fading era. This research is addressed to a broad audience interested in Russian literature and the works of Anton Chekhov. The objectives of the study include analyzing the conflict between old and new values and examining how this conflict affects the characters' psyches and psychological states, leading them to understand true spiritual values.

Throughout the play, Chekhov portrays a wide range of complex emotions and actions that illustrate transformations in spiritual values. Each character has a distinct life philosophy, personal path, interests, and values, and the author enriches the play with a diversity of characters and their spiritual contradictions. Ultimately, *The Cherry Orchard* is not only a family drama and a conflict between past and present, but also a profound exploration of spiritual values. Chekhov portrays their fluidity and

complexity, encouraging reflection on self-awareness and understanding of others. This study invites readers to immerse themselves in Chekhov's art and explore the multifaceted aspects of spiritual values in *The Cherry Orchard*.

Keywords: *Cherry Orchard*, Spiritual values, Russian drama, Chekhov plays, Russian literature.

Духовные ценности в пьесе «Вишневый сад» Антона Чехова

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Аннотация

Статья посвящена анализу духовных ценностей, отраженных в пьесе А.П. Чехова «Вишневый сад». В работе рассматривается столкновение старого и нового мира, проявляющееся в различном отношении персонажей к таким понятиям, как красота, любовь, память о прошлом, благородство и практичность. Автор анализирует, как утрата одними героями и пренебрежение другими духовными ориентирами приводит к трагическому исходу – продаже вишневого сада и разрушению привычного уклада жизни. Особое внимание уделяется исследованию внутреннего мира каждого персонажа, его мотивации и ценностных приоритетов, а также роли вишневого сада как символа ускользающей красоты и уходящей эпохи. Статья адресована широкому кругу читателей, интересующихся русской литературой и творчеством А.П. Чехова.

Цели исследования:

1. проанализировать конфликт между старыми и новыми ценностями;

2. исследовать, как эти конфликты воздействуют на душу и психологию персонажей и приводят их к осознанию истинных духовных ценностей.

Ключевые слова: Вишневый сад, духовные ценности, русская драматургия, пьесы Чехова, русская литература.

Введение

«Вишневый сад» – пьеса, созданная Антоном Чеховым в 1903 году, которая открывает перед нами многочисленные смыслы и вопросы, позволяя нам заглянуть в самую суть его творческой философии. В этом произведении Чехов мастерски изображает основные проблемы, свойственные русской литературе: преемственность поколений, вечную тему любви и неотъемлемую судьбу России. Сам вишневый сад является центральным символом, определяющим ход жизни героев и отражающим их внутреннее состояние. Это произведение можно считать эпитафией Чехова, его завещанием, оставляющим глубокий след в сердцах читателей многих поколений.

Уже само название пьесы создает ассоциации с лирическим настроением и глубоким символическим значением. Это перекликается с идеями о драме как отражении духовных и социальных процессов, о которых писал Л. Андреев в своих письмах о театре. Перед нами, возникает яркий неповторимый образ расцветающего сада, символизирующий красоту и стремление к лучшей жизни. Однако основной сюжет связан с прагматичным и болезненным событием – продажей старинного поместья обедневшей дворянской семьи. Это событие играет роковую роль в жизни его владельцев и жителей. Рассуждая о судьбах героев, мы неизбежно задумываемся о более глубоких вопросах, о путях развития России: о ее прошлом, настоящем и будущем (Андреев, 1913, с. 4).

Цветущие деревья не могут существовать без корней, а корни – это прошлое и настоящее. Поэтому, чтобы прекрасная мечта о будущем стала реальностью, молодое поколение должно объединить в себе высокую культуру, образованность, практическое понимание реальности, сильную волю, настойчивость, трудолюбие и гуманные цели. Как отмечает И. Анненский, драматургия Чехова строится на ощущении исторического

перелома, когда персонажи существуют между уходящим прошлым и неопределённым будущим, сохраняя надежду на духовное обновление (Анненский, 1979, с. 80).

Антон Павлович Чехов не оставил прямых трактатов или манифестов, посвященных борьбе с общественными пороками. Однако если взглянуть в его произведения и проследить за развитием его творческого пути, станет очевидно: пошлость – это тот самый невидимый, но всепроникающий враг, против которого он вел непримиримую борьбу всю свою жизнь. Что же такое пошлость в понимании Чехова? Это не просто вульгарность или дурной вкус. Это прежде всего, духовная ограниченность, отсутствие глубины мысли и чувства, самодовольство, мелкий эгоизм и лицемерие, прикрывающийся маской приличий. Пошлость проявляется тогда, когда человек довольствуется поверхностным, отказывается от истинных ценностей жизни, от стремления к красоте, правде и смыслу. Это пассивное состояние души, которое заставляет людей цепляться за рутину, за внешние, часто бессмысленные ритуалы, за социальные условности, вместо того чтобы искать бытие.

Чехов обнажает пошлость с беспощадной точностью, но при этом без злобы и морализаторства. Его оружие – тонкая ирония, горький юмор и глубочайшее сострадание. Он не столько судит своих персонажей, сколько показывает их подлинную суть. Писатель дает нам возможность увидеть, как пошлость съедает их жизни, как она обесцвечивает все вокруг, как она отдаляет людей друг от друга и от самого себя.

Пошлость обыденности – одна из главных мишеней автора. Вспомним, например, “Палату №6”, где доктор Рагин, погруженный в бесплодные философские рассуждения, оказывается неспособен противостоять окружающей его серости и бездушию. Или “Человека в футляре”, Беликова, чья жизнь – это воплощение страха перед любым живым проявлением и стремлением к стерильной безопасности. Чехов демонстрирует, как пошлость повседневности, прикрываясь принципами и порядком, убивает всякую искру, всякую надежду на лучшее.

Пошлость социальных условностей и фальшивых идеалов также подвергается критике. Его персонажи из “Вишневого сада” так и остаются пленниками своих иллюзий, своих несбывшихся мечтаний, своей неспособности или нежелания видеть реальность. Они говорят о высоком, но живут мелкими страстями, их разговоры полны высокопарных слов, но

действия лишены смысла. Чехов уловил эту трагичность положения, когда стремление к чему-то большему разбивается о скалы собственной ограниченности и нежелания перемен. Пошлость мещанской самодостаточности – еще один аспект, который Чехов мастерски выводит на свет. Вспомним “Ионыча”, который, обретя достаток, постепенно превращается в сытого, бездумного обывателя, теряя всякую связь с искусством, с любовью, с самим собой. Пошлость здесь – это довольствование материальным, отказ от духовного поиска, превращение жизни в самоцель, в которой отсутствует смысл. Борьба Чехова с пошлостью была не только литературной, но и жизненной. Он сам, несмотря на болезнь и трудности, оставался человеком, стремящимся к истине, к ясности, к человечности. Он умел видеть красоту в простом, ценить искренность и глубину, и его произведения – это призыв к читателю не поддаваться пошлости, не позволять ей поглотить свою жизнь.

Чеховский взгляд проникает сквозь слои притворства и самообмана, обнажая порой пугающую, но всегда заставляющую задуматься правду. Он учит нас быть внимательными, различать истинное и ложное, ценить глубину и искренность. Его борьба с пошлостью – это вечный призыв к осознанной, наполненной смыслом жизни, к отказу от духовной спячки и к стремлению к тому, что действительно возвышает человеческую душу. Именно поэтому Чехов остается нашим современником, а его произведения – актуальным зеркалом, в котором мы можем разглядеть истинного врага, всегда готового подстергать нас в самых неожиданных местах – в самих себе.

Эта непримиримая война с пошлостью достигла своего апогея в поздних пьесах Чехова, где она предстает не абстрактным пороком, а живой силой, разрушающей человеческие судьбы. В драматургии, Чехов разворачивает ее как трагический механизм, парализующий волю и ослепляющий взор. И ярче всего это проявляется в “Вишневом саде”, где главные герои предстают воплощением этой борьбы, но уже в проигрыше. Борьба с фальшью закалила стиль Чехова: лаконичный, без прикрас, он стал лучшим противоядием от словесной мишуры, вечным призывом к подлинности бытия. В его мире там, где прорывается фальшь, неизбежно наступает крах. Крах старых хозяев: почему Гаев и Раневская теряют сад?

Максим Горький писал автору: “Озорную штуку Вы выкинули, Антон Павлович! Дали красивую лирику, а потом звякнули со всего размаха топором по корневищам: к черту старую жизнь”.

В комментариях к пьесе можно обнаружить, что консервативные круги эпохи отнеслись к спектаклю негативно, выражая раздражение тем, что дворянство изображено беспомощным и уступающим место предприимчивому купцу.

Что действительно, А.П. Чехов с ироническим намеком представил дворянских персонажей, таких как Раневская, Гаев и особенно Симонов-Пищик. Однако эти персонажи, а также все остальные, не могут быть поняты до конца без учета того, что весь театральный замысел окружает вишневый сад, символизирующий образ России. В критике было широко отражено восприятие пьесы как посвященной исторической судьбе России – прошлому, настоящему и будущему (Кауфман, 2010, с. 183).

Действительно, вишневый сад является своеобразным воплощением лучших качеств страны, а по сути – самой России. Ведь именно вокруг него разгорается борьба за то, кто станет главным в русской жизни: или старые дворяне снова восстановят свои финансовые позиции за счет общества, или предприниматели (как Лопухин), или те, кто стремится к новой жизни, чтобы сделать всю Россию садом (Петя Трофимов). Конечно, ни Чехов, ни другие не могли предвидеть, кем станут владельцами вишневого сада через полтора десятка лет. Эти новые “хозяева” не щадили ни дворян, ни таких как Лопухин, ни даже таких как Петя Трофимов. Таковы были трагедии России и неожиданные повороты истории... Перед тем, как дать ответ на поставленный вопрос, который можно увидеть в заголовке, нужно сначала описать бывших владельцев сада: Раневскую и Гаева. Впервые мы знакомимся с героиней Любовью Андреевной Раневской, когда она возвращается в свою родную усадьбу после долгого пребывания в Париже.

Она предстает перед нами как добродушная женщина, преданная своей родине и семье, сильно привязанная к своим чувствам и любящая нежностью общаться с окружающими. Она готова радоваться каждой вещи, находящейся в доме, и приветствует всех с благожелательностью (Мандельштам, 1990, с. 195).

Однако уже с самых первых страниц появляется сомнение в искренности ее проявлений и высказываний: ее слова о родине звучат слишком наигранно, она слишком легко признается в своих слабостях, а ее поступки слишком впечатлительны. Только к концу пьесы мы раскрываем ее

истинные качества. Вместо исконной добродетели перед нами стоит пустой и ничтожный человек. Да, она может быть доброй, но это всегда происходит за чужой счет. Раневская может дарить золото бродяге, но ее слуги довольствуются горошком. Она нежно целует старого слугу по имени Фирс, но не обеспечивает того, чтобы его доставили в больницу. В итоге этот верный слуга остается одиноким в запертом доме. Эта барышня никогда не работала и ничего не знает о том, что стоит жизнь, труд и деньги. Любовь Раневской к родине также является неискренней. Из пьесы нам становится известно, что она прожила шесть лет в Париже и вернулась только потому, что иссякли все ее средства. Но, получив деньги от ярославской бабушки, она снова спешит обратно во Францию к человеку, которого она сама характеризует как “камень на шее”, тащащий ее вниз. Таким образом, все ее слова о любви были лишь пустыми фразами слезливой барыни. Она оставляет своих двух дочерей, бросает своих слуг, полностью осознавая, что денег хватит только на короткое время. Ее брат Гаев мельче Раневской. Он гордится своим происхождением, презирает “неправильного” Лопахина, который искренне желает помочь обедневшей семье.

Вот характерный диалог: Лопахин. Да, время идет. Гаев. Кого? Лопахин. Время, говорю, идет. Гаев. А здесь пачулями пахнет. Таким образом, “аристократ” унижает простого мужика. Но на самом деле этот мужик трудится, вставая в пятом часу утра. В свободное время Леонид предпочитает поиграть в бильярд, похвастаться своими словами и съездить в город, “а это целых двадцать верст”, чтобы позавтракать. Он только болтает о своей работе хотя ему уже перевалило за пятьдесят. Правда, после продажи своего сада, он получает должность в банке с зарплатой шесть тысяч рублей, но нет ни единого человека, который поверил бы, что Гаев “усидит, ленив очень”.

Этот барин не задумывается о происхождении своих средств. Когда наступает неизбежная бедность, он старается не думать о последствиях, как страус, который прячет голову в песок. Или, может быть, он просто обманывает себя и остальных, надеясь, что кто-то предоставит ему заем, чтобы он продолжал жить так же, как прежде. Только когда наступает момент прощания со своей сестрой, он вдруг осознает пустоту своей жизни. “Все нас бросают. Варя уходит... мы стали никому не нужны”. Но, вероятно, он быстро снова успокоится и скажет: “Режу в угол, желтого в середину”. И все начнется сначала. Конечно, люди типа Гаева и Раневской не может быть хозяевами. Ведь они неспособны удерживать даже то, что они получили за счет других.

Неизбежно они должны уступить дорогу деятельным и энергичным людям, предпринимателям, умеющим приумножать то, что они приобрели.

О таких дворянах М. Горький писал: “Эгоистичные, как дети, и дряблые, как старики, они опоздали вовремя умереть и ноют, ничего не видя вокруг себя, ничего не понимая, паразиты, лишённые сил снова присосаться к жизни”. Возможно, несколько резкая, но вполне справедливая оценка (Мохаммед, 2021, с. 74).

«Вишневый сад» Чехова – комедия, драма или трагедия?

Спектакль московской драматической антрепризы, поставленный А. Трушкиным с Татьяной Васильевой Раневская. Евгением Евстигнеевым Фирс, Николаем Волковым Гаев. На нем стоит остановиться подробнее. Дело в том, что первый, мхатовский спектакль не соответствовал не только чеховскому определению жанра пьесы, но и художественному методу его драматургии. “Художественники” исповедовали бытовой, очень конкретный и даже приземленный реализм. В последней пьесе Чехова много символических образов (Тютелова, 2010, с. 172). Упомянутый спектакль представляет собой удачную, во всяком случае любопытную попытку реализовать это художественное свойство “Вишневого сада”.

Задник сцены закрывает многократно увеличенная копия “мноغوважаемого шкапа”, которому обращается с приветственной речью Гаев. Получается шкаф-дом. В конце первого акта открываются все его дверки, и за ними видны цветущие вишневые деревья. В финале все дверки, за которыми уже нет деревьев, заколачиваются. Озвучен спектакль единственной музыкальной пьесой – популярнейшим “Чардашем” Монти, скрипичной миниатюрой виртуозного характера. В результате центральным комедийным эпизодом оказывается бал третьего акта. Кстати, другой великий режиссер начала века В.С. Мейерхольд в письме к автору пьесы подобным же образом трактовал бал третьего акта: на фоне глупого топтанья... незаметно для людей входит “Ужас”; “Веселье, в котором слышны звуки смерти” (Шариков, 2020, с. 81). Духовные ценности, представленные в данной постановке “Вишневого сада”, предстают перед зрителем через призму символизма и метафоры, что кардинально отличает ее от натуралистического подхода.

“Многоуважаемый шкаф”, увеличенный до размеров дома, становится не просто предметом мебели, а символом домашнего очага, традиций, уклада жизни, который, будучи непрочным и хрупким, все же является опорой для его обитателей. Открывающиеся в первом акте дверцы со цветущими вишневыми деревьями олицетворяют ожившую мечту, мимолетное прикосновение к красоте и вечности, к утраченному раю.

Финал, где дверцы шкафа-дома заколачиваются, а за ними уже пусто, подчеркивает трагическую невозможность вернуть прошлое, необратимость утраты. Это отчаянная попытка сохранить иллюзию, в то время как реальность безжалостно врывается в жизнь героев. Цветение вишневого сада – это не просто природное явление, а символ красоты, молодости, счастья, которому суждено увянуть и исчезнуть.

Музыкальное сопровождение, выбранное в виде виртуозного “Чардаша”, усиливает ощущение праздника, но праздник этот тревожный, несущий в себе предчувствие беды. Это – “веселье, в котором слышны звуки смерти”, как метко заметил Мейерхольд. Духовная ценность беззаботного веселья, которое пытается сохранить Гаев, оборачивается трагедией, поглощая героев в вихре суеты и неведения.

Комедийность, как особого рода, заключается в иронии судьбы, в контрасте между внешней показной жизнью и внутренней пустотой. Герои смеются, но этот смех – это самообман, попытка отвлечься от надвигающейся катастрофы. Как писал Маркс, “Человечество смеясь прощается со своим прошлым”. Эта постановка позволяет зрителю увидеть, как герои “Вишневого сада” прощаются со своим прошлым, с иллюзиями, с той духовностью, которая не выдержала испытания временем и новыми реалиями.

Таким образом, анализ духовных ценностей в данной постановке позволяет говорить о конфликте между внешним и внутренним, мечтой и реальностью, традициями и прогрессом. “Вишневый сад” предстает не просто пьесой о смене эпох, но глубоким размышлением о хрупкости человеческого счастья, о тщетности попыток удержать ускользающее прошлое и о том, как порой “несмешная” действительность оборачивается трагикомедией, в которой герои, “распутав узел” своего существования, лишь сильнее запутываются в сети бытия.

В таком осмыслении этого эпизода пьесы ключ к комедийному началу “Вишневого сада”. Т.П. Ломтев высказал мысль о том, что “развивавшиеся

потребности обмена мыслями и взаимопонимания”. Но комедийность эта особого рода. Вспоминаются слова Маркса: “Человечество смеясь прощается со своим прошлым”. “Распутать узел и определить жанр спектакля “Вишневый сад” – впрочем нетривиальная задача.

Антон Чехов, известный своим неустанным отторжением ярлыков и оценок, противопоставлял их неполноценности и ограниченности в отражении жизненных явлений. Как отмечает Эль-Султани, “несогласованные определения, функционирующие как второстепенные члены предложения, формируют особый класс языковых структур, которые обогащают семантическое представление художественного текста и позволяют глубже анализировать характерные особенности речи персонажей” (Эль-Султани, 2020, с. 87). Следовательно, нам следует быть осмотрительными и сказать: всего понемногу. Итоговое слово, однако, останется за театром.

Заключение

Завершая статью о духовных ценностях, представленных в пьесе “Вишневый сад” Антона Чехова, необходимо подчеркнуть важность исследования данной темы. При анализе произведения становится очевидным, что духовные ценности играют центральную роль и оказывают колоссальное влияние на жизнь героев и суть пьесы.

Первый и главный аспект духовных ценностей, на котором сосредоточен “Вишневый сад”, – это идея сохранения и преемственности. Чехов уделяет внимание проблеме изменения времени и эпох, а также философски размышляет о конечности и неуязвимости времени. Символом этих понятий становится вишневый сад, где заложены многолетние традиции и обильная история. Автор призывает нас не забывать наследие предков и учиться, ценить и сохранять то, что нам подарила история. Еще одной важной духовной ценностью, подчеркнутой пьесой, является любовь и содействие. Чехов акцентирует внимание на эмоциональной связи между героями и призывает нас взаимодействовать с любовью, поддерживая и стоять за спиной тех, кто нуждается в помощи. Примером такой любви является простодушный и добродушный Лопухин, готовый помочь Любови Раневской и ее семье, даже при столкновении и разногласиях. Кроме того, в пьесе остро чувствуется бессмысленность, что также можно рассматривать как одну из предлагаемых автором духовных ценностей. Чехов поднимает проблему смысла жизни, отчаяния и испытания верой. Герои пытаются найти свое место в мире,

осознавая свою неизбежность и слабость перед судьбой. Самая глубокая и изощренная ирония Чехова кроется, пожалуй, в неожиданном повороте: он возводит бессмысленность в ранг духовной ценности, предлагая человеку не трагедию, а фарс. Его “Вишневый сад” – это не реквием по ушедшей эпохе, а, как ни парадоксально, гимн абсурду, празднование хаоса. Финал пьесы, с обреченным “Все, все кончилось!”, звучит похоронным маршем, однако вместо слез и отчаяния Чехов предлагает нам принять эту безысходность как данность. Старик Фирс, забытый и одинокий, умирает в запертом доме – это не столько символ уходящего времени, сколько метафора забвения, неотъемлемой части жизни. Стук лопахинского топора, разрушающего вишневый сад, становится не звуком разрушения, а метрономом вечности, отсчитывающим ритм абсурда.

Чехов не видит в бессмысленности трагедию, а скорее предлагает ее как единственно возможную альтернативу. Принять этот хаос, без всяких иллюзий, без сантиментов. Рубить вишни, потому что другого пути нет. Духовные ценности, которые казались незыблемыми, рушатся не под натиском внешних сил, а изнутри, потому что сами по себе лишены смысла. Мир, нарисованный Чеховым, – это не драма Гамлета, бьющегося с экзистенциальными вопросами, а скорее безрадостный фарс Дон Кихота, который сражается с ветряными мельницами, но без прежнего, пусть и заблуждающегося, идеализма.

В этом и заключается тончайший чеховский посыл: настоящая ценность – в признании отсутствия таковых. Истинная свобода – это не борьба, а капитуляция перед лицом абсурда, принятие бессмысленности как единственной реальной опоры. Чехов, пронизательный наблюдатель человеческой природы, показывает нам, что иногда самое глубокое откровение кроется в признании пустоты, и в этой пустоте, парадоксальным образом, рождается своя, странная, но подлинная мудрость.

Таким образом, пьеса “Вишневый сад” является насыщенным и глубоким произведением, где основное внимание уделяется духовным ценностям.

Чехов учит нас сохранять историю и традиции, проявлять любовь и доброту к окружающим, а также осознавать сложность и бессмысленность нашего существования. Эти ценности актуальны и сегодня, поэтому изучение

и понимание их могут быть важным шагом на пути к более осмысленной и гармоничной жизни.

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القيم الروحية في مسرحية بستان الكرز للكاتب أنطون تشيخوف

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المستخلص

يُعنى هذا البحث بتحليل القيم الروحية المتجلية في مسرحية أنطون تشيخوف "بستان الكرز" حيث يتناول صراع العالم القديم مع العالم الجديد، الذي ينعكس في تباين مواقف الشخصيات إزاء مفاهيم الجمال والحب و ذكريات الماضي . كما يبحث في كيفية تسبب فقدان بعض الشخصيات للقيم الروحية وإهمالها من قبل شخصيات أخرى إلى نهاية مأساوية ، ويولي البحث اهتماماً خاصاً لاستكشاف العالم الداخلي لكل شخصية ودوافعها، وأولوياتها القيمية فضلاً عن دور بستان الكرز بوصفه رمزاً للجمال المراوغ وعصراً زائلاً، ويوجه هذا البحث إلى شريحة واسعة من القراء المهتمين بالأدب الروسي وأعمال أنطون تشيخوف. حيث يهدف الى تحليل الصراع القائم بين القيم القديمة والقيم الجديدة واستكشاف كيفية تأثير هذه الصراعات على نفوس الشخصيات ونفسياتها، وكيف تقودها إلى فهم القيم الروحية الحقيقية.

يُصوّر تشيخوف في مسرحيته طيفاً واسعاً من المشاعر، والأفعال المعقدة للشخصيات مُبرزاً تحولات القيم الروحية . إن لكل شخصية فلسفتها الخاصة في الحياة، ومسارها واهتماماتها وقيمها، ويُضفي الكاتب على المسرحية تنوعاً في الشخصيات، وتناقضاتها الروحية. في نهاية المطاف لا تُعدّ "بستان الكرز" مجرد دراما عائلية وصراع بين الماضي والحاضر، بل هي أيضاً استكشاف عميق للقيم الروحية حيث صوّر تشيخوف تقلبها، وتعقيدها داعياً إيانا إلى إدراك أنفسنا وفهم الآخرين. يدعو هذا البحث القارئ إلى الانغماس في فن تشيخوف واستكشاف الجوانب المتعددة للقيم الروحية في "بستان الكرز".

الكلمات المفتاحية: بستان الكرز، القيم الروحية، الدراما الروسية، مسرحيات تشيخوف، الأدب الروسي.

A Sociolinguistic Study of Some Turkmen Tribal Names in Tal Afar

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Received: 16/10/2025

Accepted: 08/04/2026

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Doi:

<https://doi.org/10.36586/jcl.2.2026.0.54.0249>



Abstract

This study aims to examine the Turkmen tribal names in the Tal Afar region from a precise sociolinguistic perspective. The study focuses particularly on the effects of Arabization policies adopted by successive Iraqi governments after 1920 on Turkmen identity, linguistic memory, and cultural continuity. In this context, tribal names are more than labels, but they are significant indicators of collective identity, historical affiliation, and means of cultural resistance. The data set of the study consists of 41 tribal, clan, and family names identified in Tal Afar. These names were analyzed based on historical documents, oral sources, and field data, with particular attention to the periods and administrative practices during which authorities attempted to Arabize names. The findings indicated that authorities tried to replace many of the names which were of Turkmen origin with official Arabic ones; however, the Turkmen community continued to use its traditional names in daily life, rejecting the forced change. In addition, the phonetic changes that occurred in these names under the impact of the Arabic language were analyzed, while noting the continuity of the original structure in the popular usage. The study arrives at the conclusion that Turkmen tribal names in Tal Afar are not just markers of identity, but also significant symbols of cultural resistance. This emphasizes the essential role of these names in preserving Turkmen identity and ensuring the continuity of their linguistic and cultural heritage.

Keywords: Turkmen, Tal Afar, tribal names, Arabization, language policy.

Türkmen Telafer'in Bazı Aşiret Adlarında Sosyolinguistik Bir İnceleme

Mohammed Abdulghani Elhas

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Özet

Telafer ilçesinde yaşayan Türkmen aşiretlerinin adlarının sosyolinguistik perspektiften incelendiği bu çalışma; özellikle 1920 sonrası Irak'ta farklı siyasal rejimler tarafından uygulanan Araplaştırma politikalarının Türkmen toplumunun kimliği, dilsel belleği ve kültürel sürekliliği üzerindeki etkilerine odaklanmaktadır. Aşiret adları, yalnızca birer adlandırma unsuru değil, aynı zamanda kolektif kimliğin, tarihsel aidiyetin ve kültürel direnişin önemli göstergeleri olarak ele alınmıştır. Araştırmanın veri setini Telafer'de tespit edilen 41 aşiret, kol ve aile adı oluşturmaktadır. Bu adlar; tarihsel belgeler, sözlü kaynaklar ve saha verileri ışığında incelenmiş; hangi dönemlerde ve hangi idari uygulamalar çerçevesinde Arapçalaştırılmaya çalışıldığı analiz edilmiştir. Başlangıçta Türkçe kökenli olan birçok aşiret adının resmî kayıtlarda Arapça biçimlerle değiştirilmek istendiği, ancak Türkmen halkının bu değişiklikleri büyük ölçüde benimsemediği ve geleneksel adları günlük yaşamda kullanmaya devam ettiği tespit edilmiştir. Ayrıca, adlarda gözlemlenen fonetik değişimlerin Arapçanın etkisiyle şekillendiği, buna rağmen yerel kullanımın özgün yapısını koruduğu görülmüştür. Türkmen toplumunun dilsel ve kültürel sürekliliğini anlamaya yönelik araştırmalara katkı sunmayı hedefleyen bu çalışmada; Telafer Türkmen aşiret adlarının, kimlik inşası ve kültürel direniş bağlamında önemli bir işlev üstlendiği ortaya konulmuş; bu adların Türkmen kimliğinin korunmasında merkezi bir rol oynadığı vurgulanmıştır.

Anahtar Kelimeler: Türkmenler, Telafer, Aşiret Adları, Araplaştırma, Dil Politikası.

Giriş

Aşiret (Arapça: “العشيرة” / El-Aşira), Arapçada kabile yapısının en küçük birimi olarak tanımlanmaktadır. Bu bağlamda, baba, oğul ve torunların bir arada yaşadığı geniş aile topluluğu şeklinde anlaşılmaktadır. Türkçede ise “aşiret” kelimesi, salt aileyi ifade etmekten ziyade, daha geniş bir sosyal ve toplumsal örgütlenmeyi, yani oymak veya kabile benzeri bir yapıyı kapsamaktadır. Benzer şekilde, Arapçada büyük toplulukları ifade eden “kabile” (qabīla) terimi, Türkçede “aşiret” ile eşdeğer bir büyüklüğü ve toplumsal hiyerarşiyi yansıtmaktadır (Güngör, E.,1997, s. 56). Bugün Irak’ta, Türkmenlerin yoğun olarak yaşadığı bölgelerde, bu aşiretlerin izlerine ve kültürel kalıntılara rastlanmaktadır. Bu bölgelerde yaşayan Türkmen topluluklarının aşiret, soy ve aile adları, yalnızca il, ilçe, kasaba ve köy isimlerinde değil; aynı zamanda dağ, tepe, kıraç ve akarsu adlarında da kendini göstermektedir. Dolayısıyla, coğrafi adlandırmalar aracılığıyla, bölgede tarih boyunca yaşamış Türkmenlerin varlığı ve kültürel etkisi açık biçimde izlenebilmektedir. Yapılan incelemeler, Irak’a yerleşmiş Türkmenlerin taşıdığı boy ve oymak adlarının bir kısmının Oğuz boylarından, diğer bir kısmının ise Oğuzlar dışındaki diğer Türk topluluklarından kaynaklandığını ortaya koymaktadır. Günümüzde Türk tarihi üzerine çalışan araştırmacılar, Türkmen terimi hakkında çeşitli görüşler ileri sürmüşlerdir. Genel kabul gören tezlerden biri, Türkmenlerin tarihi olarak bir Türk boyu oluşturduklarıdır. Ayrıca, araştırmacılar arasında üzerinde uzlaşılan bir diğer husus, bu adın 11. yüzyıldan itibaren Oğuz boylarına verildiğidir. Bu nedenle, Irak Türkmenleri bugün, ülkenin kuzeybatısından güneydoğusuna kadar geniş bir alanda yerleşmişlerdir.. Türkmen varlığı, özellikle Musul’un 70 km batısındaki Telafer ve ona bağlı Evgenni kasabası, Muhallabiye kasabası gibi yerleşim birimlerinden başlayarak, Musul çevresindeki Reşidiye, Karakoyun, Selâmiye, Karayatak ve Karakoş köylerine kadar uzanmaktadır. Kuzey ve orta Irak’ta Erbil, Altıncöprü, Kerkük ile çevresindeki köyler, ayrıca Tezehurmatu, Tavuk, Tuzhurmatu ve Bayat köyleri Türkmenlerin kültürel ve tarihi izlerini taşıyan önemli merkezler olarak öne çıkmaktadır. Buna ek olarak, Kifri, Hanekin, Karağan, Kızlarbât, Şahrabân, Bedre, Kazaniye ve Mendeli gibi il, ilçe ve kasabalar da Türkmen nüfusunun yoğun olarak bulunduğu alanlardandır. Kuzey Irak’taki bu yerleşim yoğunluğu, Musul başta olmak üzere Erbil, Kerkük, Salahaddin ve Diyala illerinde gözlemlenmektedir. Bunun yanında Irak genelinde olduğu gibi, başkent Bağdat da Türkmenlerin topluca yaşadığı en önemli merkezlerden biri olarak karşımıza çıkmaktadır. Özellikle Krakol, A‘zamiye ve Rağibe Hatun semtlerinde yoğunlaşan Türkmen nüfusunun yaklaşık 100 bine

ulaştığı belirtilmektedir (El-Nakip, 2008, s.14). Bununla birlikte, Irak Türkmenlerinin genel nüfusu konusunda tarih boyunca sağlıklı verilere ulaşmak mümkün olmamıştır. Ülkede hiçbir dönemde güvenilir bir nüfus sayımı yapılmamış olması, bu konuda ciddi bir boşluk yaratmıştır (El-Hürümüzi, 2005, s.13). Ancak 2024 yılında gerçekleştirilen nüfus sayımı, önceki dönemlerle kıyaslandığında daha güvenilir kabul edilmektedir. Günümüzde Irak'ın toplam nüfusunun yaklaşık 46 milyon olduğu tahmin edilmekte; resmi rakamlar kesinlik taşımamakla birlikte, ülkede en az 4–5 milyon Türkmenin yaşadığı görüşü genel kabul görmektedir. Dilbilimsel açıdan değerlendirildiğinde ise Irak Türkmen Türkçesi, Azerbaycan Türkçesi ağızları içerisinde sınıflandırılmaktadır. Araştırmalar, bu ağızların güneybatı Oğuz Grubu'nun batı koluna ait olduğunu göstermektedir. Genel yapı benzer olmakla birlikte, yerel farklılıklar mevcuttur (Bayatlı, 1996, s.329). Irak Türkmen ağızları 'ng' sesinin 'v'ye ve 'y'ye dönüşmesi bakımından başlıca iki gruba ayrılmaktadır: 'V' grubunun kullandığı yerler, Kerkük başta olmak üzere Erbil, Dakuk, Hanekin, Karahan, Kızlarbat, Mendeli, Şahraban ve Bedre'de yaşayan Türkmenlerdir. 'Y' grubunu temsil eden yöreler ise, şunlardır: Telaar başta olmaz üzere, Kifri, Altunköprü, Tezehurmatu, Tuzhurmatu, Beşir, Musul'un etrafındaki olan köy ve kasabalar Karakoyun, Reşidiye, Şirihan, Amirli ve Türkalan ağızları da bu gruba girer (Buluç, 2007, s.282). Irak Türkmen Türkçesinin "Y" kategorisine dâhil edilen Telaar ağızları, tarihi olarak bazı kaynaklar tarafından Çağatay Türkçesi ile kıyaslanmış olsa da, güncel dilbilim araştırmaları bu yaklaşımı doğrulamamaktadır. Telaar ağızları, Güneybatı Türkçesi kolunda konumlanmakta ve özellikle Azerbaycan Türkçesi ile belirgin bir yakınlık göstermektedir. Bu durum, Türkmenlerin tarihi göçleri ve kültürel etkileşimlerinin dil üzerindeki yansımalarını net bir biçimde göstermektedir. Ayrıca, bu ağızlar Anadolu'nun Urfa, Diyarbakır, Kars ve Van bölgelerindeki ağızlarla da kısmi benzerlikler taşımaktadır (Eroğlu vd., 2008, s.224). Kaynaklara bakıldığında, Telaar Türkmen Türkçesinin Diyarbakır'ın Bismil ilçesi ağzına hem fonetik hem de morfolojik açıdan çok yakın olduğu görülmektedir. Bu benzerlik, iki bölgenin ortak Oğuz Türkçesi mirasından beslenmesinin yanı sıra tarihi ve coğrafi etkileşimlerle de pekişmiştir. Fonetik açıdan her iki ağızda da ünlü uyumunun korunması, ünsüz ikizleşmelerinin sıkça görülmesi ve k, ğ, h, gibi tarihi ünsüzlerin yaşaması dikkati çeker. Morfolojik açıdan ise fiil çekimleri, eklerin kullanımı ve özellikle iyelik ekleri bakımından paralellik göze çarpar. Telaar ağzında kullanılan iyelik ekleri, ses değişimlerine rağmen Bismil ağzıyla büyük ölçüde aynı yapıyı göstermektedir; örneğin baba-m, baba-y, baba-yız gibi kullanımlar her iki ağızda da benzer biçimlerde yaşamaktadır. Bunun yanında geçmiş, geniş ve gelecek zaman eklerinin işleyişi ile isim tamlamalarının kuruluşu da söz konusu yakınlığı destekleyen unsurlar arasındadır.

Dolayısıyla Telafer Türkmen Türkçesi, hem ses hem de şekil bilgisi yönünden Bismil ağzına çok yakındır ve bu yakınlık özellikle iyelik eklerinde daha açık biçimde gözlenmektedir.

Irak Türkmenlerinin Sosyal ve Soy Yapısı: Boylar ve Oymaklar

Irak Türkmenlerinin yaşadığı bölgelerde, boy ve oymaklara ait izler günümüzde hâlâ gözlemlenmektedir. Bu izler yalnızca yerleşim alanlarında değil, il, ilçe, kasaba ve köy adlarında, hatta dağ, tepe ve akarsu isimlerinde de kendini göstermektedir. Bölgeye yerleşmiş Türkmenlerin taşıdığı boy ve oymak adlarının bir kısmı Oğuz boylarına, diğer kısmı ise Oğuzlar dışındaki Türk topluluklarına dayanmaktadır. Tarihi kayıtlara göre, Irak Türkmenlerinin soyu özellikle Bayat boyuna mensup Boz-Ok koluna dayandırılmaktadır. Bunun yanında Yıva, Karakoyunlu, Döger, Çepni, Eymür, Harbendeli, Şebek, Salur, Beğdeli, Ulaşlu, Ocuşlu, Gökçeli, Biravcılı, Karnaz, Muradlı, Yağcı, Muratlı, Halaybekli, Çolak ve Çelebi gibi boy, oymak ve topluluk adları günümüzde de varlıklarını sürdürmektedir. Irak Türkmenlerinin kullandığı aile ve soy adları, genellikle ‘-li, -lı, -lu, -lü’ ekleriyle ya da ‘ev+i’ kelimesiyle biçimlenmektedir. Örneğin, Çolak+lı, Sılo+lı, Himmet+li gibi adlar sıfat eki ile, Ağalarev+i ve Çadırcı+evi gibi adlar ise ‘evi’ takısıyla ifade edilmektedir. Bu tür adlandırmalar, özellikle Telafer ve Tuzhurmatu gibi bölgelerde yaygındır ve ailelerin sosyal kimliğini ve kökenini yansıtmaktadır. Benzer şekilde, Kerkük, Erbil ve Altunköprü gibi yerleşimlerde, aile ve aşiretler deyimsel biçimlerle tanınmakta ve sosyal yapının belirleyicisi olmaktadır. Irak Türkmen toplulukları tarih boyunca farklı boy ve oymaklardan oluşmuş, her biri kendine özgü yerleşim alanlarıyla Türkmen kimliğini yaşatmıştır. Bayatlar, yaklaşık 900 bin kişilik nüfusuyla en geniş grubu oluşturur ve Tuzhurmatu, Musul ve Telafer çevresinde yoğun olarak yaşamaktadır. Dögerler, 14. yüzyılda Irak’a gelmiş, Şii mezhebine bağlı olarak tarım ve hayvancılıkla geçimini sürdürmektedir. Begdili ve Yıvalar, Irak’taki Türkmen nüfusunun önemli parçalarını teşkil ederken, Eymürlüleri güney Azerbaycan Türkçesine yakın bir lehçeyle konuşmakta ve ticaretle uğraşmaktadır. Karakoyunlu, Harbendeli, Şebek ve Ocuşlu gibi diğer boy ve oymaklar, tarihi süreç içerisinde bölgede iz bırakmış, günümüzde hâlâ kendi adlarıyla anılmaktadır. Buna ek olarak, Tatarlar, Salihi, Sarıllı, Yağmur Tatalu, Karanazlı, Gökçeli, Muradlı ve Biravcılı toplulukları ise farklı dönemlerde Irak’a yerleşmiş, hem mezhepî hem de dilsel açıdan çeşitlilik oluşturarak Türkmen toplumunun çok katmanlı yapısını güçlendirmiştir. Bu durum, Türkmen kimliğinin tarih boyunca hem coğrafi hem de kültürel olarak korunmasına ve çeşitlenmesine katkıda bulunmuştur (Buluç, 2007, s.282). Sonuç olarak Irak

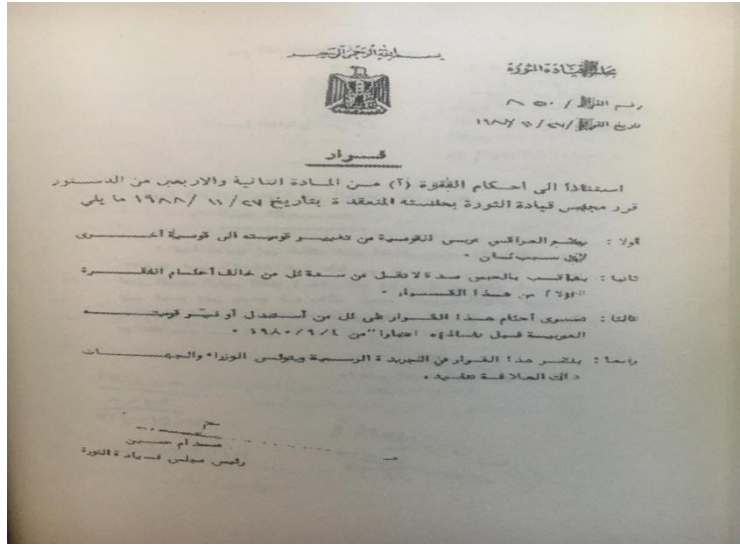
Türkmen toplulukları, tarihsel süreç içerisinde farklı boy ve oymakların birleşimiyle şekillenmiş çok katmanlı bir toplumsal yapı arz etmektedir. Söz konusu boyların her biri, yerleştikleri coğrafi alanlarda dil, mezhep ve sosyo-ekonomik faaliyetler bakımından özgün özelliklerini muhafaza ederek Türkmen kimliğinin sürekliliğine katkı sağlamıştır. Bu çeşitlilik, Irak Türkmen toplumunun homojen bir yapıdan ziyade tarihî tecrübe, kültürel birikim ve sosyal etkileşimlerle oluşmuş dinamik bir kimlik yapısına sahip olduğunu göstermektedir. Dolayısıyla Irak Türkmenlerinin boy temelli toplumsal organizasyonu, hem etno-kültürel devamlılığın hem de tarihsel aidiyet bilincinin korunmasında belirleyici bir unsur olarak değerlendirilebilir.

Türkmenlerin Araplaşma ve Kürtleşme Süreci

Göçler sonucunda bazı Türkmenler Irak'ın büyük vilayetlerine yerleşmiş, dilsel olarak Araplaşmış ancak aile adları günümüze kadar korunmuştur. Bağdat'ta Urfalievi, Erzurumluevi, Çadırcı, Kazançı, Saraylı, Deveci, Kumaşçı, Musul'da ise Deveci, Sabuncû, Katırcı, Samancı, Ağaevi, İstanbullu aileleri bu duruma örnek teşkil etmektedir (Saatçi, 1996, s.291). Bunun ile birlikte. Güney vilayetlerinde bulunan Beni Higân, Sencer ve Duraku aşiretleri, Türkistan'dan göç etmiş ve günümüzde iki dilli (Arapça ve Türkmençe) bir durum sergilemektedir. Kuzey Erbil-Revanduz bölgesindeki Hoşnav aşireti, etnik olarak Türkmen kökenli olmasına rağmen Kürtleşmiş bir yapıya sahiptir. Ayrıca, etnik kimlikten ziyade dini aidiyet üzerinden tanınan Bektâşî, Kakaî, Mavıllı ve Sarılı toplulukları, Türkmen etnolingvistik mirasının farklı yönlerini temsil etmektedir.

Irak'ta Türkmen Kimliğinin Siyasi ve Kültürel Dönüştürülmesi: Araplaştırma Süreçleri

Ta'rib, Irak'ta Türkmenleri zorla Araplaştırma politikasıdır ve tarih boyunca çeşitli dönemlerde uygulanmıştır. Bu süreçte Türkmen aşiretleri ve oymağının isimleri değiştirilmiş, bazıları Arap aşiretlerine dâhil edilmiştir (ör. Pirnâzar → Meliki, Himmetli → El-İnzi). Türkmenler, topraklarından göç ettirilmiş, yerine Arap nüfus yerleştirilmiş ve idari sınırlar değiştirilmiştir. Kültürel haklar kısıtlanmış, eğitim ve kamu sektöründe Türkçe kullanımına engel olunmuş, şehir, mahalle ve cadde isimleri Araplaştırılmıştır. Bu politikalar, Türkmen kimliğinin görünürlüğünü azaltmayı ve kültürel asimilasyonu güçlendirmeyi hedeflemiştir.



Fotoğraf 1. Baas Parti ideolojisinde Araplaştırma: Devrim Komuta Meclisi Kararı (No: 850, Tarih: 27.11.1988)

Baas Parti ideolojisinde Araplaştırma:

Devrim Komuta Meclisi Kararı (No: 850, Tarih: 27.11.1988)

Anayasanın 42. maddesi (a) fıkrası uyarınca, 28.11.1988 tarihli oturumda aşağıdaki kararlar alınmıştır:

1. Iraklı Arapların herhangi bir gerekçeyle etnik kimliklerini değiştirmeleri ve kendilerini başka bir etnik kimliğe nispet etmeleri yasaktır.
2. Bu yasağa aykırı davrananlar, bir yıldan az olmamak üzere hapis cezası ile cezalandırılacaktır.
3. Karar, 04.09.1980 tarihinden itibaren kimliğini değiştirmiş olanları da kapsamaktadır.
4. Karar, Resmî Gazete'de yayımlanarak yürürlüğe girecek olup ilgili bakanlıklarca uygulanacaktır.

İmza: Saddam Hüseyin – Devrim Komuta Meclisi Başkanı



Fotoğraf 2

Irak Cumhuriyeti – Devrim Komuta Meclisi
Karar No: 199 (06.09.2002)

Anayasanın 42. maddesi (a) fıkrasına dayanılarak şu kararlar alınmıştır:

1. On sekiz yaşını doldurmuş her Iraklı, etnik kimliğini değiştirerek Arap kimliğini seçme hakkına sahiptir.
2. Kimlik değişikliği talebi, nüfus idaresine ve kişinin kayıtlı olduğu medeni haller dairesine yapılır.
3. İlgili müdürlük, başvurunun yapılmasından itibaren en geç 60 gün içinde işlemleri tamamlar.
4. Değişiklik medeni hâl siciline işlenir ve bundan sonraki tüm resmî belgelerde esas alınır.
5. İçişleri Bakanı, uygulamaya dair genelge yayınlar.
6. Karar, Resmî Gazete’de yayımlandığı tarihten itibaren yürürlüğe girer.

İmza: Saddam Hüseyin – Devrim Komuta Meclisi Başkanı

199 sayılı karar, Iraklılara kimliklerini değiştirme hakkı tanır gibi görünse de gerçekte yalnızca Arap kimliğini seçmeye izin veriyordu. Bu durum Baas

Partisi'nin ideolojisini yansıtmaktadır: Osmanlı mirasını silmek ve Arapça konuşan herkesi Arap kimliğine dahil etmektir.

Telafer'in Araplaştırılması

Aşiret (Arapça: “العشيرة” / El-Aşira), Arap kültüründe en küçük sosyal birim olarak baba, oğul ve torunları kapsayan geniş aileyi ifade ederken, Türkçede aileden daha geniş bir topluluk olarak oymak ile karşılaştırılabilir. Telafer'de Türkmenler tarih boyunca aşiret ve oymak düzeniyle organize olmuş, çoğunluğu Sünnî olmakla birlikte Alevî ve Bektaşî toplulukları da bir arada yaşamıştır. Telafer Türkmenlerinin Araplarla ilişkileri İslam dini aracılığıyla başlamış, Arapların bölgede yerleşmesi ise görece yenidir. Irak Krallığı ve İngiliz Manda İdaresi döneminde başlayan Arapçalaştırma politikaları, Baas rejimi döneminde yoğunlaşmış ve 2003'e kadar sürmüştür (Demirci, 1991, s.74). 1920'den itibaren, Türkmen aşiretlerinin isimleri resmî kayıtlarda değiştirilmiş, Arap aşiretleriyle ilişkilendirilmiştir. Örneğin, Pirnazarlılar aşireti > El-Maliki, Halaybegewi > El-Abbasi, Çolaklı > El-Mewle, Seyyidewi > El-Musewi ve Himmetliler > El-'inzi olarak kaydedilmiştir. Baas ve Saddam Hüseyin döneminde Arap milliyetçiliği güçlenmiş, Türkmenlerin kimlikleri sistemli olarak silinmeye çalışılmıştır. Türkmen bölgelerine Arap nüfus yerleştirilmiş, şehir ve köy isimleri Arapçalaştırılmış, mahalle ve aile adları değiştirilmiştir. Örneğin mahallelerde, Hasanköy → El-Uruba, Saray → El-Nasır, Toptepe → El-Rabii, Eğileğil → El-Kifah Şimali, Kurtali → El-Talia, Çelebi → El-Nida, Çolak → El-Muallimin, Su → El-Cezira, Aşağıkale → El-Hadra. Bu süreç, Türkmenlerin kültürel ve etnik kimliğinin silinmesini hedeflemiş ve resmi nüfus kayıtlarıyla Musul'daki Türkmen varlığı küçümsemiştir (Yılmaz, 2005, s.70). Telafer'deki aşiret ve alt kolların isimleri, çoğunlukla -lü, -lu, -li, -lı gibi sıfat ekleri taşır veya “evi” sözcüğüyle tanımlanır. Bu bağlamda, aşiret, kol ve aile isimleri aşağıdaki başlıklar altında sunulmuştur:

بيرنزرليلر **Pirnāzar + lı +lar** : Pirnazarlılar+ Arapça > المالكي El-Maliki

جمولي جممولي Efendiéwi , خلیفة ایوي Halifeéwi , احمد ایوي Eħmetéwi, لایلیلر Lelililer, قاضیلر Qazılar, سفر ایوي Seferéwi, واولیلر Wāwılar, کوجچرلر Köçerliler, دوداخ ایوي Dudahéwi, نزرلیلر Nāzarlılar, عباس ایوي Hecciéwi, Heyderéwi + عباس ایوي abbaséwi

Pirnazarlılar aşireti, 1700'lü yılların sonlarında Diyarbakır'ın Piren bölgesinden Telafer'in Hasanköy mahallesine göç etmiş, bölgenin en etkili Türkmen topluluklarından biridir. Hanefî mezhebine mensup olan aşiret, adını “Pir”

(usta, deneyimli) ve “Nazar” (bakış) kelimelerinin birleşiminden alır; bazı kaynaklarda “Pirender” şeklinde geçerek “boy reisi” anlamında kullanılır. Türkmen kimliğinin korunmasında öncü bir rol üstlenen aşiret, halk arasında “Turancılar” ve “Efendi aşireti” olarak tanınmıştır. Yaklaşık 3.000 kişilik nüfusu bulunan Pirnâzar aşireti, yüksek eğitim düzeyiyle öne çıkar. Pirnâzarlılar (Pirnadar) aşiretinin tarihî kökenine dair bilgiler, aşiret reisi ile tarafımızca gerçekleştirilen sözlü mülakat verilerine dayanmaktadır. Söz konusu görüşmede, aşiretin soy silsilesinin Diyarbakır’da kadılık görevinde bulunmuş olan Ömer Mirandar’a uzandığı ifade edilmiştir. Aşiret reisinin aktardığına göre, 28 Eylül 1730 tarihinde başlayarak Osmanlı Devleti’nde Lale Devri’nin sona ermesine yol açan Patrona Halil İsyanı sürecinde, dönemin siyasî baskı ortamında bazı kadılar isyancılar lehine tavır almak zorunda kalmış; isyanın bastırılmasının ardından ise destek verenler hakkında cezalandırma süreci başlatılmıştır. Bu gelişmeler üzerine Kadı Ömer Mirandar’ın Diyarbakır’dan ayrılarak önce Deyr’iz-Zor’a, ardından güvenli ve nispeten merkezî otoritenin denetiminden uzak bir yerleşim alanı olan Telafer’e sığındığı belirtilmiştir. Mülakatta vurgulanan bir diğer husus, Ömer Mirandar’ın Telafer’e yerleşmek suretiyle burada yeni bir aile ve toplumsal yapılanmanın temelini attığıdır. Onun oğlu Osman ve torunu Abbas aracılığıyla soyun devam ettiği; özellikle Abbas Efendi’nin okuryazar, saygın ve halk nezdinde itibarlı bir şahsiyet olarak temayüz ettiği ifade edilmiştir. “Efendi” unvanının zamanla aileyle özdeşleşerek bir lakap hâlini aldığı ve sonraki kuşaklar tarafından soyadı olarak benimsendiği; bu sebeple söz konusu topluluğun halk arasında “Efendievi” şeklinde anıldığı aktarılmıştır. Bu durum, aşiretin yalnızca soy temelli bir birliktelik değil, aynı zamanda ilmî ve sosyal prestije dayalı bir kimlik inşa ettiğini göstermektedir. Sözlü anlatımda dikkat çeken bir diğer unsur, aşiretin Osmanlı idarî geleneğiyle kurduğu tarihsel bağın, günümüzde dahi kimlik bilincinin önemli bir parçası olarak korunuyor olmasıdır. Aşiret reisinin anlatımı, göçün yalnızca coğrafî bir yer değiştirme değil; aynı zamanda siyasî şartların zorunlu kıldığı bir yeniden konumlanma süreci olduğunu ortaya koymaktadır. Bu bağlamda Pirnâzarlılar aşiretinin Telafer’e yerleşmesi, bireysel bir kaçış hikâyesinden ziyade, Osmanlı merkez-taşra ilişkilerinin doğurduğu tarihsel bir hareketlilik olarak değerlendirilmelidir. Bununla birlikte, sözlü tarih verilerinin yazılı arşiv belgeleriyle desteklenmesi, aktarılan bilgilerin tarihsel doğruluğunu pekiştirecek önemli bir adım olacaktır. Ancak aşiret içi hafızada muhafaza edilen bu soy anlatısı, Türkmen aşiret yapısında tarih bilincinin ve ataya dayalı meşruiyet anlayışının ne derece güçlü olduğunu göstermesi bakımından dikkate değerdir. Dolayısıyla Pirnâzarlılar aşiretinin tarihine ilişkin bu sözlü veriler, hem aşiretin kimlik inşasını hem de Telafer Türkmen toplumunun sosyo-tarihî yapılanmasını anlamada önemli

bir kaynak niteliği taşımaktadır.1980’li yıllarda Arapçalaştırma politikalarına karşı ilk direniş hareketlerinden birini başlatmış; buna karşılık rejim tarafından adı resmi kayıtlarda “El-Maliki” olarak değiştirilmiştir. Telafer Türkmen aşiret adlarında Arapça kökenli /h/, /h/, /k/ ve /w/ sesleri ile g>k ve a>e ses değişimleri görülmekte; bu durum, Arapça fonetik etkilerini açık biçimde yansıtmaktadır. Pirnazar aşireti, tarih boyunca Türkmen kültürel kimliğinin yaşatılmasında merkezi bir sembol olarak önemini korumuştur. (Fuat Efendioğlu, 01.01.2025)

هماتلي لر **Himmet +li+ler** : Ar. > العنزي El-‘inzi

الياسلر Elyesler (İlyaslılar), چاوشلر Çawışlar (Çavuşlular), حۇددولر Huddular (Hudulular), زابولر Zabbular, طحانلر Tahhanlar, عجملي لر cemiler (Acemliler), كشييلر Keşşiler, حمدرلر Hemetler, خضر ايوي Hızırewi (Hızırevi), كرموش ايوي Kermuşewi, خلف ايوي Halafewi, بوزي ايوي Buziewi, شررولر Şerrolar, صالحلي لر Şelihliler, محييلر Muħhiler, اسماعيل عباس ايوي İsmā‘il ‘abbasewi, ارريم ايوي Errimewi, شلش ايوي Şleşewi, مرجان ايوي Mercenewi, مشكو ايوي Mişkoewi, حافظ ايوي Hāfızewi, عباس ايوي ‘abbasewi, افندي ايوي Efendiewi, امين ايوي Eminewi, بكر ايوي Bekirewi, چسسي ايوي Çissiewi, شلحه لي لر Şulheliler, شزيرلر Şezziler, سممي ايوي Simmiewi, هابشلي لر Hebişliler, جمعه لر Cüm‘eli, حييولي Heyyolu, عجراولي ‘acrawlı, عجم ايوي ‘cemiewi, عثمان ايوي ‘osmanewi, ملالي لر malalılar (molalılar), حنيزلي Hinizli.

Himmetler (Himmetli) aşireti, Kayseri’den Telafer’e göç eden köklü ve nüfuslu bir Türkmen topluluğudur. Yaklaşık 10.000 kişilik nüfusuyla Hanefi mezhebine bağlı olan aşiret, Türkmen kimliğinin korunmasında önemli rol oynamıştır. 1979’da Baas rejimi tarafından adı “El-‘İnzi” olarak değiştirilmiş olsa da, kültürel ve tarihi mirasını korumaya devam etmektedir. Telafer ağzında Arapça etkisi ve çeşitli fonetik değişimler görülmektedir. (Rıza Çolakoğlu, 03.01.2025)

جبالر **Cebel+ler** Ar. > العبيدي El-‘ubeydi

احمو ايوي Aħmoewi, ملالر Mallalar, هزولر Hazzolular, امن ايوي Eminewi, مرروش ايوي Merroşewi, مطو ايوي Mattoewi, علکان ايوي ‘elkenewi, عدلي ايوي ‘adliewi, طحانلي لر Tahhanlılar, علامن ‘alamin “Ali Eminewi”, علي ليلر ‘alilier.

Cebeller aşireti, Sincar’dan Telafer’in Kıraç Önü mahallesine göç eden köklü bir Türkmen topluluğudur. Adı “dağlardan gelenler” anlamına gelir ve yaklaşık 7.500 kişilik nüfusa sahiptir. 1980’lerde Baas rejiminin Araplaştırma politikalarıyla kimlikleri değiştirilmiş olsa da, aşiret kültürel mirasını ve Türkmen kimliğini korumaya devam etmektedir. Ancak aşirete resmi belgelerde El-‘ubeydi

‘ubeydi adını takmışlardır. Telafer ağzında Arapça etkisiyle bazı ses değişimleri gözlenir. (Ahmet Kadoş, 01.05.2025)

لر **Hemo + h +lar** Ar. > السادة الحيايين El- Sede’l Heyeliyyin

عبدالقادر حمرة ‘Abdulqadirhemre’wi, قروتلي لر Kırutlular, مطر ايوي Maṭar’ewi, قدوش ايوي Qadoş’ewi, ملاحر Mellehliler, اسسكيلير Issikliler, ساعدلر Se‘idliler, مصطو ايوي Muştu’ewi, خضرولر Hadrolılar

Hemolılar aşireti, Güney Azerbaycan’dan Telafer’in Saray Mahallesi’ne göç etmiş, Hanefi mezhebine bağlı köklü bir Türkmen topluluğudur. Adları dedeleri Muhammed’den türemiştir. 1976’da Baas rejimi tarafından Arapça “El-Sede’l Heyeliyyin” olarak değiştirilmiş olsa da, aşiret sözlü gelenek ve dini törenlerle kimliğini korumuştur. Telafer ağzındaki /h/ sesi, Anadolu ve Azerbaycan ağızlarıyla benzerlik taşır. (Sadık Kadoşoğlu, 05.09.2025)

الخان بك **Alhanbeg** Ar. > العريضي الحسيني El-Ḥüseyn’ül ‘uraidi

زينل عابدين Zeynel ‘abdin’ewi, سعدون ايوي Sa‘dun’ewi, خالد ايوي Halid’ewi, حسين ايوي Hiseyin’ewi, اسلام قنو ايوي İslamkaddo’ewi,

Alhanbeg aşireti, Diyarbakır’dan göç ederek Telafer’in Hasanköy (Keleşewi) mahallesine yerleşmiş ve bölgenin önemli Türkmen topluluklarından biri hâline gelmiştir. Osmanlı dönemine uzanan köklü bir geçmişe sahip olan aşiretin atası Ali Han Beg, askeri ve idari görevlerde bulunmuştur. Yaklaşık 5–6 bin kişiden oluşan topluluk Hanefi mezhebine mensup olup, bazı üyeleri Alevi inancını benimsemiştir. 1970’li–1980’li yıllarda Baas rejiminin Araplaştırma politikaları kapsamında, aşiretin adı resmî kayıtlarda “El-Ḥüseyn’ül ‘uraidi” olarak değiştirilmiştir. Bu girişim, Türkmen kimliğini silme ve kültürel hafızayı dönüştürme amacını taşımıştır. Buna rağmen Alhanbeg aşireti tarihi mirasını, sosyal yapısını ve kültürel kimliğini korumayı sürdürmüştür. Telafer Türkmen ağzında aşiret adında görülen boğazdan çıkarılan sert /h/ sesi, yerel dil özelliklerinin ve kimlik bilincinin özgün bir göstergesidir. (Mehdi Kelaş, 01.01.2025)

قبلان لي لر **Qaplan+h+l+lar** Ar. > المولى El-Mewle

رشيد ايوي Reşid’ewi, احمد ايوي Eḥmet’ewi, بكر ايوي Bekir’ewi, عمر ايوي ümer’ewi, معجن ايوي Ma‘cēn’ewi, حيدر ايوي Heyder’ewi

18. yüzyılın sonlarında Türkiye’den Telafer’e göç eden Qaplanlılar Aşireti, günümüzde hâlâ Qaplantepe Mahallesi’nde yaşamını sürdüren köklü bir Türkmen topluluğudur. Ayrıca sözlü kaynaklardan elde edilen bilgilere göre Qaplanlılar ile

karakteristik bir özelliği olup, aşiret ve kol adlarında korunmuştur; “Mavi/Wāwlar” ismi buna tipik bir örnektir. (Muhammed Salih Vavi, 08.10.2019)

لر چپیشلی **Çeppiş+li+ler** Ar. > الجميلي El- Cumeyli

لر بیجارلی بیچرعلیلر **Biçereliler**, مشولر **Muşşolılar**, چپیش ایوی **Çeppişewi**

Telafer’in merkezinde, özellikle Hasanköy ve Kale mahallelerinde yaşayan Çeppişliler Aşireti, yaklaşık 1.500 kişi civarındadır. Kökenleri büyük olasılıkla Güney Azerbaycan’a dayanmaktadır ve Hanefi mezhebine bağlı olarak Türkmen kimliğini korumaktadırlar. 1980’lerde Baas rejiminin Araplaştırma politikaları kapsamında resmî kayıtlarda El-Cumeyli (الجميلي) olarak gösterilmiş olsalar da, halk arasında gerçek kökenleri kuşaktan kuşağa aktarılmış ve Türkmen kimliği devam etmiştir. Fonetik açıdan, ünsüz ikizleşmesi Telafer Türkmen ağzının karakteristik özelliklerinden biridir; örneğin Çeppişew adında /pp/ ve /şş/ ünsüzleri bu olguya örnektir. (Ahmet Kadoş, 05.09.2025).

لر بكارلي **Bekker+li+ler** Ar. > البياتي الطي El- Beyeti et-Tayi

حجي ایوی **Hemmed Bekkerewi**, خولر **Halulular**, قلی ایوی **Quliéwi**, حمد بكار ایوی **Hemmed Bekkerewi**, هیمولی **Himolı**, Hecciewi

Telafer’in Bekkerli Mahallesi, tarih boyunca önemli Türkmen topluluklarına ev sahipliği yapmıştır. Bekkerliler bugün yaklaşık 4000 kişilik bir nüfusa sahip olup Muratlı aşiretinin bir kolu olarak bilinir. Kökenleri Oğuzların Bayat boyuna dayanır. Adlarının, atalarından biri olan Bekir isminden türediği düşünülür. Hanefi mezhebine mensup olan topluluk, Baas rejiminin Araplaştırma politikalarına rağmen Türkmen kimliğini korumuştur. Resmî kayıtlarda “El-Beyeti et-Tâyi” adıyla anılsalar da halk arasında her zaman Türkmen olarak tanınmışlardır. Telafer Türkmen ağzında, “Muhammed Bekir evi” ifadesi “Hemmed Bekkerewi” biçiminde söylenir; burada /m/ ünsüzü düşmüştür. (İsam Bekker, 05.11.2024)

لر سلولي **Silo+lı+lar** Ar. > العبادي El- ‘abadi

Sılo Aşireti, 1700’lerin sonunda Musul’un Şemsiyet köyünden Telafer’in Dereköy bölgesine göç eden bir Türkmen topluluğudur. Adını Sılu soyundan gelen atalarından almış, halk arasında “Sılo Sancak” olarak tanınmıştır. Hanefi mezhebine bağlı olan aşiret, Baas dönemindeki Araplaştırma politikalarına rağmen Türkmen kimliğini korumuştur. Aşirete العبادي El- ‘abadi adı vermişlerdir. Telafer ağzında “Sılo+lı+lar” yapısı, aidiyet ve topluluk bildiren bir örnektir. (Ammar Sılooğlu, 05.06.2025)

نجارلر **Naccar+lı+lar** Ar. > الحديدى El-Ĥedidi

Naccarlılar Aşireti, Telafer merkezinde yer alan Kassaplar'ın bir koludur. Hanefî mezhebine bağlı olan aşiret, Saddam dönemi Araplaştırma politikalarından etkilenmiş ve resmi kayıtlarda “El-Ĥedidi”ye bağlanmıştır, ancak Türkmen kimliğini korumuştur. Telafer ağzında ünsüz ikizleşmeleri görülmektedir. (Rıza Çolakoglu, 05.08.2025)

كلورلى لر **Güllür+li+ler** Ar. > الطائى Et- Taii

Güllürliler, Telafer merkezinde Şiholular aşiretinin bir koludur ve yaklaşık 1000 kişilik nüfusa sahiptir. Hanefî mezhebine bağlı olan topluluk, Saddam dönemi Araplaştırma politikalarından etkilenmiş, resmi kayıtlarda “Et-Taii”ye bağlanmış, ancak Türkmen kimliğini korumuştur. Telafer ağzında ünlü daralması ve ünsüz uyumu gibi fonetik özellikler görülür. (Abbas Şiho,05.08.2025).

قرباشلى لر **Ķarabaş+lı+lar** Ar. > البدرانى El- Badrani

‘abbasewi, عباس ايوي Heciler, حجبلر Çürıkliler, چوركلر Dumanewi, دومان ايوي Kermoşewi, كرموش ايوي Haliewi, خالى ايوي

Karabaşlılar, Telafer'deki en köklü Türkmen aşiretlerinden biridir ve nüfusları yaklaşık 3000 kişidir. Kökenleri Güney Azerbaycan'dan göç eden bir aileye dayanır. Bugün özellikle Saray ve Hasanköy Mahallesi'nde yaşarlar. Hanefî mezhebine bağlı olan Karabaşlılar, dindarlıkları ve yetiştirdikleri din âlimleriyle tanınır. Saddam dönemi Araplaştırma politikaları kapsamında resmî kayıtlarda “El-Badrani” adıyla anılmışlardır. Buna rağmen Türkmen kimliğini korumuşlardır. Telafer ağzında “k” sesi gibi Eski Türkçe özellikler bu adda da yaşamaktadır. (Sait Karabaş, 05.08.2025)

آيوازلىر **Aywaz+lar** Ar. > الجوارى El- Cewari

قمرولى لر, قمرولى لر Yunusewi, يونس ايوي Uşahları, Hemmedaywaz, حمد ايواز اوشخلىر Kımrulular, گوللىلر Güllililer

Aywazlar aşireti, Telafer'in Kale ve Hasanköy Mahallesi'nde yaşayan ve kökeni Urfa'ya dayanan bir Türkmen topluluğudur. Hanefî mezhebine bağlı olan topluluk, tarım ve tahıl üretimiyle tanınır. Saddam dönemi politikaları kapsamında resmî kayıtlarda “El-Cewari” adıyla anılmıştır, ancak halk Türkmen kimliğini korumuştur. Telafer ağızlarında aşiret adlarında görülen w ünsüzü ve baştaki m sesinin düşmesi, yerel fonetik özelliklerin örneklerindedir. (Salim Aywaz, 05.07.2025)

شيخلار **Şih+lar** Ar. > العبادي El- 'abadi

عرب ابوي Eminëwi, امين ابوي Aswadlı, اسودلي ابوшли 'aboşlı, نجارلي Naccarlı, عرب ابوي 'erebëwi, فتاحلي Mansorlı, منصورلي انصافلي İnsaflı, فروحلي Feroşlı, فنيشلي Fenişli, فتاحلي Fettehli, فارس ابوي Hemmednuriëwi, حمد نوري ابوي, اون باشلي Önbaşlı, ميولي Meyolı, فارس ابوي Ferisëwi

Şihlar aşireti, Azerbaycan'dan gelen ailelerin Telafer'e yerleşmesiyle oluşmuş köklü bir Türkmen topluluğudur. Günümüzde nüfusları yaklaşık 9 bin olup büyük kısmı Musul merkezinde yaşamaktadır. Hanefî mezhebine bağlı olan Şihlar, sosyal, kültürel ve edebî katkılarıyla tanınır. Eski rejim döneminde Araplaştırma politikaları kapsamında resmî kayıtlarda "El-'Abadi" adıyla anılmış olsalar da Türkmen kimliğini korumuşlardır. Telafer ağzında boğaz ünsüzleri, dış dudak ünsüzü ve düzlük-yuvarlaklık uyumsuzlukları gibi fonetik özellikler aşiret adlarında hâlen görülmektedir. (Riyad Şeyhlar, 05.08.2025)

سليبي لر **Sēlib+li+ler** Ar. > المولى El- Mewle

Sēlibliler aşireti, 4. Murat döneminde Güney Azerbaycan'dan göç ederek Telafer'in Hasanköy Mahallesi'ne yerleşmiş köklü bir Türkmen topluluğudur. Hanefî mezhebine bağlı olan aşiret, günümüzde Aşakkale Mahallesi ve Muhallebiye kasabasında yaşamaktadır. Resmî kayıtlarda "Selvi" olarak geçen isim, Telafer ağzında "Selbi" biçiminde telaffuz edilir. Eski Baas politikaları Sēlibliler'in Arap kabilesi El-Mewle'den geldiğini iddia etmişse de, tarihi ve sözlü kaynaklar onların asli Türkmen kimliğini doğrulamaktadır. (Adil Selbi, 25.08.2025).

شيخولي لر **Şiho+lı+lar** Ar. > الويزي El- Liwāizi

ممازلر Mamazlar, عوج ابوي Hemoşlı, حموشلي Hoddu, خدو

Bu aşiret, Azerbaycan'dan göç ederek önce Suriye'nin Halep Türkmenköyüne, ardından Telafer'in Kale Mahallesi'ne yerleşmiş ve bir kolu Saray Mahallesi'ne taşınmıştır. Nüfusu yaklaşık 4.000 kişidir ve büyük çoğunluğu Hanefî mezhebine bağlıdır. 1970'te resmî kayıtlarda Araplaştırma politikasıyla "El-Liwāizi" adı verilmiş olsa da, tarihi ve sözlü kaynaklar asli kökenlerinin Türkmen olduğunu göstermektedir. Telafer ağzında aşiret adı "Şiholiler" olarak telaffuz edilir; kol adlarında Arapça etkili (خ) sesi ve fonetik özellikler hâlâ korunmaktadır. (Telaferli, 2009, s. 54)

بيغمبر ليلر **Peygember+li+ler** Ar. > الطائي Et-Taii

Osmanlı döneminde Azerbaycan'dan gelen bir grup, Musul'un Yunus Peygamber Köyü'ne yerleşmiş ve bazı üyeleri Telafer'in Kale, diğerleri Hasanköy Mahallesi'ne taşınmıştır. Hanefî mezhebine bağlı olan aşiret, Peygamber Efendimizin soyundan geldiğini iddia ederler. Saddam döneminde Araplaştırma politikaları kapsamında resmi kayıtlarda "Et-Taii" adı verilmiş olsa da Türkmen kimliğini korumuştur. Telafer ağzında aşiret adında eski Türkçe benzeri (ğ) sesi görülmektedir. (Talal Peygamberli, 05.08.2024)

ليلاير **Güdhi +li+ler** Ar. > الاعرجية El- A'raciyye

Güdhi aşireti, Telafer'in Sinema Mahallesi'nde yaşar ve Peygamber Efendimizin soyundan geldiği belirtilir. Hanefî ve Alevî mezheplerine bağlıdır. Saddam dönemi Araplaştırma politikaları kapsamında resmî kayıtlarda "El-Araciyye" adı verilmiş olsa da Türkmen kimliğini korumuştur. Telafer ağzında aşiret adında (ح) sesi gibi fonetik özellikler görülmektedir. (El-'ubidi, 2012, s.172)

عز دولي لر **İzdolular** Ar. > الراوي El- Rāwi

'İzdolu aşireti, Telafer'in Hasanköy Mahallesi'nde yaşar ve adı "İzzettin" isminden türetilerek 'İzdoluler biçiminde telaffuz edilir. Hanefî mezhebine bağlıdır. 1982'de Araplaştırma politikaları kapsamında resmî kayıtlarda "El-Rāwi" adı verilmiş olsa da asli Türkmen kimliğini korumuştur. Telafer ağzında aşiret adında (ع) sesi gibi fonetik özellikler görülmektedir. (El-'ubidi, 2012, s.173)

فرحات لي لر **Ferhet +li+ ler** Ar. > الجنيدى El- Cüneydi

يتميم ايوى Yetimêwi, پورقلى Purkıllı, قندو ايوى Qadoêwi, وهب ايوى Wahepêwi, ناسلى Naslı, چوبان ايوى Çobanêwi, شفقولى Şeffolı, موسى ايوى Musaêwi, ياسين ايوى Yēsinewi, كوسنللى 'abdeliêwi, عبدلي ايوى Hıddoêwi, ملا علي ايوى Malaaliêwi, حسن ايوى Hesenêwi, عاصلر 'Asılar, ابضال ايوى Abdalêwi, لپه لي Lappalı, كرموش ايوى Delili, خجیلر Hecçiler, خدوش ايوى Hadoşêwi, صرافلى Şarafılı, كرموش ايوى Kermoşêwi,

Ferhat Aşireti, Farsça kökenli "Ferhet/Ferhat" isminden türetilmiş olup, "fetheden kişi" anlamına gelir. Telafer'in en büyük ve etkili aşiretlerinden biri olan Ferhatlılar, sosyal, siyasi ve dini açıdan önemli bir rol oynamıştır (Abboş, 1969:44; El-Telaferî). Aşiretin nüfusu yaklaşık 15 bin civarındadır. Ahmet Hasan Bekir partisi döneminde Araplaştırma politikaları kapsamında "El-Cüneydi" adı

verilmişse de, özgün kimlik ve kültür günümüze kadar korunmuştur (Telaferli, 2009, s.54).

حيدرلي لر **Heyder + li+ler** Ar. > السبعاري El- Seb' ewi

شوربالي Şorbālar, قدوشلي Qadoşlı

Heyderliler, Telafer'in Hasanköy mahallesinde yaşayan küçük bir Türkmen aşiretidir; nüfusları yaklaşık 800 kişidir. Aşiret adı, dedeleri Hayder'den türetilmiş olup Hanefî inancına sahiptir. 1930'lardan sonra uygulanan Araplaştırma politikaları nedeniyle resmî kayıtlarda السبعاري (es-Seb'ewî) olarak geçmiştir (Adnan Şorba, 03.07.2025).

طوفان لي لر **Tufan + lı + lar** Ar. > الطيء Et- Taii

Tufanlılar (Tofanlılar), Telafer'in merkezinde yaşayan Hanefî inançlı bir Türkmen aşiretidir; nüfusları yaklaşık 1.500 kişidir. 1930'lardan itibaren uygulanan Arapçı politika ve kimlik düzenlemeleri nedeniyle resmî kayıtlarda الطيء (Et-Tâ'î) olarak gösterilmişlerdir (Rıza Çolakoğlu, 05.08.2025).

چولاكلي **Çolak+lı** Ar. > المولى El-Mewle

حسن سلمان ابوي, Hesen selmen êwi, Weyyisêwi, ويس ابوي, Nuhiêwi, نوحى ابوي, Mallaħemmedêwi, ملا حمد ابوي, مصطفى ابوي, Mustafaêwi, جهوري ابوي, Cehveriêwi, عباس ابوي, Malla elyesêwi, الياس ابوي, موسى حسن ابوي, Musaħesenêwi, حمد ابوي, Hemmedêwi, زينل ابوي, Zeynelêwi, درويش علي, Derwiş'aliêwi, علي چولاك ابوي, aliçolakêwi, عاشور ابوي, aşurêwi, كويلي لر, Köyliler, سنلي لر, Siniler, زلعيدين ابوي, Zel'abdinêwi, عبدالله ابوي, abdullaêwi, قنبر ابوي, قنبر ابوي, Isma'il selmenêwi, اسماعيل سلمان ابوي, Hemmoêwi, حمو ابوي, Kēnberêwi, صالح ابوي, Selihêwi.

Çolaklı aşireti, Telafer'in merkezinde yaşayan Alevî bir Türkmen topluluğudur ve nüfusu yaklaşık 4.000 civarındadır. Rivayetlere göre aşiret, ya IV. Murad döneminde Anadolu'dan Suriye üzerinden Telafer'e göç etmiş ya da Antalya-Alanya bölgesindeki Çolaklı köyünden gelmiştir. Adı Türkçe "çolak" sözcüğünden türetilmiş olup, aşiret adlandırmalarında Türkçe kökenli isimlerin korunduğunu göstermektedir. Eski rejim döneminde uygulanan Araplaştırma politikaları kapsamında, Çolaklılara resmi kayıtlarda المولى ("el-Mewle") adı verilmiştir (El-Reşid, 2007, s. 91).

سويد ابوي **Seyyidêwi** Ar. > الموسوي El-Musewi

عسكرلر Seyyidabdullaewi, سيد عبدالله ايوي Seyyidwahepewi, سيد وهب ايوي 'askerler, 'atolilar, عطوليلر Penzinewi, پنزین ايوي 'asirler, 'Feraçewi, فراج ايوي Seyyidhesenewi, سيد حسن ايوي Yunusewi, يونس ايوي

Seyyidewi Aşireti, Telafer'in en büyük topluluklarından biridir ve farklı mahallelerde Kürt, Türkmen ve Arap unsurlarını barındırır. 1700'lü yıllarda Türkmenistan'dan göç ettikleri belirtilir (Kahtan Aboş, 1969, s.22), bazı kaynaklar ise Arap kökenli olduklarını savunur (El-'Ubidi, 2012: 172). Nüfusları 9–10 bin civarındadır ve 2003 sonrası en çok şehit veren aşiretlerden biridir (Saatçi, 2015, s. 85). Aşirete Saddam döneminde الموسوي El-Musewi Fonetik olarak adlarında (h) ve (') sesleri korunmuş; bazı ünsüz değişimleri görülmektedir.

سنجارلير Sincar+lı+ lar Ar. > Et-Ṭaii الطائي :

قنبر ايوي Halitewi, خالد ايوي 'âloli, علولي 'alloli, عللولي Ca'farlar, جعفرلر Kenberewi, حنش ايوي Heneşewi, حنشلو Sılolu, سلولي Hacirewi, هاجر ايوي Delliler, دلليلر Hebeşewi, ابدال ايوي 'aboşlar, عبوشلر Sebilli, سبيللي Kocalar, قوجه لر 'enili, عنيللي Hebeşewi, ابدال ايوي 'ezzolu, عزلولي Farhanewi, فرحان ايوي Hecciler, حجیلر Semirewi, ثامر ايوي Bezziler, بزيبيلر

Sincarlılar, Telafer'in büyük Türkmen aşiretlerinden biridir ve adlarını Musul'daki Sincar ilçesinden almıştır. Nüfusları yaklaşık 4 bin civarındadır ve Alevî inancını benimserler. Resmî kayıtlarda "Et-Ṭâi" olarak gösterilmeye çalışılmış olsa da, aşiret tarihi kökenini ve Türkmen kimliğini korumuştur (El-Reşid, 2007, s.240). Fonetik olarak adlarında (k) sesi korunmuş ve bazı ünlü değişimleri (u > ı, e > i) gözlenmektedir.

ميرادلير Mirad+lı+lar Ar. > Et- Taii الطائي

الياس ايوي Silimenewi, سليمان ايوي Selihewi, صالح ايوي Miradewi, مراد ايوي Elyesewi, مجيد ايوي Şihedewi, شهاد ايوي Balloewi, بللو ايوي İdrisewi, ادریس ايوي Mucidewi, صمولى Mıholılar, محوليلر Muzawarçewi, مزورچي, صوفيلر Şufiler, سمولي Şemisler, شامسلر Şekerler, شکرلر Şemolı, سمولي Wārkalılar, ورقه لر Kötiler, کوتي لر Miñiler, محیلر Ceratewi, جراد ايوي Baqqallar, قايیشلر Qayışlılar, ديوچي ايوي Deweççewi, ديومچي ايوي

Mıradlılar, Telafer'in en büyük ve köklü Türkmen aşiretlerinden biridir ve nüfusları yaklaşık 10 bindir. Bayat aşiretine dayanan kökenleriyle Türkmen kimliğini güçlü biçimde taşırlar. Alevî inancına sahip olan Mıradlılar, Muratlı Mahallesi'nde yoğun olarak yaşar ve tarih boyunca kültürel, sosyal ve siyasî alanlarda önemli roller üstlenmişlerdir (Saatçi, 2015, s.17). Aşirete Et- Taii الطائي

adını takmışlardır. Bütün Araplaştırma girişimlerine rağmen Türkmen kimliklerini korumuşlardır. Fonetik açıdan kol adlarında eski Türkçeden kalan (k), (ğ) sesleri ile Arapçadan etkilenmiş (ح ح), (ع ع) ve dudak-üst diş /w/ sesi görülür; ünlü değişimleri u > ı, a > e ve ü > i şeklinde gerçekleşir (Mıradêwi > Muratevi, Selihêwi > Salihevi, Silimenêwi > Süleymaneви).

داودلي لر **Dawıd+h+l+lar** Ar. > الداودلية Ed- Dawudliye

داود ايوي Dawıdêwi, بك ايوي Begêwi, احمو ايوي Aħmoêwi, فارس ايوي Fêrisêwi, بيكاتلر Bigätlar

Dawıdlılar, Telafer'e Türkiye'den ilk gelen Türkmen topluluklarından biri olup Kırmızdere Mahallesi'nde yoğun olarak yaşarlar. Tatarlık kökenli olarak bilinen aşiretin adı, soylarının dayandığı dedeleri Davut'tan gelmektedir. Saddam Hüseyin dönemi Araplaştırma politikalarıyla resmî kayıtlarda "Ed-Dâvudliyye" (الداودلية) olarak gösterilmiş, Arap kökenli oldukları iddia edilmiştir. Ancak Dawıdlılar, Türkmen kimliklerini korumuşlardır. Fonetik olarak, aşiret adında Telafer ağzında dış dudak ünsüzü /w/ hâlen kullanılmakta ve isim Dawıdlılar > Davutlular şeklinde telaffuz edilmektedir (El-'Ubidi, 2012, s.169).

بلولو لر **Bal+lu+lar** Ar. > الزوبع Ez- Zawbe'

Ballular, Telafer'in Parçebağ Mahallesi'nde yaşayan ve köken olarak Muratlı Aşireti'nin bir kolu sayılan Alevî Türkmen topluluğudur. 1970'li yıllarda Baas Partisi'nin Araplaştırma politikaları kapsamında resmî kayıtlarda "ez-Zawbe" (الزوبع) olarak gösterilmiş ve Arap kökenli oldukları iddia edilmiştir. Fonetik açıdan, "Ballu" adı Telafer ağzında a-u > e-a değişimiyle "Belâ" biçimini almıştır (Çolakoğlu, 05.08.2019). Ballular, hem Muratlılara bağlılıkları hem de Parçebağ'taki yerleşimleriyle Türkmen kimliğini koruyan topluluklardan biridir. (Fuat Efendioğlu, 01.01.2025)

هلاي بك ايوي **Halaybekêwi** Ar. > العباسي El-'abbasiyi

خشان ايوي Recebêwi, رجب ايوي Halidêwi, خالد ايوي Bişerêwi, بشار ايوي Hişmenêwi, داود Hissikêwi, حسسك ايوي Abdülkadirêwi, عبدالقادر ايوي Eşatêwi, اسعد ايوي Dawıdêwi, حنش ايوي Heneşêwi, محمود ايوي Maħmudêwi, سليمانلر Siliymenler, عالي ايوي 'aliêwi, عالي ايوي Semirler, ثامرلر 'azizağaêwi, عزيز آغا ايوي 'azizêwi, عزيزي ايوي 'aşurler, عاشورلر, كماشلي لر Kemmeşliler, موصلي لر Musullılar,

Halaybekevi, 1700'lü yıllarda İstanbul'dan Telafer'e göç eden, şehrin en büyük ve önde gelen Türkmen aşiretlerinden biridir. Adı, bölge ağzında Alaybek

olarak telaffuz edilir; baştaki “h” düşmesi tipik bir fonetik değişimdir. “Alay” Osmanlı’da askerî birlik, “Beg” ise Farsça kökenli olarak “bilge, reis” anlamındadır. Günümüzde nüfusları yaklaşık 20 bin civarındadır; çoğunluğu Hanefî, bir kısmı Alevîdir. Eski rejim döneminde Araplaştırma politikalarıyla “El-‘Abbasi” soyundan gösterilmeye çalışılmıştır (El-‘Ubidi, 2012, s.169). Günümüzde Halaybekevi, siyasi ve toplumsal etkinliğini sürdürmekte, Sabit Muhammed Said Bişer Halaybeg El-Abbasi gibi üyeleri Irak Savunma Bakanlığı’nda Bakan olarak görev yapmaktadır. (Fuat Efendioğlu, 02.01.2025)

لاوندلي لر **Lawend+li+ler** Ar. > الطائي Et- Taii

عطولي ‘attolı, حوالار Halwalar, قرجه لر Karacalar, عاشق ابوي aşikêwi

Lawendliler, Azerbaycan’dan Telafer’e göç etmiş, yaklaşık 2 bin nüfuslu Türkmen aşiretidir. İnanç olarak Bektaşî ve Hanefî mezhebine bağlıdırlar. Eski rejim döneminde Araplaştırma politikalarına maruz kalmışlardır. Aşirete الطائي Et-Taii adını takmışlardır (Telaferli, 2009, s.52).

اصلان ليلر **Aslan+lı+lar** Ar. > البرزنجي El- Berazenci

كشولي Keşşürli, كششورلي Keşşürli, اصلان ابوي Aslanêwi, عجم اوşخلاري ‘ecem uşahları, چيريكلي Çirrikli, شرولي Şerrolı, Keşşolı,

Aslanlılar, Azerbaycan’dan göç ederek Telafer’in Su Mahallesi’ne yerleşmiş ve Alevî inancına sahip yaklaşık 4 bin kişilik küçük bir Türkmen aşiretidir. Saddam dönemi Araplaştırma politikalarıyla resmî kayıtlarda “البرزنجي” (El-Berazenci) adıyla anılmıştır. Telafer ağzında kol adlarında ‘ayn (‘) sesi, uzun ünlüler, iyelik eki “-êwi”, düzlük-yuvarlaklık uyumsuzluğu ve ünsüz ikizleşmesi gibi fonetik özellikler görülmektedir (Mutasım Efendi, 05.05.2025).

مراجلي لر **Mıraçılı+lı+lar** Ar. > البياتي El- Beyeti

الله ويرديلر Allahwêrdiler, جبرائل ابوي Cibrailêwi, عبيدلر ‘ubeydli, قرجه لي Karacalı, سلولي Sululı, علي ابراهيم ابوي ‘aliibrāhimêwi

Mıraçılılar, Türkiye’nin Maraş ilinden göç ederek Telafer’in Parçabağ Mahallesi’ne yerleşmiş yaklaşık 2.500 kişilik bir Türkmen aşiretidir. Muratlı aşiretinin bir kolu olarak Beyat kökenine dayanan topluluk, çoğunlukla Alevî, bir kısmı ise Sünnî inancına sahiptir. 1970’li yıllarda uygulanan Araplaştırma politikalarıyla resmî kayıtlarda “البياتي” (El-Beyeti) adıyla anılmıştır. Telafer ağzında kol adlarında ‘ayn (‘), dış dudak ünsüzü (w) ve düzlük-yuvarlaklık uyumsuzluğu gibi fonetik özellikler görülmektedir (Kasım Mıraçlı, 7.05.2024).

خوش خبرلي **Hoşhabar+lı** Ar. > المولى El- Mewle

عابدلر 'Abidliler, طلاوي Tallawi, سنجارلي Sincarlı, قره لر Karalılar, سنجالري

Hoşhaberliler, Gaziantep'ten Telafer'in Su Mahallesi'ne göç eden ve Alevî inancını benimseyen yaklaşık 3.000 kişilik bir Türkmen topluluğudur. 1977'de Araplaştırma politikaları çerçevesinde “المولى” (El-Mewle) adı verilmiştir. Telafer ağzında, خ harfi ve ünlü kalınlaşması gibi özgün fonetik özellikler hâlen korunmaktadır; örneğin habar > haber örneğinde görüldüğü gibi. Bu durum, bölgedeki Türkmen ağızlarının tarihi ve sosyokültürel bağlamını yansıtmaktadır (Kasım Kara, 07.06.2025).

جليلي **Çelep+li+ler** Ar. > الحيايى El- Heyeli

صوفلر Wahepbēkirēwi, وهب باكر ايوي Fērisēwi, فارس ايوي Paḳkızular, يقوزلر Sufılar, تاتر ايوي Tatarēwi, غافرلي لر Ğafırlılar, قڭدولر Ḳadolılar, قرمز ايوي Ḳırmızēwi, چلب ايوي Çelepēwi, يحيى ايوي Yehyeēwi, ناصرلر Nasırlılar, ملالي لر Malalılar

Çelepler, Azerbaycan kökenli üç ailenin önce Konya'ya, ardından Telafer'e göç ederek kurduğu ve zamanla etkili bir aşiret hâline gelen topluluktur. Çelepler Mahallesi, aşiretin adını taşımaktadır (El-Reşid, 2007:89). Üyelerinin çoğu Hanefî, bir kısmı ise Alevî inancına bağlıdır. Aşiretin adı, Bektaşî ve Mevlevî geleneğinde ulu pirlere için kullanılan unvandan türemiştir. Günümüzde nüfusları yaklaşık 20.000'dir. Saddam dönemi Araplaştırma politikaları kapsamında resmî kayıtlarda الحيايى (“El-Heyeli”) olarak anılmıştır. Dil açısından, kol adlarında eski Türkçe sesler (ḳ, ğ) hâlen korunmakta, Arapçanın etkisiyle ح (ḥ) ve dış dudak w sesleri de görülmektedir. Ünlü değişimleri a > e (“Yehyeēwi > Yahya evi”) ve u > ı (“Ḳadolılar > Ḳadolular”) gibi örnekler de mevcuttur.

حيولار **Heyyo+ lar** Ar. > العنزي - المولى El- Mewle – El- İnzi Heyyolar aşiretine, 1930'lu yıllarda uygulanan Araplaştırma politikaları kapsamında bir kısmına المولى (“El-Mewle”), diğer kısmına ise العنزي (“El-‘Inzi”) adı verilmiştir (Muhammed Nazım Hayyo, 05.05.2024).

کننولي **Genno + lu** Ar. > البو نمر Elbu- nāmır

Gennolu aşireti, Telafer'in Aşakkale mahallesinde yaşayan ve çoğunluğu Kadisiyye semtinde bulunan yaklaşık 2.000 kişilik Alevî bir Türkmen topluluğudur. Azerbaycan kökenli Aslan aşiretinin bir kolu olarak bilinir. Ahmet Hasan Bekir döneminde Araplaştırma politikaları kapsamında “Elbu-namir” adı verilmiştir. (Rıza Çolakoglu, 05.08.2019)

بقاللي لر **Baqqal + ı + lar** Ar. > الربيعي El- Rubey'ı

Bakkalılar, Telafer'in Eski Hasanköyü mahallesinde yaşayan, Hanefi inancına sahip yaklaşık 1.500 kişilik bir Türkmen aşiretidir. Eskiden değermencilikle uğraşmışlardır. Eski rejim döneminde Araplaştırma politikaları çerçevesinde "El-Rubey'ı" adı verilmiş olsa da asli kimliklerini korumuşlardır. Telafer ağzında aşiret adındaki k sesi hâlen kullanılmaktadır. (Riyaz Bakkal, 05.04.2019)

محرابلي لر **Mehrap + ı + lar** Ar. > الدليمي Ed- Dilimi

Mehrap aşireti, Telafer'in Turmu köyü ve Mallacesim mahallesinde yaşayan, Hanefi ve Bektaşî inancına sahip yaklaşık 4.000 kişilik bir topluluktur. Eğitim düzeyi yüksek olup, her iki evden birinde doktor bulunmaktadır. Eski rejim döneminde Araplaştırma politikaları kapsamında "Ed-Dilimi" adı verilmiş olsa da asli Türkmen kimliğini korumuştur. Telafer ağzında aşiret adındaki h (ح) sesi hâlen kullanılmaktadır. (Mutasım Efendi, 26.05.2025).

سعدون ابوي **Sa' dunêwi** Ar. > الهاشمي El- Heşimi

İlhanbeg aşiretinin Kale Mahallesi'nde yaşayan kolu, Alevî inancına bağlıdır. 1980'lerde Baaslaştırma politikaları kapsamında resmî kayıtlarda "El-Heşimi" adı verilmiş olsa da Türkmen kimliğini korumuştur. Telafer ağzında aşiret adındaki ع harfi Arapçadan etkilenmiş fonetik özellikler göstermektedir. (El-'ubidi, 2012, s.170)

ابالر **Abba + lar** Ar. > الموسوي El- Musewi

Telafer'in Parçabağ Mahallesi'nde yaşayan bu aşiret, Alevî mezhebine bağlıdır ve nüfusu yaklaşık 2.500 kişidir. 'Aba' sözcüğü gibi eski Türkçe kelimeler ağızda hâlen kullanılmakta ve fonetik özelliklerini korumaktadır. 2003 sonrası yaşanan çatışmalarla tanınan aşirete, eski rejim döneminde Araplaştırma kapsamında "El-Musewi" adı verilmiş olsa da asli Türkmen kimliğini sürdürmüştür. (Rıza Çolakoğlu, 05.08.2025)

Bazı Aşiret ve Kol Adlarının Ses Bilgisi Açısından İncelenmesi

Kalınlık–İncelik Uyumunun Bozulması

e → a "eḫmetêwi" > ahmet evi, "ḫeccîêwi" > hacı evi

Düzlük–Yuvarlaklık Uyumunun Bozulması

u → ı, ü → i

ķurutlı > kurutlu, ĥimolı > himolu, ‘aboşlı > aboşlu, mansorlı > mansorlu, meyolı > meyolu, purķıllı > purkullu, Őeffolı > Őeffolu, ķadoşlı > kadoşlu, ‘allolı > allolu, ‘âlolı > alolu, ‘attolı > attolu, keşşürli > keşşürlü, keşolı > keşolu, Őerrolı > Őerrolu, sululı > sululu, dawıdılılar > davutlular, dawıdewi > davut evi, güllürliler > güllürlüler

Ünlü İncelmesi u → ü, a → e,

cüm‘eli > “cumalı”, ĥelepewi > “halep evi”, yehyeewi > “yahya evi”, Őiĥ‘ümerewi > “Őeyh ömer evi”, ĥemmedewi > “muhammed evi”, ĥemmedaywaz uşahları > “muhammed ayvaz çocukları”, Őeliĥliler > “salihliler”, ‘cemewi > “acem evi”, ‘elken ewi > “alkan evi”, mercenewi > “mercan evi”, ‘erebewi > “arap evi”, yēsinewi > “yasin evi”, ĥesenewi > “hasan evi”, ĥesen selmenewi > “hasan selman evi”, musaĥesenewi > “musa hasan evi”, ‘abbashesenewi “abbas hasan evi”, biĥereliler > biĥareliler, ferĥetliler > ferhatlılar, silimenewi > süleyman evi

Ünlü Kalınlaşması : a > e , e > a

ĥalwalar > helvalar, baĥçalı > baĥçeli, ca‘farlar > caferler, ‘elken ewi > “alkan evi”

Ünlü Uzaması

yēsinewi > yasin evi, nāzarlılar “nazarlılar”, wāwılar “vavılar” Őorbālar “ĥorbalar, ĥorbalılar” biĥātılar “biĥatılar”, pirnāzarlılar “pirnazarlılar”, ĥāfizewi “hafız evi”, ‘āliewi “āli evi”, wārķalılar “varkalılar”, ‘āliewi “ali evi”, ma‘cēnewi “mecan evi”, fērisewi “faris evi”, wahepbēkirewi “vehap bekir evi”, sēlibliler “selbililer, selvililer”.

Ünlü Düşmesi

‘aliŐiĥewi > ali Őeyh evi, Őiĥ‘ümerewi > Őeyh ömer evi, Őiĥlar > Őeyhler

Ünlü Deĥişimi

ĥiseyinewi > hüseyin evi, ‘ümerewi > ömer evi, Őiĥ‘ümerewi > Őeyh ömer evi, tufanlılar > tofanlılar, mallaĥemmed ewi > mola ahmet evi, malla elyesewi > mola ilyas evi, elyesewi > ilyas evi, dawıdewi > davut evi, naccarlılar > neccarlılar, hacirewi > hacir evi, miradewi > murat evi, köyliler > köylüler, ķurutlı > kurutlu, ĥimolı > himolu, ‘aboşlı > aboşlu, mansorlı > mansorlu, keşşürli > keşşürlü, purķıllı > purkullu ķadoşlı > kadoşlu, ‘allo+lı > allolu, sımmolı > simmolu, meyolı > meyolu, kötiler > kötüler, meĥraplılar > miĥraplılar, miraĥılılar > maraşlılar, güllürliler > güllürlüler, miradlılar > muratlılar, silimenewi > süleyman evi

Ünlü Daralması

e > i ‘alışihêwi > ali şeyh evi, şih‘ümerêwi > şeyh ömer evi, şihlar > şeyhler

Ünlü Türemesi ortada “b” ve “h” seslerinin türemesi

pambuêwi > pamuk evi, hıssikêw > issik evi

Ünsüz İkizleşmesi

dêweççiêwi > deveci evi, lappalı > lambalı, çeppişêwi > çepiş evi, keşşürlü > keşürlü, çirikli > çirikli, hecciler > hacılar, seyyidwahepêwi > seyit vehap evi, seyyidabdullaêwi > seyit abduallah evi

Ünsüz Düşmesi

lappalı > lambalı

Gurup Düşmesi

hemmed bekkerêwi > muhammed bekker evi, hemmednuriêwi > muhammed nuri evi, mallahemmed êwi > mola muhammed evi

Ünsüz Değişimi

bişerêwi > pişer evi, mıraçılılar > marşlılar, dêweççiêwi > deveci evi, halifeêwi > halife evi, dudahêwi > dudak evi, hâfızêwi > hafız evi, penzinêwi > benzin evi, şorbâlar > çorbalar, köçerliler > göçerliler, hoşhabarlı > hoşhaberli, wâwılar > vavılar, aswadlı > asvatlı, muzawarçiêwi > muzavarcı evi

Aşiret ve Kol Adlarının Şekil Bilgisi Açısından İncelenmesi

| isim + isim + iyelik eki | isim +yapım eki (lı, li, lu, lü) | isim + lar\ler | isim + yapım eki (lı, li, lü, lu) + lar\ler |
|-----------------------------|-------------------------------------|-------------------|---|
| Efendi+êw+i | Cüm‘e+li | Wâwı+lar | Pirnâzar+lı+lar |
| Halife+êw+i | Heyyo+lu | Kaızı+lar | Cemmo+lu+lar |
| Ehmet+êw+i | ‘acraw+lı | Zabbu+lar | Leli+liler |
| Sefer+êw+i | Hiniz+li | Taħhan+lar | Köçer+li+ler |

| | | | |
|---------------------|-----------|----------------|---------------|
| Hecci+ew+i | Qurut+l1 | Keşşi+ler | Nazar+l1+lar |
| Dudađ+ew+i | Himo+l1 | Hemet+ler | Elyes+li+ler |
| Hızır+ew+i | Aswad+l1 | Şerro+lar | Çawuş+lu+lar |
| Kermuş+ew+i | ‘aboş+l1 | Muhhi+ler | Hudu+lu+lar |
| Halaf+ew+i | Naccar+l1 | Şezzi+ler | Acem+li+ler |
| Buzi+ew+i | İnsaf+l1 | Heci+ler | Şulhe+li+ler |
| İsma ‘il Abbas+ew+i | Mansor+l1 | ‘Ası+lar | Necme+li+ler |
| Errim+ew+i | Ferođ+lu | Şorbā+lar | Hebiş+li+ler |
| Şeleş+ew+i | Feniş+li | Sini+ler | Mala+l1+lar |
| Mercen+ew+i | Fetteđ+li | ‘asker+ler | Malla+l1+ar |
| Mişko+ew+i | Önbaş+l1 | Ca‘far+lar | Tađđan+l1+lar |
| Hāfizevi | Meyo+l1 | Qoca+lar | ‘a+li+lier |
| ‘abbas+ew+i | Hemoş+l1 | Hecci+ler | Hemo+l1+lar |
| Efendi+ew+i | Purkıl+l1 | Şeker+ler | Issik+li+ler |
| Emin+ew+i | Şeffo+l1 | Miđi+ler | Se‘id+li+ler |
| Bekir+ew+i | Nesil+li | Köti+ler | Melleđ+li+ler |
| Çissi+ew+i | Lappa+l1 | Bigāt+lar | Hadro+l1+lar |
| Simmi+ew+i | Bađça+l1 | ‘aşur+ler | Helle+li+ler |
| ‘cem+ew+i | Deli+li | Halwa+lar | Heneş+li+ler |
| ‘osman+ew+i | Şaraf+l1 | Qaraca+lar | Sa‘id+li+ler |
| Ađmo+ew+i | Qadoş+l1 | Paqqızı+la | ‘abbas+l1+lar |
| Merroş+ew+i | ‘allo+l1 | r Heyyo+lar | Muşşo+l1+lar |
| Matto+ew+i | ‘ālo+l1 | Abba+lar | Biçere+li+ler |
| ‘elken+ew+i | Sılo+lu | | Bekker+li+ler |
| ‘adli+ew+i | ‘eni+li | | Halu+lu+lar |

| | | | |
|--------------------|-----------|--|----------------|
| Mařar+êw+i | Sebil+li | | Sılo+lı+lar |
| Muřtu+êw+i | ‘ezzo+lu | | Naccar+lı+lar |
| Ƙadoř+êw+i | Sımmo+lı | | Güllür+li+ler |
| Sa‘dun+êw+i | ‘atto+lı | | Ƙarabař+lı+lar |
| Ƙalid+êw+i | Keřřür+li | | Çürık+li+ler |
| Hişeyin+êw+i | Keřo+lı | | Ƙımrı+lu+lar |
| Zeynel ‘abdin+êw+i | řerro+lı | | Gü+li++li+ler |
| İslamƘaddo+êw+i | Çirrik+li | | řiĥo+lu+lar |
| ‘ümer+êw+i | ‘ubeyd+li | | Sēlib+li+ler |
| Eĥmet+êw+i | Sulu+lı | | Güdĥi+li+ler |
| Reřid+êw+i | Sincar+lı | | ‘İzdo+lu+lar |
| Ma‘cēn+êw+i | | | Ferĥet+li+ler |
| Ĥeyder+êw+i | | | Ĥeyder+li+ler |
| Ĥemmed+êw+i | | | Tufan+lı+lar |
| Cömert+êw+i | | | Çolaĥ+lı+lar |
| ‘abdulƘadir+êw+i | | | Köy+li+ler |
| Yunus+êw+i | | | ‘ato+lı+lar |
| ‘osman+êw+i | | | Sincar+lı+lar |
| Sub+êw+i | | | Del+li+ler |
| Zeker+êw+i | | | Mırad+li+lar |
| ‘abdulla+êw+i | | | Wārĥa+lı+lar |
| Ĥelep+êw+i | | | Ƙayıř+lı+lar |
| ‘addo+êw+i | | | Dawıd+lı+lar |
| Summo+êw+i | | | Balu+lu+lar |
| Ʀabo+êw+i | | | Musul+lı+lar |

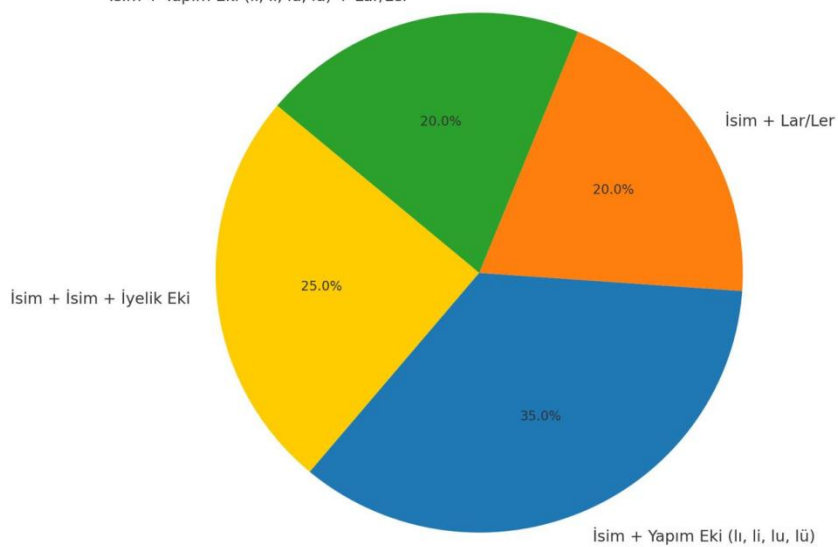
| | | | |
|--------------------|--|--|---------------|
| Şih'ümer+êw+i | | | Kemmeş+li+ler |
| Ṭufan+êw+i | | | Aslan+lı+lar |
| Pambuḥ+êw+i | | | Mıraç+lı+lar |
| Kermoş+êw+i | | | Ḳara+lı+lar |
| Sa'id+êw+i | | | Çelep+li+ler |
| Cecco+êw+i | | | Ġafir+lı+lar |
| Yeḥye+êw+i | | | Ḳado+lı+lar |
| Ḳadoş+êw+i | | | Mala+lı+lar |
| 'alişih+êw+i | | | Gennolular |
| 'abbas+êw+i | | | Baḳkal+lı+lar |
| Çeppiş+êw+i | | | Mehrap+lı+lar |
| Ḥemmed Bekker+êw+i | | | |
| Ḳuli+êw+i | | | |
| Ḥecci+êw+i | | | |
| Ḥadoş+êw+i | | | |
| Yunus+êw+i | | | |
| Emin+êw+i | | | |
| 'ereb+êw+i | | | |
| Ḥemmednuri+êw+i | | | |
| Feris+êw+i | | | |
| Yetim+êw+i | | | |
| Ḳado+êw+i | | | |
| Wahep+êw+i | | | |
| Yēsın+êw+i | | | |
| Musa+êw+i | | | |

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|-------------------|--|--|--|
| Çoban+êw+i | | | |
| Malaali+êw+i | | | |
| Ûoddo+êw+i | | | |
| ‘abdeli+êw+i | | | |
| Ûesen+êw+i | | | |
| Abđal+êw+i | | | |
| Ûadoş+êw+i | | | |
| Kermoş+êw+i | | | |
| Weyyis+êw+i | | | |
| Nuđi+êw+i | | | |
| Ûesen Selmen+êw+i | | | |
| Mallađemmed+êw+i | | | |
| Ceđveri+êw+i | | | |
| Mustafa+êw+i | | | |
| Malla Elyes+êw+i | | | |
| Ûemmed+êw+i | | | |
| Musađesen+êw+i | | | |
| ‘abbashesen+êw+i | | | |
| Yunus+êw+i | | | |
| Zeynel+êw+i | | | |
| Derwiş ‘ali+êw+i | | | |
| ‘aliçolak+êw+i | | | |
| ‘aşur+êw+i | | | |
| Zel ‘abdin+êw+i | | | |
| ‘abdulla+êw+i | | | |

| | | | |
|--|--|--|--|
| <p> K enber+ ew+i H emmo+ ew+i  isma  il Selmen+ ew+i Selih+ ew+i Seyyid+ ew+i Seyyidwahep+ ew+i Seyyidabdulla+ ew+i Penzin+ ew+i Yunus+ ew+i Seyyid esen+ ew+i Fera + ew+i H alit+ ew+i Hacir+ ew+i Abdal+ ew+i Farhan+ ew+i S emir+ ew+i Mırad+ ew+i Selih+ ew+i Silimen+ ew+i Elyes+ ew+i  idris+ ew+i Ballo+ ew+i Őihed+ ew+i Mecid+ ew+i Muzawar i+ ew+i </p> | | | |
|--|--|--|--|

| | | | |
|------------------|--|--|--|
| Dêweççi+êw+i | | | |
| Dawıd+êw+i | | | |
| Halaybek+êw+i | | | |
| Bişer+êw+i | | | |
| Ĥalid+êw+i | | | |
| Ĥişmen+êw+i | | | |
| Eşat+êw+i | | | |
| ‘abdülkadir+êw+i | | | |
| Ĥissik+êw+i | | | |
| Dawıd+êw+i | | | |
| Ĥeneş+êw+i | | | |
| Maĥmud+êw+i | | | |
| ‘aziz+êw+i | | | |
| ‘azizaġa+êw+i | | | |
| ‘āli+êw+i | | | |

Aşiret ve Kol Adları Şekil Bilgisi Açısından İncelenmesi
İsim + Yapım Eki (lı, li, lü, lu) + Lar/Ler



Şekil 3. Aşiret ve Kol Adlarının Şekil Bilgisi Açısından İncelenmesi

Sonuç

Telafer ilçesindeki Türkmen aşiret adlarının, özellikle 20. yüzyılın başından itibaren uygulanan Araplaştırma politikaları doğrultusunda nasıl değiştiği ve halkın bu değişikliklere karşı gösterdiği direnişin incelendiği bu çalışma; Türkmenlerin kültürel kimliklerini ve tarihi hafızalarını koruma çabalarını açıkça ortaya koymaktadır. Araplaştırma süreçleri, aşiret adlarının Türkçeden Arapçaya dönüştürülmesiyle birlikte, Türkmen kimliğinin silinmesi ve asimilasyonu amaçlanmış olsa da, halk arasında bu değişiklikler büyük ölçüde kabul görmemiştir. Türkmenler, geleneksel aşiret adlarını kullanmaya devam etmiş, bu da onların kimliklerini ve kültürel miraslarını yaşatma noktasında önemli bir direnç göstermiştir. Aşiret adları, yalnızca birer toplumsal aidiyet ifadesi değil, aynı zamanda kültürel bir hafızadır ve halk arasında hala orijinal şekliyle kullanılmaktadır. Bu durum, halkın tarihi ve etnik bağlarını koruma kararlılığını yansıtmaktadır. Ayrıca, araştırma kapsamında elde edilen bulgular, Araplaştırma sürecinde en çok aşiret adlarına “Et-Taii” ve “El-Mewle” adlarının verildiğini ortaya koymaktadır. Bunun başlıca nedeni, Irak’taki en büyük aşiretlerden birinin Et-Taii ile El-Mewle’nin olmasıdır. Bu durum, baskıcı politikaların halkın tarihî ve kültürel bağları üzerinde doğrudan etkide bulunmaya çalıştığını, ancak halkın geleneksel adları koruma çabasının devam ettiğini göstermektedir. Fonetik açıdan da önemli bulgulara ulaşılmıştır. Arapçanın etkisiyle yaşanan ses değişimleri, Türkmen adlarının fonetik yapısının değişmesine yol açmış, ancak yine de adların Türkçe kökenli kimliğini koruyan bazı özellikler devam etmiştir. Özellikle, Telafer Türkmen ağızlarında görülen Arapçaya özgü bazı sesler, bu kültürel etkileşimin somut izleridir. Sonuç olarak, bu çalışma, Telafer’deki Türkmen aşiret adlarının, sadece bir kimlik ve aidiyet aracı değil, aynı zamanda bir kültürel direniş ve hafıza unsuru olarak işlev gördüğünü ortaya koymuştur. Türkmenler, tarihsel süreçte yaşadıkları etnik ve kültürel baskılara rağmen, kimliklerini ve adlarını korumaya yönelik güçlü bir direnç sergilemişlerdir. Bu durum, halkın kültürel belleğini, toplumsal aidiyetini ve tarihi geçmişini yaşatma çabalarının bir yansımasıdır.

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دراسة اجتماعية لغوية لاسماء بعض العشائر التركمانية في تلعفر

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المستخلص

تهدف هذه الدراسة إلى تحليل أسماء القبائل التركمانية في منطقة تلعفر من منظور اجتماعي لغوي دقيق، ويركز البحث بشكل أساسي على آثار سياسات التعريب التي تبنتها الحكومات العراقية المتعاقبة بعد عام 1920 على الهوية التركمانية، وذاكرتها اللغوية واستمراريتها الثقافية. إذ تُعد أسماء القبائل في هذا السياق أكثر من كونها مجرد مسميات، فهي مؤشرات أساسية لهوية جماعية، وانتماء تاريخي، ووسائل مقاومة ثقافية.

وقد اشتملت عينة الدراسة على 41 اسم قبيلة، وعشيرة وعائلة محددة في منطقة تلعفر، حيث تم تحليل هذه الأسماء اعتماداً على الوثائق التاريخية، والمصادر الشفوية، وبيانات الميدان، مع التركيز على الفترات والممارسات الإدارية التي سعت خلالها السلطات إلى تعريب الأسماء، وأظهرت النتائج أن العديد من الأسماء ذات الأصل التركماني قد حاولت السلطات استبدالها بأشكال عربية رسمية، إلا أن المجتمع التركماني

حافظ على استعمال اسمائه التقليدية في الحياة اليومية، رافضاً التغيير المفروض. كما تم تحليل التغيرات الصوتية التي طرأت على هذه الأسماء في ضوء تأثير اللغة العربية، مع ملاحظة استمرارية الهيكل الأصلي في الاستعمال الشعبي.

وتخلص الدراسة إلى أن أسماء القبائل التركمانية في تلعفر ليست مجرد مؤشرات هوية، بل هي رموز بارزة للمقاومة الثقافية، وتؤكد الدور المحوري لهذه الأسماء في الحفاظ على الهوية التركمانية واستمرارية التراث اللغوي والثقافي للمجتمع.

الكلمات المفتاحية: التركمان، تلعفر، أسماء العشائر، التعريب، السياسة اللغوية.

The Appearances of Dâd Letter in Borrowed and Foreign Arabic Words in Ottoman-Turkish Dictionaries

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Received: 14/01/2026

Accepted: 12/04/2026

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Doi:

<https://doi.org/10.36586/jcl.2.2026.0.54.0285>



Abstract:

The letter Dâd is a unique sound to the Arabic language. For this reason, Arabic is called the language of the letter Dâd. In the earliest studies of Arabic grammar, the Dâd sound always appears fundamental in words, and it has become a subject of debate. The pronunciation of the Dâd sound has always varied among Arabs and Muslims from different countries, especially those who use Arabic to read Qur'an. Information resources indicate that the most prominent characteristics of the Dâd sound is the considerable difficulty, due to the ambiguity and controversy, in pronouncing it. This article deals with the pronunciation of the Dâd sound in terms of its origin, and its pronunciation and spelling in loanwords in the Ottoman Turkish language as recorded in Turkish dictionaries. To identify the borrowed words, two bilingual Turkish-Ottoman Turkish dictionaries were chosen: the Ottoman-Turkish Dictionary of Ismail Parlatir, and Ferit Devellioğlu's Ottoman-Turkish Languages Dictionary. In these two dictionaries, the loanwords were found to have the phonetic and spelling equivalent to the Dâd sound in the letters Dâl and Zây. The duality of the pronunciation of the Dâd sound between the Dâl and Zây and the resulting ambiguity in spelling are the main focus of the current study.

Keywords: Articulation, 'Dâd' Sound, Ottoman-Turkish Dictionaries, Borrowed Words, Spelling.

Arapça Alıntı Sözcüklerdeki Dâd (ض) Sesinin Osmanlı Türkçesi-Türkiye Türkçesi Sözlüklerdeki Görünümleri

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Özet:

Dâd sesi, Arapçaya özgü bir sestir. Bu nedenle Arapçaya dâd dili denilmiştir. Sözcüklerde daima asli ses olarak bulunan dâd sesinin mahreci meselesi en eski Arapça gramer çalışmalarından günümüze kadar tartışılmış bir mevzudur. Dâd sesi, eskiden beri Araplar ve Arapçayı ibadet dili olarak kullanan diğer milletlere mensup müslümanlar arasında kısmen farklı şekillerde telaffuz edilmiştir. Dâd sesinin öne çıkan özelliklerinden biri telaffuzunu kaynaklarda belirtilen şekliyle yapmada oldukça zorluk çekilmesidir. Bahsi geçen sesle ilgili karışıklık ve ihtilâfın öbür yönü onun seslendirilmesinden kaynaklanmaktadır. Dâd sesinin Osmanlı Türkçesindeki alıntı sözcüklerdeki telaffuzunu ve bu telaffuzların Türkiye Türkçesi yazı sistemiyle kaleme alınan sözlüklerdeki yazımını konu edinen bu makalede, öncelikle dâd sesinin Arapçadaki mahreci açısından bir değerlendirme yapılmıştır. Daha sonra Osmanlı Türkçesi-Türkiye Türkçesine ilişkin sözcüklerin en kapsamlı iki örneği seçilerek dâd sesini içeren alıntı sözcükler örneklem alanında tespit edilmiştir. Bu sözlükler, İsmail Parlatır'ın *Osmanlı Türkçesi Sözlüğü* ile Ferit Devellioğlu'nun *Osmanlıca-Türkçe Lûgat* adlı eseridir. Çalışmanın örneklem alanında her iki sözlükte dâd sesini içeren kelimelerin yazı çevrimi *d* ve *z* harfleri ile yapıldığı görülmektedir. Makalenin asıl konusu dâd sesinin yazımında görülen bu ikiliktir. Sözlüklerde bazı kelimeler *d* ile bazıları ise *z* ile yazılırken bazı sözcüklerin ise yazımında hem *d* hem de *z* harfli yazı çevrimlerinde bir kararsızlık durumu ile karşılaşmıştır.

Anahtar Kelimeler: Telaffuz, 'Dâd' Sesi, Osmanlı-Türkçe Sözlükler, Alıntı Kelimeler, Yazım.

Giriş:

Dillerin birbirlerini etkilemesi doğal bir olgudur. Bu etkileşim üzerine Arapça ve Türkçeyi örnek vermek mümkündür. Türkler ve Araplar arasında dinî, coğrafi ve kültürel bağlar nedeniyle sözcük alışverişi olmuştur. Türkçe ve Arapça arasındaki geçişkenlik ve benzeşme sözcük, ses ve terkip gibi dil düzeylerinde görülebilen bir olgudur. Sözcüksel ilişki dilsel etkileşimde en fazla görülen durumdur (Yaqoob, 2021, s. 298).

28 harften oluşan Arap harflerinin bazıları, 29 harften oluşan Türk alfabesinde bulunmamaktadır. Diller arasında böyle bir fark bulunması normaldir. Böylece yabancı dilden amaç dile kelime alırken o dilin telaffuzunun göz önünde bulundurulması gerekir. Başka bir deyişle yabancı kelimenin telaffuzu, amaç dilin ses bilgisine uymak zorundadır. Nitekim Arapçanın Türkçe üzerindeki etkisinde bu gerçekliğin dikkate alındığı gayet açık bir şekilde görülmektedir (İşler, 1997, s. 6).

Türkçenin çeşitli dönemlerinde yer alan Arapça alıntı kelimeler sözlükte büyük bir yekûn oluşturmaktadır. Bu konu çeşitli araştırmalarda ele alınmıştır. Bugün Türkçe Türkçesinde bu kelimelerin fonetiğiyle ilgili çalışmalar bulunmaktadır (Altun, 2012, s. 57).

Arapça ile yoğun ve uzun süreli dil temaslarında bulunan dillerin başında Türkçe gelmektedir. Türk milleti; İslâm'ın şartlarını yerine getirmek, din temellerini anlamak ve Kur'an'ın hitap gücünün daha geniş ve farklı coğrafyalara taşınması amacıyla Arapçaya çok önem vermiş, diğer bir ifadeyle, Arapçayı kendi dili gibi benimsemiştir (Dursunoğlu, 2014, s. 146).

Türk halklarının büyük bir kısmının İslamiyet'i kabul etmesinin ardından başlayan Arapça-Türkçe dil ilişkileri neticesinde tarih boyunca Türkçeye göre prestij dili konumunda olan Arapçadan birçok sözcük Türk dillerine geçmiştir. Sözkonusu sözcüklerin geçişinin büyük bir kısmı Osmanlı döneminde gerçekleştirilmiştir (Abdulrasoul, 2020, s. 268).

Arapçadan Türkçeye kelime geçişinde Arapçanın Kur'an dili olmasının payı büyüktür. Cumhuriyet kurulana kadar devam eden kelime geçişi ve Arapçanın Türkçe üzerindeki etkisi Türkçe el yazma eserlerinde bariz bir şekilde görülmüştür. 20. yüzyılın ilk çeyreğinde başlayan bu yeni dönemle birlikte Arapça, Türkçe üzerindeki etkisini kaybetmeye başlamıştır. Eskiye kıyasla Arapçanın Türkçe üzerindeki etkisi günümüzde azalsa bile hala devam etmektedir (İşler, 1997, s. 6).

Özellikle klasik Osmanlı Türkçesi Arapçanın en fazla etkisinde kalan Türk yazı dilidir. Osmanlı Türkçesinde Arapçadan alınan ödünç sözcüklerin ve yapıların

sayısı son derece fazladır. Leksik düzeydeki alıntılarının bazılarının bünyesinde dâd sesi bulunmaktadır.

Dâd "ض" sesi, Arapçaya özgü bir sestir. Dolayısıyla Arapça dışındaki diller yalnızca bu dilden alıntılanan sözcüklerde kullanılır. Dâd sesini gösteren harf (ض) Arapça alfabenin on beşinci sırasında yer almaktadır. Bu ses sadece Arapçaya mahsus olduğu ve başka dillerde bulunmadığı için Arapçaya Dâd "ض" dili denmektedir.

Fasih Arap yazı dilini kullanan ve Arapçanın lehçelerini konuşan Araplar arasında bile dâd sesinin telaffuzu konusunda tam bir birliktelik yoktur. Hal böyle iken ses envanterlerinde dâd sesi bulunmayan diğer dillere Arapçadan giren alıntı sözcüklerin telaffuzları zorlaşmış ve ilgili dilin ses yapısına uygun hâle sokulmuştur.

Sıfatlarına özen göstererek telaffuz edeceğimiz harflerin başında “Dâd” harfi, İslâm ülkelerinde, özellikle de Türk hafızları ile, Arap okuyucuları arasında ses itibariyle farklılık arz eden harflerin başında gelmektedir.

Dâd harfine dair eser yazımı ve tartışmalar Osmanlı döneminde yapılarak daha ziyade Saçaklızâde, İbn Ğanem el-Makdisî'nin konuya dair görüşleri ve bunlara reddiye mahiyetinde sürdürülmüştür. Osmanlı döneminde adı geçen harfle ilgili edebiyatta ve tartışmalarda kıraat âlimi olan Ali b. Süleyman el-Mansûrî'nin de büyük bir rolü vardır (Gökdemir, 2017, s. 246).

Müellif Saçaklı zâde Muhammed Mer'âşî (ö.1115/1737) “Dâd” harfinin nasıl okunacağı konusunda “Keyfiyyetü Edâi'd-Dâd” adlı makalesiyle sözkonusu harfin doğru okunuşunu gösteren ikna edici ve gönülleri rahatlatıcı deliller ortaya koymuştur (Ateşyürek, 2005, s. 237)

Dâd sesinin yer aldığı Arapça alıntı sözcükler Osmanlı Türkçesi yazı dilinde Arap harflerinin kullanılıyor olması nedeniyle aslına uygun olarak “ض” harfi ile yazılmıştır. Ancak dâd sesini ihtiva eden kelimelerin Osmanlı Türkçesindeki telaffuzunun Türkçe ses dizimine uygun olarak *d* veya *z* sesleriyle yapıldığını Osmanlı Türkçesinin bugünkü varisi konumunda olan Türkiye Türkçesindeki kullanımları göstermektedir. Günümüz Türkiye Türkçesinde bazıları *d* bazıları *z* olarak telaffuz edilen ve halen kullanılmakta olan alıntı sözcükler, Osmanlı Türkçesi sözlüklerinde dâd “ض” harfinin yazı çevrimi için belirleyici ölçüt olarak kabul edilmiştir. Osmanlı Türkçesinde kullanılan fakat günümüz Türkiye Türkçesinde kullanılmayan dâd sesini ihtiva eden sözcüklerin yazı çevriminin nasıl yapılacağı meselesi tartışmalıdır.

Dâd "ض" Harfinin Arapçadaki Mahreci

Sîbeveyh'e göre dâd "ض" harfinin boğumlanma noktası, dilin yanlarının arka kısmı ile bitişiğindeki azı dişlerinin arasındadır (Sîbeveyh, 1982, s. 433).

Halil b. Ahmed el-Ferâhidî (ö.175/791), dilin üst kenarı ile hemen arkasındaki dişlerin dâd sesinin telaffuzu için kullanılması gerektiğini ifade eder (Süyûtî, 1909, s. 227).

Dâd "ض" harfinin gösterdiği ses, dilin sağ veya sol üst azı dişinin üzerine getirilmesiyle çıkarılan, tok dolgun kalın bir sestir (Aydın, 2010, s. 328).

Dâd sesi, telaffuzu hakkındaki tartışmaların hâlâ daha devam ettiği bir sestir. Kur'ân tilâveti sırasında telaffuzuna dikkat edilmesi gereken seslerden biri olan dâd, "ed-dâdü'l-mu'ceme" diye de adlandırılmıştır (Bayoğlu, 2019, s. 3).

Kıraat ve tecvid kitaplarında dâd sesinin mahreci ile ilgili üç görüş ileri sürülmüştür:

“(a) Zeyâlî halkı: Bunlar, dâd"ض" harfini “lâm-ı muhafhama” şeklinde okurlar. Bu şekilde okumalarının sebebi “lâm” harfinin “dâd” ile mahrecinin ortak olmasındandır. Çünkü dâd “ض” (aksa'l-hafe) dilin üst kenarı ile “lâm” ise (edna'l-hafe) alt kenardan çıkarılır. Lâm'in mahreci, dilin iki kenarı ile birlikte dil ucuna varıncaya kadar olan üst damaktır. Dâd "ض" harfinde istitâle (sesin mahreçte akıp gitmesi) sıfatı vardır, mahreci uzundur ve “lâm” harfine kadar ses uzar. Bundan dolayı lâm'in mahrecine benzetilmiştir.

(b) Şam ve Irak halkı: Bunlar dâd "ض" harfini, “zâ” “ظ” şeklinde çıkarırlar.

(c) Mısır ve Mağribliler: Bunlar da dâd "ض" harfini, “dâl” “د” veya “tâ” “ط”nın mahrecine yakın telaffuz ederler” (Öztürk, 2018, s. 49).

Dâd "ض" harfi; İsti'lâ, istitâle, ıtbâk, nefh ve cebr özelliklerinden dolayı okunuşu en zor harftir (Öztürk, 2018, s. 49). Mahreç, harfin terazisidir. İbni Hâcib'e (ö.636/1246) göre dâd "ض" harfinin boğumlanma noktası, dilin üst kenarı ve sonrasında gelen azı dişleridir. Fahreddîn el-Cârberdî'ye (ö. h.746) göre, dâd "ض" harfinin boğumlanma noktası, dilin herhangi bir kenarı ve sonrasında gelen sağdaki veya soldaki dişlerdir (el-Makdisî, 1989, s. 121).

Kıraat âlimlerinden Ali b. Süleyman el-Mansûrî'nin İbnü'l-Cezerî'den naklettiği üzere dâd "ض" harfinin kendi telaffuzunun dışında tâ "ط", zâ "ظ", dâl "د",

zây "ز" gibi değişik harflerin telaffuzlarıyla seslendirilmesi kıraat ve tecvid ilmi açısından tartışmalara sebep olmuştur (Gökdemir, 2017, s. 247).

Yukarıda belirtildiği gibi dâd "ض" harfi, dilin sol veya sağ ya da her iki üst kenarı ile edrâs denilen üst azı dişlerinin temas etmesi neticesinde ortaya çıkar. Ebû İshak eş-Şatibî (ö.790/1388) de dâd sesinin mahreç noktasının dilin kenarı ve kökü olduğunu dile getirmiştir. Hz. Ömer'in bu sesi dilinin her iki tarafıyla çıkardığı rivâyet edilmiştir (İbn Neccâr, 1988, s. 265).

Dâd (ض) Harfinin Osmanlı Türkçesi-Türkiye Türkçesi Sözlüklerdeki Kullanımı

Türkiye'de 1928 yılında Arap yazı sistemine dayanan Osmanlı Türkçesi yazı sistemi değiştirilmiş ve onun yerinde Latin yazı sistemine dayanan Türk alfabesi kullanılmaya başlanmıştır. Bu inkılabın ardından Osmanlı Türkçesindeki Arapça alıntı sözcüklerde yer alan bazı seslerin yeni Türk yazı sisteminde bulunmaması nedeniyle bu sesler kendilerine en yakın sesleri gösteren harflerle yazı çevrimine tabi tutulmuştur. Örneğin Arapça ط, ح, ث sesleri Türk yazı dilinde sırasıyla h, t, s harfleriyle karşılanmıştır. Dâd sesini ihtiva eden alıntı sözcüklerin yazı çevrimi ise Latin harflerine dayanan Türkiye yazı sisteminde ya *d* ya da *z* harfleri kullanılarak yapılmıştır (Timurtaş, 2013, s. 100).

Muharrem Ergin, Arapçaya mahsus olan dâd sesini Türkçeleştirerek *d* veya *z* olarak telaffuz edildiğini ifade eder (2014, s. 8). Aynı fikre katılan İlhan Erdem, dâd sesinin Türkçede *d* ve *z* seslerine dönüştüğünü söyler (2013, s. 98).

İşler'e göre, yalnızca Arapçada bulunan ve dil yanlarının sağ veya sol yahut her iki tarafının üst azı dişlere değdirilmesi ile telaffuz edilen dâd harfi, Türkçede kimi zaman *z* kimi zaman da *d* olarak telaffuz edilmiştir (1997, s. 7).

Ahmet T. Arslan, dâd "ض" sesinin, Türkiye'de harf inkılabından önce Arapça asıllı kelimelerin hepsinde orijinal imlasıyla yazıldığını ve çoğunlukla *z* bazen de *d* olarak telaffuz edildiğini dile getirirken bugün dâd sesini içeren Arapça kökenli âza, rızâ, kazâ, imza, ramazan, kadı, dalâlet vb. gibi kelimelerin *z* veya *d* harfleriyle yazılıp yazıldığı gibi okunduğunu ifade eder (1993, s. 397).

Türk dili araştırmacılarının dâd "ض" harfinin yazı çevriminin hangi durumlarda *d* hangi durumlarda *z* harfi ile yapılacağını net bir şekilde ortaya koymadıkları için hazırlanan Osmanlı Türkçesi-Türkiye Türkçesi sözlüklerinde bu hususta bir karışıklık yaşandığı görülmektedir.

Yukarıda ifade edilen karışıklık İsmail Parlatır'ın *Osmanlı Türkçesi Sözlüğü* ile Ferit Devellioğlu'nun *Osmanlıca - Türkçe Lûgat* adlı eserinde dâd "ض" harfinin

yazı çevriminin üç farklı şekilde karşımıza çıkmasına neden olmuştur. Söz konusu sözlüklerde dâd sesini içeren bazı sözcükler *d* bazı sözcükler *z* harfleriyle yazı çevrimine uğratılırken bazı sözcüklerde herhangi bir ölçütün belirlenmemiş olması nedeniyle hem *d* hem de *z* harfiyle yazılmış biçimlere bir arada yer verilmiştir.

Aşağıdaki tablolarda ifade edilen sözlüklerde dâd sesini içeren sözcüklerin yazı çevrimlerinin nasıl yapıldığı gösterilmiştir. Bu tablolardan ilki *d* ikincisi *z* harfiyle yazılan örnekleri içerirken üçüncü tabloda hem *d* hem de *z* harfleriyle yazı çevrimleri yapılan sözcükler listelenmiştir.

Tablo 1: Dâd harfinin yazı çevriminin *d* harfi ile yapıldığı sözcükler:

| Arapça kelime | Osmanlı Türkçesi-Türkiye Türkçesi sözlükteki çevriyazısı |
|---------------|--|
| اضل | adal |
| عضلات | adalat |
| عضلة | adale |
| اضر | adar |
| اضلاع | adlâ |
| اضراس | adrâs |
| اضحا | adhâ |
| اخضر | ahdar |
| بضاعة | bıdâ'a |
| ضبع | dabu |
| ضفادع | dafâdı |
| ضفدع | dafda |
| ضخامت | dahâmet |

| | |
|--------|------------|
| ضحاك | dahhâ |
| ضاحك | dâhik |
| ضحيه | dahiyye |
| ضحوه | dahve |
| ضال | dâl |
| ضالانت | dalâlet |
| ضليل | dalîl |
| ضراعت | darâ'at |
| ضرب | darb |
| ضربه | darbe |
| ضرباً | darden |
| ضرير | darîr |
| ضراً | darrâ |
| ضحك | dihk |
| ضلع | dılı |
| ضحى | duhâ |
| افضليت | efdaliyyet |
| افضل | efdal |
| فاضله | fâdile |
| غضاريف | gadârîf |

| | |
|---------|----------|
| غضروف | gudruf |
| غضروفي | gadrûfi |
| اضحاك | ıdhak |
| ابضاع | İbdâ |
| عضاده | idade |
| مضله | madalle |
| مضارب | madârib |
| مضروس | madrûs |
| مخضر | muhaddar |
| مخضرم | muhadrem |
| نضر | nadar |
| ناضج | nâdıç |
| رضاع | redâ |
| تضعضع | tada'du |
| تفضيل | tafdîl |
| تفضيلات | tafdîlat |

Tablo 2: Dâd harfinin yazı çevriminin z harfi ile yapıldığı sözcükler:

| Arapça Kelime | Osmanlı Türkçesi-Türkiye Türkçesi sözlükteki çevriyazısı |
|---------------|--|
|---------------|--|

| | |
|----------|-----------|
| اقضى | akzâ |
| اغضب | ağzeb |
| اقتضيه | akzıye |
| ارض | arz |
| ارضيات | arziyyat |
| عرض | arz |
| اضوا | azva |
| اضيق | azyak |
| اضاليل | azâlîl |
| اعضا | a'za |
| اغياض | agyaz |
| اضباع | azba |
| اضحى | azhâ |
| اضهر | azher |
| اضمن | azman |
| بياض | beyâz |
| بيضه | beyze |
| بيضوي | beyzavî |
| بالاضافه | bil-izafe |
| بضايع | bezâyî |

| | |
|-------|-----------|
| اعراض | a'raz |
| انقاض | enkaz |
| امراض | emrâz |
| امضى | emzâ |
| اواضح | evazih |
| أوضاع | evzâ |
| أوضح | evzah |
| اضيف | ezyâf |
| فرضي | farazî |
| فرضيه | faraziyye |
| فضائل | faza'il |
| فضلات | fazalât |
| فضايح | fazâyah |
| فرض | farz |
| فوزا | fevzâ |
| فيضان | feyezân |
| فيض | feyiz |
| فيوض | füyûz |
| غضب | gazab |
| غضبان | gazbân |

| | |
|-----------|------------|
| غموضت | gumûzet |
| حضر | hazar |
| هضم | hazım |
| حاضر | hâzır |
| حامض | hâmız |
| حضانة | hızâne |
| خضر الیاس | hızırilyâs |
| حموضت | humûzet |
| اضطرار | ıztırâr |
| اضطراب | ıztırâb |
| ابتضاع | ibtizâ |
| افاضه | ifâza |
| اغتصاب | iğtizâb |
| احتضان | ihtizân |
| انتضاح | intizâh |
| انضاج | inzâc |
| انضمام | inzimâm |
| ارضا | irzâ |
| استفضال | istifzâl |
| اضائه | izâ'e |

| | |
|---------|----------|
| إضافي | izâfi |
| قضاء | kazâ |
| قضيه | kaziyye |
| قروض | kurûz |
| مغضوب | mağzûb |
| محضنه | mahzana |
| مضلومين | mazlûmîn |
| مرضى | marzâ |
| موضوع | mevzû |
| موضح | mûzîh |
| مضل | muzil |
| نهوض | nühûz |
| راضع | râzı |
| رضا | rızâ |
| تتضيح | tanzîh |
| ترضيه | tarziye |
| تضييق | tazayyuk |
| تواضع | tevâzu |
| تضايق | tezâyuk |
| واضح | vâzîh |

| | |
|-------|--------|
| وضوء | vuzû |
| ضربيه | zarîbe |
| ضراء | zarrâ |
| ضياع | zayâ |
| ضيف | zayıf |
| ضجرت | zucret |
| ضمير | zamîr |
| ضمه | zamme |

Tablo 3: Dâd harfinin yazı çevriminin hem *d* hem de *z* harfi ile yapıldığı sözcükler:

| Arapça Kelime | Osmanlı Türkçesi-Türkiye Türkçesi sözlükteki çevriyazısı |
|---------------|--|
| اضاحي | adâhî, azâhî |
| اضلال | ıdlâl, ızlâl |
| اراضه | irâda, irâza |
| ارضيه | ardiyye, arziyye |
| اضاحيك | adâhîk, azâhîk |
| ضارب | dârib, zârib |
| فاضل | fâdıl, fâzıl |
| فضلاء | fudalâ, fuzalâ |

| | |
|--------|------------------|
| خضراء | hazrâ, hadrâ |
| حضاب | hidâb, hizâb |
| خضوع | hudû, huzû |
| اضاعه | idâa, izâa |
| افضاح | ifdâh, ifzâh |
| افضال | ifdâl, ifzâl |
| ارضاع | irdâ, irzâ |
| اختضاب | ihtidâb, ihtizâb |
| اختضاع | ihtidâ, ihtizâ |
| ارتضاع | irtidâ, irtizâ |
| اعتضاد | i'tidâd, i'tizâd |
| قاضي | kâdî, kâzî |
| اضغاث | adgâs, azgâs |
| قضييب | kadîb, kazîb |
| ضباع | dîbâ, zîbâ |
| ضخم | dahm, zahm |
| ضر | dar, zar |
| ضره | darre, zarre |
| ضراعت | darâ'at, zarâ'at |
| ضريح | darîh, zarîh |

| | |
|--------|----------------------|
| ضحايا | dahâyâ, zahâyâ |
| ضريح | darîh, zarîh |
| ضيق | dîk, zîk |
| مضغ | madg, mazg |
| متضارب | mütedârib, mütezârib |
| راضى | râdî, râzî |
| تضع | tadaccu, tazaccu |
| تضجر | tadaccur, tazaccr |
| تضليل | tadlîl, tazlîl |
| تفضيح | tafdîh, tafzîh |
| تضاحك | tedâhuk, tezâhuk |
| تفضل | tafaddul, tafazzul |
| عضال | udâl, uzâl |

Sonuç:

Mahreç-fonetik telaffuzu en zor seslerden olan dâd sesi Arapçaya mahsus bir sestir. Bu yüzden Arapçaya lisanu'd-dâd (dâd dili) denilmiştir. Bu sesin Arapçayı diğer dillere göre çok farklı bir konuma getirdiği düşünülmektedir. Dâd harfinin mahreci, Müslüman ülkeler arasında oldukça farklılık gösteren bir konudur.

Dâd harfinin diğer harflerden ayrılan özelliği, telaffuzundaki zorluk olması ve Arapçanın dışındaki dillerde bulunmamasıdır. Mahrecindeki zorluğa dayalı

sorun, Araplar için de söz konusu olmakla beraber Türklerin Müslümanlığı kabul etmeleriyle birlikte artarak devam etmiştir. Bahsi geçen harfle ilgili büyük tartışmalar meydana gelmiş ve bu harfin diğerleriyle karıştırılmaması için değişik zamanlarda birçok eser yazılmıştır.

Dâd sesinin Osmanlı Türkçesinde bulunduğu Arapça alıntı sözcüklerde tek bir yazım şekli olduğu gösterilmektedir. Fakat günümüz Türkiye Türkçesinde devam eden dâd sesinin yazı çevriminde bazen *d* bazen de *z* olarak görülmektedir.

Dâd harfinin yazı çevriminde hangi durumlarda *d* hangi durumlarda *z* harfi ile yapılacağı net bir şekilde ortaya gösterilmemiştir. Bu yüzden Osmanlı Türkçesi-Türkiye Türkçesi sözlüklerinde bir karışıklık yaşanmıştır.

Çalışmamızın örneklem alanında İsmail Parlatır'ın Osmanlı Türkçesi Sözlüğü ile Ferit Devellioğlu'nun Osmanlıca-Türkçe Lûgat adlı eseri diye iki sözlük kullanılmıştır. Söz konusu sözlüklerde dâd sesinin yazı çevriminin bazen *d* bazen de *z* ile yapıldığı görülen kelimeler tespit edilerek tablolar şeklinde gösterilmiştir. Bunun yanı sıra sözlüklerde bazı kelimeler *d* ile bazıları ise *z* ile yazılırken bazı sözcüklerin ise yazımında bir kararsızlık durumu ile karşılaşmış ve hem *d* hem de *z* harfli yazı çevrimlerine yer verilmiştir. Böylece çalışmamızda dâd sesini ihtiva eden kelimeler yazı çevrimlerinde üç farklı şekilde tespit edilmiştir.

Makalemizde dâd harfiyle ilgili tespit edip incelediğimiz sözcük sayısı 178'dir. Bu sözcüklerin 49'ünde bulunan dâd harfinin yazı çevriminde *d* harfi, 88'inde *z* harfi, 41'inde ise hem *d* hem de *z* harfi ile yapıldığı görülmektedir. Zira araştırma kapsamında ilgili sözlüklerin tamamı taranmış ve belirlenen ölçütlere uyan tüm kelimeler incelemeye dâhil edilmiştir.

Osmanlı Türkçesinde dâd sesini içeren sözcüklerden bir kısmı Türkiye Türkçesinin sadeleşme çabaları sonucu kullanılmaz olmuştur. Ancak bazıları telaffuz özellikleriyle birlikte Türkiye Türkçesinde varlığını sürdürmeye devam etmektedir.

Osmanlı Türkçesinde Arap harfleri kullanılmıştır. Ancak Arap alfabesi, Türkçenin seslerini tam olarak yansıtmakta yetersiz kalmıştır. Dâd sesinde olduğu gibi Arapçada bazı sesler Türkçede birden fazla sesi temsil etmiştir. Bu durum, kelimelerin yazımında karışıklıklara ve farklı okumalara neden olmuştur.

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مشاهدات صوت الضاد "ض" في الكلمات العربية المستعارة والدخيلة للقواميس العثمانية-التركية

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المستخلص:

صوت الضاد صوتٌ فريدٌ في اللغة العربية؛ ولذلك تُسمى اللغة العربية (لغة الضاد) وفي أقدم دراسات قواعد اللغة العربية يظهر دائماً صوت الضاد أساسياً في الكلمات، وقد صار موضوعاً للنقاش، ولطالما اختلفت طرق نطق صوت الضاد بين العرب والمسلمين من مختلف الدول لاسيما الذين يستعملون اللغة العربية لقراءة القرآن، وتشير المصادر أن من أبرز خصائص صوت الضاد صعوبة نطقه لما فيه من الالتباس والجدل، وقد تناول البحث الحالي دراسة مخارج صوت الضاد من حيث أصله العربي ومن ثم كيفية نطقه وكتابته في الكلمات المستعارة في اللغة التركية العثمانية كما ورد في القواميس التركية، ولتحديد الكلمات المستعارة، تم اختيار نموذجان من القواميس ثنائية اللغة التركية-العثمانية، وهما قاموس العثماني-التركي لإسماعيل بارلاتير، وقاموس اللغات العثماني-التركي لفريد ديفيلي أوغلو، وفي القاموسين المستعملين في الدراسة، لوحظ في الكلمات المستعارة ما يقابل صوت "الضاد" من ناحية النطق والإملاء وهما الحرفان الدال والزاي، وهذا ما ركز عليه البحث بشكل رئيس، وهي ثنائية النطق لصوت الضاد ما بين حرفي الدال والزاي والالتباس بينهما في الإملاء.

الكلمات المفتاحية: نطق، صوت الضاد، القواميس التركية العثمانية، الكلمات المستعارة، الإملاء.

An Examination of the Evolution of Style in Modern Kurdish Poetry (With a Focus on the Works of Abdullah Goran, Abdullah Peshew, and Sherko Bekas)

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Received: 01/12/2025

Accepted: 18/05/2026

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Doi:

[https://doi.org/10.3658
6/jcl.2.2026.0.54.0308](https://doi.org/10.3658
6/jcl.2.2026.0.54.0308)



Abstract

Abdullah Sulayman (Goran) is considered the “Nima of Kurdish poetry,” whose innovations in form and vocabulary helped shape the philosophical, social, and political perspectives of his people and inspired his fellow Kurdish poets. Other distinguished poets—such as Abdullah Peshew, Sherko Bekas, Farhad Pirbal, Hashim Siraj, and Jalal Malaksha—have also played significant roles in transforming the structure and language of Kurdish poetry and in advocating for Kurdish rights while engaging with global cultural discourses. The present study aims to examine the evolution of style in modern Kurdish poetry, focusing on the poems of Abdullah Goran, Abdullah Peshew, and Sherko Bekas. This research is theoretical in its objective and descriptive–analytical in methodology. Data were collected through library research, with notes taken from books, articles, and other academic sources. The study introduces the prominent figures of Kurdish poetry from the past century across Iran, Iraq, Syria, and Turkey, and seeks to analyze the formal developments and intellectual themes that have shaped Kurdish poetic expression. The findings reveal that modern Kurdish poetry, influenced by Persian modernists, has inclined toward Nimaic, free-verse, and prose-poetry styles. Through linguistic and literary transformations, it has reflected the aspirations and sufferings of the Kurdish people.

Keywords: Kurdish literature, modern Kurdish poetry, stylistic evolution in poetry, Kurdish poets, the Poems of Abdullah Goran.

بررسی سیر تحول سبک در شعر نو گُردی (با تکیه بر سروده‌های عبدالله گوران، عبدالله پشیو و شیرکو بیکیس)

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چکیده

عبدالله سلیمان (گوران) را می‌توان به عنوان نیمای شعر گُردی شناخت که با نوآوری در قالب و واژگان، دیدگاه‌های فلسفی، اجتماعی و سیاسی مردم خویش را شکل داد و هم‌زمانش را به همراهی فراخواند. دیگر شاعران شاخص مانند عبدالله پشیو، شیرکو بیکیس، فرهاد پیربال، هاشم سراج و جلال ملک‌شاه، هر یک در مسیر تغییر شکل و زبان شعر، بر مبارزه برای حقوق قوم گُرد و هم‌صدایی با مطالبات جهانی، تأثیرگذار بوده‌اند. هدف پژوهش حاضر بررسی سیر تحول سبک در شعر نو گُردی با تکیه بر سروده‌های عبدالله گوران، عبدالله پشیو و شیرکو بیکیس بود. این پژوهش از نظر هدف نظری و از نظر ماهیت توصیفی-تحلیلی است. روش گردآوری اطلاعات کتابخانه‌ای و ابزار مورد استفاده فیش‌برداری از کتب، مقالات و... بود. در این پژوهش چهره‌های شاخص شعر گُردی در قرن اخیر در ایران، عراق، سوریه و ترکیه را معرفی می‌کند و سعی دارد تحولات شکلی و مضامین فکری شاعران این قوم را بررسی کند. نتایج نشان می‌دهد که شعر گُردی در این دوره تحت تأثیر نوپردازان فارسی‌زبان، به سبک‌های نیمایی، سپید و نگاشتی گرایش یافته و با پوست‌اندازی‌های زبانی و ادبی، آرمان‌ها و دردهای قوم گُرد را بازتاب داده است.

کلیدواژه‌ها: ادبیات گُردی، شعر نو گُردی، تحول سبک در شعر، شاعران کرد، سروده‌های عبدالله گوران.

مقدمه

در قرن هجدهم، رونق ترجمه باعث آشنایی ملت‌ها با محتوای اشعار یکنیگر شد و همین امر همان‌گونه که در شعر فارسی، ترکی و عربی به‌عنوان سه زبان همسایه با زبان گُردی اتفاق افتاد در شعر گُردی نیز باعث ترجمه بسیاری از اشعار شاعران اروپایی و سپس دیگر مناطق دنیا به زبان گُردی گردید، که چون این ترجمه‌ها توسط ادیبان انجام گرفت و رگه‌های ادبی آن نیز حفظ گردید موجب پیدایش شعر نو شد. این تحول در ادبیات گُردی در قرن هجدهم و با پیشگامی نوری شیخ صالح و سپس عبدالله گوران آغاز شد. ظهور مدرنیته سیاسی در شکل دولت ملت‌های مدرن بعد از جنگ جهانی در منطقه و به تبع آن مدرنیزاسیون، در کردستان نیز سبب تحول‌های فرهنگی و اجتماعی شد و همراه با خود ادبیات و همچنین مضامین و محتوا و قالب‌های بیان اشعار نو گُردی را در تغییر داد. آشنایی گُردها با زبان‌های فارسی،

ترکی و عربی به واسطه کشوری که در آن سکونت داشتند باعث ترجمه بسیاری از اشعار نو گردی به این زبان‌ها و آشنایی با وضعیت شعر نو گردی گردید و متعاقب آن نیز اشعار نو ترکی، فارسی و عربی نیز به گردی ترجمه گردید. اگرچه گرایش قابل توجه شاعران گرد به شعر نو باعث گستردگی آن در میان فضای ادبی مناطق گردنشین گردید، اما شعر کلاسیک گردی هیچ‌گاه از رونق نیفتاد و تحت تأثیر شعر نو از کانون توجه خارج نشد.

زبان گسترده ترین پیچیده ترین و در عین حال راحت ترین وسیله ی ارتباط بین انسان هاست. ابزاری طبیعی که علاوه بر برقراری ارتباط بین انسانها ، اندیشه ی آدمی را نیز منظم می کند. (صفر، 2024)

با این حال شعر به سرعت گسترش یافت و جریان‌های ادبی مختلفی را نیز به خود دید که باعث انتشار بیانیه‌هایی در خصوص شکل و سبک شعر نو گردی در میان فعالان این حوزه گردید. پیدایش جریان‌های ادبی مانند: «پسا گوران»، «روانگه»، «کفری»، «ارپیل»، «طلیعه»، «آنگازه»، «داکار» و ... شعر نو گردی را دارای استحکام و جدیتی بیشتر نمود. سواره ایلخانی‌زاده، شیرکو بیگس، عبدالله پشیو، رفیق سایبر، لطیف هلمت، فرهاد پیربال، قباد جلی‌زاده و جلال ملک‌شاه از نامدارترین شاعران نوسرای گرد می‌باشند. در این میان شیرکو بیگس جهانی‌ترین شاعر کورد است که در سال 1970 با جمعی دیگر بیانیه ادبی خود را تحت عنوان «روانگه» (دیدگاه) منتشر کرد. عبدالله گوران، سواره ایلخانی‌زاده، جلال ملک‌شاه و ... نیز از مهم‌ترین شاعرانی نوسرای گرد هستند که اشعارشان مورد توجه قرار گرفته است.

پیدایش و تحولات شعر نو گردی، پرداختن به بسترهای تاریخی مؤثر بر تحولات ادبی در گردستان و نگاهی تاریخی به جریان و نسل‌های متمادی شعر نو گردی به‌ویژه در ایران، معرفی نسل‌های چهارگانه شعر نو گردی، مباحث گفتمان گسست و تاریخ ادبیات گردی، دگرگونی‌های شکل و محتوا در اشعار نو گردی و در نهایت سیر تحول زبانی، ادبی و فکری در آثار شعرای نامدار گرد و میزان تأثیرپذیری و تشابهات شکلی، زبانی و محتوایی این جریان‌ها را با جریان‌های شعر نو فارسی در این پژوهش نشان داده داده می‌شود.

بررسی جنبه‌های مختلف ادبی در هر زبان و فرهنگی دارای ویژگی‌های خاص و متفاوتی است که قابل تحقیق و پژوهش است. ادبیات گردی نیز به واسطه تنوع و تکثر گویش‌های آن و پراکندگی جغرافیایی در چهار کشور ایران، ترکیه، عراق و سوریه از ویژگی‌های خاصی برخوردار است. مطالعه ادبیات گردی نشان می‌دهد جدای از ادبیات جهان، رگه‌هایی از تأثیراتی که ادبیات این چهار کشور با سه زبان عربی، ترکی و فارسی بر ادبیات گردی گذاشته‌اند قابل بررسی و اثبات است و همچنین تأثیرات ادبیات گردی نیز به سهم خویش خالی از رونق نبوده و ترجمه و بازسرای بخشی از شعر گردی دغدغه شاعران نامداری چون احمد شاملو و سید علی صالحی بوده است. احمد شاملو حداقل چند شعر و سید علی صالحی گزیده‌ای از اشعار شیرکو بیگس را به فارسی بازسرای و ترجمه کرده‌اند. رشد، تنوع و گستردگی جریان‌های ادبی در شعر نو گردی پژوهشی کامل و جامع در این خصوص را امری مناسب و ضروری می‌سازد، کاری که هدف این پژوهش است. با توجه به مطالب بیان شده این پژوهش به این سؤال پاسخ خواهد داد که: سیر تحول سبک در شعر نو گردی با تکیه بر سروده‌های عبدالله گوران، عبدالله پشیو و شیرکو بیگس چگونه است؟

شعر نو گردی و تاریخچه آن

شعری است که پس از ترجمه اشعار شاعران دیگر زبان‌ها، وارد ادبیات کردی شد و اندیشه‌های شاعران کرد با این اشعار به دیگر زبان‌ها نیز ترجمه گردید. شعر نو کردی تحولی در ادبیات کردی و گذری از ادبیات کلاسیک به سمت مدرنیته بود (معرفت، 35، ص 1395). آنچه در مورد شعر کردی قطعی است این مسئله است که شعر کردی قبل از اینکه بر وزن عروضی سروده شود، دارای وزن هجایی بوده است. شاعران کرد زبان، بعد از آشنایی با وزن عروضی هیچ‌گاه وزن هجایی را به فراموشی نسپردند و در دیوان اکثر شعرای کرد مانند «ملای جزیری»، «مولوی کرد»، «همین» و «گوران» اشعاری بر وزن هجایی دیده می‌شود (شریعتی، 7، ص 1388).

برای فهم آنچه ادبیات نوین کردی نامیده می‌شود و زمینه‌های تاریخی نشو و نمای آن مفید خواهد بود که به شکلی مقایسه‌ای رشد آن را در نسبت با امر اجتماعی و سیاسی و تغییرات عصر مدرن و به‌صورت کلی آنچه مدرنیته نامیده می‌شود، بسنجیم. برای آشنایی بیشتر با زمینه‌ای که در آن نگارش ادبیات به‌گوش میانی کردی شروع شد و تدریجاً اکثر مناطق را درگیر کرد تلاش خواهیم کرد با مقایسه دو شکل از توسعه تاریخی دیدگاهی کلی به‌دست بدهیم. دیدگاهی که در پرتو آن جنبش‌های ادبی کنونی انضمامی و معنادارتر قابل فهم باشند. این مقایسه بین داستان ادبیات، با کیفیت‌های متفاوت و نسبت آن با دو شهر خاص است، شهرهایی که به قول مارشال برمن¹ شهرهای انتزاعی هستند، زیرا حاصل تکوین تاریخی نبوده بلکه زاده رویا و تصمیم سیاسی هستند. یکی از این شهرها سن پترزبورگ است که می‌توان تاریخ آن را از خلال ادبیات آن خواند (برمن، 1371، ص 238). سال ۱۷۰۳ پتر الکساندر²، معروف به پتر کبیر، خسته از سنت‌های بسته مسکو و در تلاش برای رسیدن به افق اروپا که دوران میانه و تاریخ را پشت سر گذاشته و در تکاپوی پیشرفت بود، تصمیم گرفت در جلگه‌های رودخانه‌نوا شهری از هیچ و با حکم حکومتی و زور برپا سازد. او می‌خواست پنجره‌ای به سمت اروپا و غرب بگشاید تا از آن روسیه خسته نفسی بکشد. گشایش چنین پنجره‌ای با درد و زور همراه بود. از تمامی کشور پهناور روسیه تزاری معمار، پیشه‌ور و کارگران گسیل شدند و در دل مرداب‌های خشک شده رودخانه‌نوا شهری از هیچ به پا شد. اما همه، لاقل کسانی که آن ساخت‌وساز بشری مهیب را دیده بودند، می‌دانستند که در زیر پایه‌های این شهر چه زجرها و خون‌ها و جان‌ها که خوابیده است و همین به شهر سن پترزبورگ وجهی خیالی و جادویی و نشان شهر اشباح بخشیده بود، ارواح و اشباحی که زیر آوارها مدفون بودند یا در خیابان‌ها با مردم قدم می‌زدند بدون آنکه دیده شوند. در پایتخت نو، در دوردست و در کاخ زمستانی مشرف به شهر، تزارها به شکل مطلق حاکم بودند. در این پایتخت جدید به ویژه یکی از خیابان‌ها دیدنی است که بلوار نوسکی نام دارد. در یک سوی آن مجسمه‌ای برای یادبود مؤسس شهر، پتر کبیر از برنز ساخته شده است. این مجسمه، پتر را سوار بر اسبی در حال اوج گرفتن تصویر کرده است. این دو پدیده معماری، مجسمه و بلوار، به صحنه‌های برخوردی سیاسی آینده شهر بدل شدند. سال ۱۸۲۵ امارات و کشورهای تحت سلطه تزاری خواستار اصلاحات سیاسی و اجتماعی شدند و تظاهراتی در بلوار نوسکی رخ داد. اما قیام توسط پلیس تزاری به شدت سرکوب شد. این نخستین گام سیاسی و نیز نخستین جرقه تولد ادبیات نوین در روسیه بود. الکساندر پوشکین³ منظومه‌ای برای این قیام سرود و بعدها از ترس دستگیری و اتهام طرفداری از رهبران قیام آن را نابود کرد. اما تأثیر این حرکت یک دهه بعد در اثر ادبی دیگری که بنیان‌گذار شکلی دیگر از ادبیات بود منعکس شد. «سوار مفرغی» در سال ۱۸۳۳ نوشته و منتشر شد. این اثر ادبیات سنتی را متحول، عناصر، شخصیت‌ها و

1. Marshall Berman

2. Peter Alexander

3. Pushkin

تقابل‌هایی را تعریف کرد که بعداً الگوی رایج ادبیات روسی شدند (برمن، 1371، ص 219). داستان سوار مفرغی در واقع داستان نه تزار الکساندر بلکه داستان يك کارمند ساده است. کسی از خیل میلیونها افرادی که با رؤیای زندگی بهتر فریفته پایتخت نوین شده و در آن در جستجوی سعادت بودند. اوگنی⁴ انسانی معمولی است که فکر می‌کرد که خدا باید به او هوش و پول بیشتری می‌داد و البته می‌داند که امید زیادی به پیشرفت نخواهد داشت. او توسط همکاران مورد ستم قرار می‌گیرد به‌ویژه از طرف افسران و اشخاص بلندپایه دولت؛ او نمونه اکثریتی است که در پایین هرم قدرت قرار دارند و تقدیرشان این است که ساکت، تحت ستم باقی بمانند. اوگنی عاشق دختری است به نام پاراشا که با مادر بیوه و چند خواهر و برادر خود در مصب رودخانه نوا زندگی می‌کند. اوگنی در رؤیای خویش می‌بیند که سال‌های آینده با پاراشا⁵ ازدواج خواهد کرد، کودکانی خواهند داشت و سوپی از کلم می‌خورند و باهم پیر خواهند شد. او در این رؤیا فرورفته است که شبانه باران آمده و سیل جاری می‌شود. رودخانه نوا که قرار بود توسط تزار کبیر مغلوب شده باشد، ناگاه از مسیر خود خارج شده و به شهر سرازیر می‌شود و همه‌چیز را با خود می‌برد. اوگنی از خانه بیرون می‌آید و صبحگاهان شهر را ویران می‌یابد. روی مجسمه تزئینی يك شیر منتظر می‌ماند تا سیل فروکش کند و ناگاه به فکر پاراشا می‌افتد. قایقی اجاره کرده به سوی مصب رودخانه می‌رود. اما نه کلبه‌ای باقی مانده و نه هیچ ردی از معشوق و خانواده فقیرش. او یکه خورده و دیوانه می‌شود. پوشکین در اینجا به سیلی اشاره می‌کند که واقعاً سال ۱۸۲۴ در سن پترزبورگ اتفاق افتاده و نشان داده بود که اراده تزار توانایی رام کردن همیشگی طبیعت و تمام نیروها را نداشته است. پوشکین زندگی اوگنی مجنون را دنبال می‌کند. او که دیگر شکلی از نبودن و نابودی به خود گرفته است، اما شاید دلیلی در خلق این موجود برای خالقش بوده است. اوگنی مجنون اما شبی گذرش به بلوار نوسکی افتاده و ناگاه خود را در مقابل مجسمه شخص «عظمت آفرین» می‌بیند، او که هنوز بر اسب سنگی‌اش ایستاده و بر بزرگترین قلمرو جهان حاکم است. اوگنی در رؤیا و جنون ناگاه این خالق را به یاد می‌آورد. به سوی مجسمه می‌رود، می‌ایستد. او را نگاه می‌کند و ناگاه زبان و ذهنش روشن می‌شود. او همه‌چیز را به یاد می‌آورد و اکنون است که یکی از پرشورترین خطابه‌های انسان عادی مدرن و نیز یکی از رقت‌انگیزترین صحنه‌های مدرن نیز باهم تلاقی می‌کنند. اوگنی پتر را خطاب قرار می‌دهد و به او یادآور می‌شود که نابودی شهر و نیز پاراشا تقصیر اوست، زیرا این پتر بوده که این شهر را به زور ساخته و مردم را به آن شهر کشانده و به وعده‌اش عمل نکرده است، چون ناتوان است. در پایان نیز می‌گوید «اما ای خالق شگفتی آفرین، هنوز کارمان تمام نشده است، هنوز باید به من حساب پس بدهی». در اینجا است که اوگنی حس می‌کند مجسمه تزار تکان می‌خورد و اوگنی به ناچار از ترس فرار می‌کند، درحالی‌که در پشت سرش صدای سم‌های اسب تزار را روی سنگ‌فرش می‌شنود. از این به بعد او دوباره در جنون غرق می‌شود، اما هر بار که به صورت اتفاقی گذرش به نوسکی می‌افتد، سکوت می‌کند و با احترام دور می‌شود. در نهایت نیز در گوشه‌ای جنازه‌اش پیدا شده و خیرین او را به خاک می‌سپارند (برمن، 1371، ص 220). این اولین برخورد از نوع جدید با قدرت است. اولین تلاش و شکست انسان معمولی با قدرتی مهیب که در نهایت به جنون می‌انجامد، اما داستان تازه در ابتدای خویش قرار دارد. نوسکی و انسان‌های معمولی از این لحظه به بعد دارای تاریخ و تباری هستند. پس از سوار مفرغی، اوگنی با اسامی متفاوتی در نوسکی ظاهر می‌شود. قلم نیکولای گوگول⁶ يك روز کارمندی به نام آکایی آکاکئیویچ⁷ خلق می‌کند، کسی که آرزو دارد در نوسکی شیک و زیبا کسی باشد. پول

4. Eugene

5. Parasha

6. Nikolai Gogol

7. Akaei Akakievich

جمع می‌کند و عاقبت «شنلی» می‌خرد و بر دوش می‌گذارد. اما رندان در یکی از پس کوجه‌های تاریک نوسکی او را خفت کرده و «شنل‌اش»، مهم‌ترین دستاورد و ابژه میلش را می‌گیرند. او دیگر مهیاست به همان جنون اوگنی گفتار شود و باقی عمرش دستخوش همین خسران می‌شود، چیزی که در داستان شنل (۱۸۴۲) روایت می‌شود. همین انسان عادی، باز یک روز در هیئتی دیگر نمایان می‌شود. او ناگاه در داستان «بینی» (۱۸۳۶) و باز با قلم نیکولای گوگول ظاهر می‌شود. در این داستان کارمند فرودست بینی خویش را در نوسکی می‌بیند که شنلی بر دوش دارد و از صاحب بینی باوقارتر است (برمن، ۱۳۷۱، ص ۲۳۸). جمله معروفی ملقب به داستایوفسکی^۸ یا ایوان تورگنیف^۹ در ادبیات و نقد داستانی فارسی رایج است که می‌گوید: «همه ما از زیر شنل گوگول بیرون آمده‌ایم». از زیر همان شنل شخصیت بعدی در بلوار نوسکی ظاهر می‌شود. کارمندی ساده که در دعوایی با یک افسر شرکت می‌کند، اما افسر حاضر نیست او را حتی از پنجره به بیرون بیاندازد «من حتی ارزش این را نداشتم که همچون دیگران از پنجره به پرت شوم». او نقشه می‌چیند و بعد از تلاش‌های سالیان در زیرزمین خویش یک روز تصمیم می‌گیرد که در بلوار نوسکی با افسر متفرعن روبرو شود. او مستقیم به سمت افسر می‌رود بدون اینکه خود را از راه او کنار بکشد. شانه‌هایشان به هم برخورد می‌کند و بی‌شک انسان معمولی است که درد را بیشتر احساس می‌کند اما «مهم این است که در بلوار با او شانه به شانه شدم». شاید این همان اوگنی است که دیگر پس از برخورد فرار نمی‌کند و دیوانه نمی‌شود. این داستان «یادداشت‌های زیرزمینی» است که ادای دین داستایوفسکی است به تمامی این میراث و این قهرمانان شب‌گون که در نوسکی ظاهر می‌شوند (برمن، ۱۳۷۱، ص ۲۶۹). در همان دهه نویسنده‌ای دیگر، چرنیشفسکی^{۱۰}، خالق «چه باید کرد؟» (۱۸۶۳) برخورد یک دانشجوی جوان با یک مقام عالی رتبه را در همان بلوار به تصویر می‌کشد. این بار جوان دانشجو بدون کنار کشیدن از مسیر مقام بلند پایه، او را با یک ضرب برداشته و در جوب کنار بلوار قرار می‌دهد. بعد او را بلند کرده و با دست پاک می‌کند. اگرچه وقوع چنین لحظه‌ای هنوز زمان لازم داشت و خالق آن خود در سیاه‌چال تزاری مرد، اما سالیان بعد در ۱۹۰۵ و در سال ۱۹۱۷ این انسان‌های عادی به خیابان‌ها آمدند. در ۱۹۰۵ سرکوب شدند و در سال ۱۹۱۷ توانستند کاخ زمستانی را فتح کنند و برای لحظه‌ای در نوسکی آزادانه و برابر با هرکس قدم بزنند. اما داستان این شخصیت و رؤیاهایش هنوز بعد از ۱۹۱۷ در ادبیات روسیه و نیز بلوار نوسکی ادامه دارد. در دهه ۱۹۴۰ رمانی عجیب از اوسپ ماندشتام^{۱۱} در فرانسه منتشر می‌شود. در این رمان شخصیتی به اسم پانونک خلق می‌شود. آدم کوچک و ریزنقش، طبقه سوم، که در سال‌های اولیه بعد از پیروزی کمونسیم دولتی تصویر می‌شود. او که قدی کوتاه دارد، زنان از او منجزند و بهاران با کفش‌های چرمین و پاهایی کوچک در پیاده‌روهای خیس قدم می‌زند. او روزی به ناگاه از پنجره دندانپزشکی می‌بیند که عده‌ای شخصی را زیر کتک گرفته و به سوی نوا می‌برند که غرقش کنند. او با همان پیش‌بند دندانپزشکی از جا می‌جهد و پایین می‌رود که به داد قربانی برسد. اما کاری نمی‌تواند بکند. به پلیس و دولت تلفن می‌زند اما کسی نیست و همه خوابیده‌اند. اتفاقی به افسری با لباس نیمه تزاری بر می‌خورد و از او تقاضای کمک می‌کند، اما افسر می‌گوید که اکنون همراه یک خانم است و نمی‌تواند به پانونک^{۱۲} کمک کند. پیرزنی که شاهد این صحنه است به پانونک می‌گوید که این افسر بعد از انقلاب مدتی مخفی شد، اما انقلابیون با هورا و شادی او را دوباره پذیرفتند و به او مقام دادند. در روزهای بعد پانونک را می‌بینیم که به اتوشویی مراجعه

⁸. Dostoevsky

⁹. Ivan Turgenev

¹⁰. Chernyshevsky

¹¹. Osip Mandelstam

¹². Parnok

می‌کند که لباس‌هایش را پس بگیرد و در کمال تعجب به او می‌گویند که این لباس مال او نیست. در پایان رمان نیز همان افسر را می‌بینیم که با لباس‌های پارنوک به نشست حزبی در هتل سلکت مسکو می‌رود. در اینجا است که ماندلشتام¹³ دعا می‌کند که سرنوشتش چون پارنوک نباشد چون او نیز در همان صفی قرار دارد که پارنوک در آن حضور دارد. بعداً نیز زمانی که قرار است برای پارنوک ریشه و تباری به دست دهد می‌گوید: «ولی يك لحظه صبر کنید چرا این شجره‌ای خانوادگی نیست؟ کاپیتان گولیادکین¹⁴ را چه می‌شود؟ و همین‌طور آن ارزیاب اداری (بوگنی در «سوارکار مفرغی») که خداوند می‌توانست هوش و پول بیشتری به او عطا کند؟ همه آنانی که دست به سر شدند، در دهه‌های چهل و پنجاه قرن گذشته خوار و خفیف گشتند، همه کسانی که زیر لب زمزمه می‌کنند، آن وراج‌های جلیقه‌پوش، با دستکش‌هایی که از فرط شستن نخ‌مانده‌اند» (برمن، 1371، ص 341). او تبار پارنوک را به ادبیات و به پوشش‌گره می‌زند. در نهایت نیز نوبت خود اوست که در سرمای اردوگاه‌های کار اجباری در سیبری و در زمان استالین به جرم نوشتن هجویه در سرما و جنون جان بدهد، درحالی‌که پارنوک از مسیر ترجمه به دنیای آزاد رسیده است. با استالین زوال بلوار نوسکی و سن پترزبورگ فرا می‌رسد و مسکوی سنتی می‌تواند از پتر کبیر و از مدرنسم روسی انتقام بگیرد. تنها يك دهه بعد از ماندلشتام آخرین جرقه‌های این سنت ادبی را می‌بینیم و بعد از آن این سنت همراه با آرزوهای مردان کوچک، انسان‌های معمولی و رؤیاهایشان برای برابری در خیابان برای همیشه به محاق می‌رود. جایی که قبلاً به قلم یکی از رمان‌نویسان هم‌عصر ماندلشتام، آندره پلاتونوف¹⁵ در رمان «پایه ساختمان» می‌خوانیم که عده‌ای کارگر مشغول کندن چاله‌ای عظیم هستند که قرار است بنیاد ساختمانی باشد که شکوه انقلاب را نشان دهد، اما در پایان معلوم می‌شود که تمام آن مدت مشغول کندن قبر خویش بوده‌اند، قبری برای سنت سرشار هنر و ادبیات پترزبورگی و رؤیای مردمان ساده برای آزادی و برابری با حاکمان (پلاتونوف، 1369، ص 93). درهم تنیدگی سیاست و شهرسازی و ادبیات را می‌توان در الگویی دیگر نیز دید و این مقدمه و تأکید بر ادبیات روسیه تنها برای بر ساختن مدلی است که منجر به ادبیات نوین گردی شده است. معروف است که در سال ۱۷۸۴، یکی از حاکمان امارت بابان تصمیم می‌گیرد که شهری از هیچ بنا کند، شهری که قرار است در کنار بغداد و اصفهان صفوی بدرخشد و مرکز حاکمیت امارت بابان شود. او ابراهیم پاشا نام داشته است. تبار این شهر به افسانه نیز گره خورده است. روایت است که پاچ اول تأسیس شهر که زده می‌شود انگشتی پیدا می‌شود که روی آن اسم سلیمان نوشته شده و به همین سبب اسم شهر را سلیمانیه می‌گذارند. البته سندی بر این نیست، اما ادبیات می‌تواند درک کند که چنین داستانی ممکن است و ممکن نیز هست که تمام اشباح طلسم شده سلیمان نبی در همان زمان کشف انگشت آزاد شده و در همان شهر سکنا گزیده باشند. در همین سلیمانیه است که نخستین متون به گردی مرکزی یا همان سورانی نوشته می‌شوند و شاعرانی چون نالی، سالم و گردی هم‌زمان مسلط بر ادبیات فارسی و عربی و ترکی ظاهر می‌شوند و به گردی شعر می‌سرایند. درباره ظهور این جریان در بخش‌های دیگر سخن خواهیم گفت، اما آنچه در اینجا اهمیت دارد نیاز به ایجاد يك ادبیات و يك زبان است، امری که در حدی به شکل تکین و نوین ایجاد می‌شود. چنین است که این شاعران اولیه تأکید دارند که زبانی دیگر نیز هست و مجاز و رواست که به آن شعر سروده شود. در همین شهر نیز هست که شکلی از عرفان توسط خالد نقش‌بندی ایجاد می‌شود که ادبیات آن به گردی گورانی است، اما زبان محاوره آن به گردی میانی. در همین مکان نیز هست که اولین تلاش‌ها برای شکلی از معماری و پیشموری شکل می‌گیرد. این

¹³. Mandelstam

¹⁴. GoliadKane

¹⁵. Andrei Platonov

تجربه جوان به شکلی زود هنگام توسط دولت عثمانی سرکوب شده (۱۸۵۰) و دیگر تا زمان جنگ جهانی اول رمقی ندارد؛ اما در زمان جنگ جهانی اول و نظام تحت حمایتی عراق تحت سلطه انگلستان قرار می‌گیرد. میجرسون¹⁶، کاردار نظامی بریتانیای کبیر مأمور امور سلیمانیه و حوالی می‌شود و در زمان او اتفاقی مهم رخ می‌دهد. او مدرنیزاسیون شهری و نیز نوعی از ادبیات جدید را با خود می‌آورد. جاده‌سازی داخل و بین شهری، اولین مکانیکی، اولین اتومبیل، ماماها‌ی رسمی با تأییدیه دولت، شراب‌سازی با تأییدیه دولت، عدم اجازه ورود چارپایان به شهر و همچنین آوردن اولین چاپخانه به سلیمانیه و چاپ روزنامه‌ای به نام پیشکوتن یا همان پیشرفت از دستاوردهای اوست. او همچنین مسابقه‌ای ادبی برای بهترین نثر گردی برگزار می‌کند و این مسابقه تأکید بر سره و روان‌نویسی دارد. جایزه اول نصیب جمیل صائب می‌شود. او با قطعه‌ای به نام «طلوع» درباره طلوع خورشید بر فراز شهر، جایزه اول را نصیب خود می‌کند. اما این تمام ماجرا نیست. میجرسون به ظن اینکه می‌خواهد امارتی برای خود برپا کند منتقل می‌شود. پس از آن جنبش ضد استعمار به رهبری شیخ محمود حفید شروع و شهر و ولایت سلیمانیه نیز آزاد و مدتی مستقل می‌شود. اما سپاه انگلستان باز آمده و دوباره شهر را تسخیر و این بار شهر را به عراق تسلیم می‌کند. جمیل صائب در زمان حاکمیت شیخ محمود، منشی او می‌شود و در همان سال‌ها رمانی می‌نویسد به نام «در رؤیایم» که اولین رمان کوتاه در ادبیات میانی گردی است که سال ۱۹۲۲ کامل شده است. این رمان اما داستانی انتقادی است از همان حاکمیت نوین شیخ محمود و نیز انتقاد از استعمار و نظام نوین ترکیه که هم-زمان در فکر سرکوب است. داستان سفر فردی فقیر است که می‌خواهد به «شهر مسلمانان» رفته و در آنجا تکه نانی برای خانواده‌اش مهیا کند، اما در راه با راهزن‌ها برخورد می‌کند که دار و ندارش را می‌گیرند. کاروانچی‌ها به او پناه می‌دهند تا با آن‌ها به شهر برود. در وهله دوم این مأموران حکومتی شهر هستند که سر می‌رسند و می‌خواهند او را به جرم جاسوسی دستگیر کنند. فردا در کاروانسرای شهر مأمورها او را دستگیر می‌کنند و به خانه «مرد بزرگ» می‌برند. او در راه به اعدام و آزار و اذیت مردم توسط حاکمیت پی می‌برد. در اتاقی زندانی می‌شود و از پنجره اتاق نشست حاکم با نمایندگان دینی، انگلیس، ترک‌های جوان و نیز جمع سنتی جامعه را می‌شنود و همه را ثبت می‌کند. او در نهایت به تمامی این‌ها می‌خندد و اینجاست که حضورش برملا می‌شود. او را به حیات خانه برده و شکنجه می‌کنند. او آرزو می‌کند از این کابوس بیدار شود، اما رمان بدون پایان و بدون بیداری او رها می‌شود (صائب، 2001، ص 64). این رمان اولین برخورد انسان عادی و رؤیاهایش را با حاکمیت در شهر سلیمانیه ثبت کرده است. چنین شخصیتی با دغدغه‌های کوچک و نقدهایش به اشکالات حاکمیت، اولین اثر ادبی مدرن در این شهر و در این ادبیات است. دو سال بعد نوبت یکی دیگر از شرکت‌کنندگان در همان مسابقه است که رمان کوتاه خود را بنویسد. او احمد مختار بگ جاف نام دارد. شاعری کلاسیک‌سرا و رمانتیک، اما نثرنویسی مدرن با دغدغه دنیای جدید. او رمان کوتاهش را «مسئله وجدان: یا چگونه متشخص شدم» نام نهاده و بیشتر از درگیری با اشکال قدرت با تحول بنیادی اخلاقی در جامعه مدرن درگیر است (جاف، 2001، ص 39). داستان این‌بار باز ماجرای یک فرد عادی است که با نظام نوین جامعه مدرن و خاصه قدرت و اقتصاد آن برخورد می‌کند. فردی یتیم و فقیر که زیر دست عمو و زن عمو بزرگ می‌شود. آن‌ها ستمگر و ازنزجارآور هستند. بعداً شاگردی برای یک حجرمدار شهری سنتی شروع می‌شود. او رابطه پر از آزار استاد و زنش و همچنین کثیفی آن‌ها را می‌شناسد. بعدها خود سواد پیدا می‌کند و تحول از این طریق شروع می‌شود. او به عریضه‌نویسی روی می‌آورد. شرط «نادانی» و «ریا» برای «پیشرفت» و درهم‌تنیدگی این سه عنصر را کشف می‌کند و چنین است که می‌تواند مأمور دولت شود و با ریا و دروغ بر نادانی مردم سوار شود. او در

¹⁶ Majorsen

نهایت مقامی مهم در پایتخت کسب و به آنجا نقل مکان می‌کند. این رمان کوتاه تحول اخلاقی و ارزشی جامعه نوین را به تصویر می‌کشد و نقدی است بر اخلاقی که همراه با نظام اقتصادی نوین آمده است. بدون اینکه هیچ توهمی نسبت به نظام قبلی حبره‌دار و همسر مشمزنکننده‌اش داشته باشد. احمد مختار در این رمان چالش‌های جدیدی را معرفی می‌کند که ویژه شهر و نظام نوین هستند و نیز رمانش سرشار از اصطلاح‌های اداری مدرن است. این رمان نیز به نوبه خود یکی از بنیادهای نگاه ادبیات به جامعه مدرن را پایه گذاشته است و این شخصیت و دغدغه‌ها همراه با تلاش برای یافتن و ساختن زبانی جدید برای روایت جهان جدید بعدها بخشی از سنتی ادبی می‌شوند. امری که در آثار داستان‌نویسان و رمان‌نویسان بعدی به اشکال مختلف تکرار می‌شود. نکته اساسی نیز این است که این دو اثر، بدون هیچ ترسی نسبت به هیچ شکلی از قدرت، بی‌محابا سنت و مدرنیته و نیز تمامی اشکال حاکمیت را نقد می‌کنند. همین طور این دو اثر وجدان فرد عادی و رؤیای او را بازنمایی می‌کنند، رؤیای عدالت و دانش و جامعه‌ای مبری از انواع ستم و محرومیت از دانش. با این دو رمان تقدیس دانش و عدالت به بخشی همیشگی از این ادبیات تبدیل شده و تغییرات سریع و بنیادی در شکل و ابزار بیان به امری عادی و خلاقانه تبدیل می‌شود. این دو اثر، همزمان با آثار دیگر از ادبیات شفاهی و ادبیات ترجمه و دانش روز، بخشی از زمینه تاریخی و اجتماعی هستند که در آن شعر نو گُردی در سلیمانیه متولد می‌شود. تولد شعر نوین در سلیمانیه و رشد عمده آن را در همین شهر را از این منظر می‌توان فهمید. شهری که ایده اساسی بنای آن ساختن پایتختی برای سیاست بوده است که همزمان شاعران نیز سعی می‌کنند آن را به پایتخت فرهنگ تبدیل کنند. در چنین زمینه‌ای است که می‌توان عبدالله گوران و جریان او را بهتر تصور کرد. با این مقدمه می‌توان گفت که شعر گُردی تحت تأثیر عوامل مختلف بیرونی و داخلی، دچار تحولاتی در شکل و محتوا شد. تغییر در شعر ابتدا به صورت دگرگونی در محتوا و مضمون بود و از این نظر شاید بتوان که حاج قادر کوبی (1897-1816) را به عنوان آغازگر این تحول نامید. کوبی، شعر را از بیان مضامین عارفانه و عاشقانه، به سوی بیان اندیشه‌های اجتماعی و سیاسی کشاند و توانست در این راه پیروان زیادی به دست آورد شاعرانی نظیر: پیره میرد (1867-1950)، هزار (1921-1990)، هیمن (1921-1986) و جگر خوبن (1903-1984) و... اما جدای از تغییر در محتوا و حتی قیل از آن تلاش برای تغییر سبک و قالب شروع شده بود که نمونه آن در شعر شاعرانی نظیر نوری شیخ صالح (1905-1958) شروع و نزد عبدالله گوران (1904-1962) به اوج خود رسید. شاید اگر نوری شیخ صالح را به عنوان نخستین نوپرداز و صاحب اندیشه‌های مدرن در ادبیات گُردی بنامیم، چیز خلاف واقع نگفته باشیم اما به دلایلی نظیر کارهای سیاسی و حکومتی نتوانست آن‌گونه که شایسته است خود را به جامعه ادبی بشناساند. پس از نوری شیخ صالح بود که پدر شعر گُردی یعنی عبدالله گوران ظهور کرد و توانست تحولی عظیم در شعر گُردی چه از نظر قالب و چه از نظر محتوا به وجود بیاورد. عبدالله گوران با بهره‌گیری از زبان ساده مردمی و الهام از طبیعت در قالبی جدید و دور از دست‌وپاگیری‌های شعر عروضی به بیان اندیشه‌های خود و طرح مشکلات زمانه خویش پرداخت. عبدالله گوران که در ابتدا در قالب و وزن عروضی شعر می‌سرود بعد از مدتی به قالب نو روی آورد و توانست در این زمینه به عنوان شاعری توانا عرض اندام نماید و لقب بنیان‌گذار شعر نو شعر گُردی را به خود اختصاص دهد و برای شاعران بعد از خود راه تازه‌ای را آغاز نماید (نظریگی، 1391، ص3). به بیانی دیگر شعر نو گُردی بعد از جنگ جهانی اول وارد ادبیات گُردی شد و جدی‌ترین حرکت در این عرصه با عبدالله گوران شروع شد. او شاعری پیشرو با بیانی نو در شکل و محتوا بود که شعر نو گُردی را وارد مرحله جدی‌تری کرد. می‌توان گفت که شعر «حقیقه نهمرو» نوری شیخ صالح که تحت تأثیر ادبیات ترک سروده شد، اولین جرقه‌های دگرگونی در شعر نو گُردی بود و زمینه را برای نوگرایی عبدالله گوران مهیا کرد. عبدالله گوران در سال‌های بعد به‌طور جدی‌تر، ساختار شکنی در شکل شعر گُردی را ادامه داد و

می‌توان گفت او همان کاری را انجام داد که نیما در شعر فارسی آغاز کرده بود (هرچند عبدالله گوران همواره پرچمدار شعر نو گردی را شیخ نوری می‌دانست). تحول و تغییری که عبدالله گوران در شعر گردی ایجاد نمود، خیلی زود مورد توجه دیگر شاعران قرار گرفت و شاعران زیادی به شیوه و سبک او روی آوردند (محمدپور، 1396، ص 3).

تحول ادبی

یکی از مهم‌ترین مباحث انواع ادبی، بحث دربارهٔ چگونگی و چرایی تحول آن‌هاست که با ارسطو آغاز شد و امروزه، ضمن مباحث نظریهٔ ژانر، همچنان ادامه دارد. ارسطو در بحث از تراژدی، بر آن است که شعرهای نخستین، ساده و کوتاه بوده‌اند و با گذر زمان، به شعرهای کامتری مانند تراژدی تبدیل شده‌اند. به باور او، تراژدی در اصل، از بدیهه‌گویی و اشعار سترابندگان دیتی‌رامب پدید آمد و کم‌کم به تکامل رسید؛ تا جایی که برای نمونه آشیل، یک نفر بازیگر تراژدی را به دو نفر و سوفوکل، آن را به سه نفر افزایش داد و تراژدی با این تحولات، افسانه‌های ساده و کوتاه را کنار گذاشت و طول و تفصیل یافت (زرین‌کوب، 1381، 118). ادبیات در سراسر جهان همواره در حال تحول بوده است. با گذشت زمان، ورود ایده‌های جدید و شکل‌گیری سبک‌ها و قالب‌های گوناگون، ادبیات دستخوش تغییر و دگرگونی شده و در طول حیات خود گسترش یافته است. به این ترتیب، هرگونه تغییر و نوآوری در ادبیات که منجر به پیدایش سبک، مفهوم و محتوای جدید شود، به‌عنوان تحول ادبی شناخته می‌شود (معرفت، 1395، ص 48).

جریان گوران

اگرچه خود عبدالله گوران بر اساس امانت‌داری، نوری شیخ صالح را آغازگر شعر نو گردی می‌داند، اما عبدالله گوران جدی‌ترین حرکت ادبیات گردی و ورود آن به عرصهٔ شعر نو گردی را بنیان نهاد و از جلال ساهر به‌عنوان فردی تأثیرگذار بر جریان شعری خود و همراهانش نام می‌برد. او مجموعه‌ای از شاعران هم عصر خود از جمله احمد هردی، محمد محمد امین (کاکه‌ی فلاح)، یونس رئوف (دلدار)، محمد صالح دیلان و کامران مکرری را در شهر سلیمانیه گرد خود جمع کرد تا نسل نخست شعر نو گردی را به‌وجود آورند. این شاعران آثارشان را بین سال‌های ۱۹۳۵ تا ۱۹۶۰ انتشار دادند. در این دوره رگه‌هایی از رمانتیسم کلاسیک شعر گردی در محتوای اشعار گردی دیده می‌شود و شعر بیشتر حول محور طبیعت، عشق، زن، ملی‌گرایی و بیان اندیشه جریان دارد (محمدپور، 1399، ص 3). در واقع بعد از جنگ جهانی دوم است که گونه‌ای از رئالیسم نیز وارد محتوای شعر نسل اول می‌شود. این روند در شعر نو گردی تا اواخر دههٔ شصت قرن بیستم جریان دارد. بعد از ۱۹۷۰ و نیز انتشار بیان‌نامهٔ سیاسی «یازدهم آذر» است که فضای سیاسی آزادانه‌تری به نسبت گذشته برای اقلیم کردستان به وجود می‌آید و حجم زیادی از مجله و روزنامه توسط گروه‌ها منتشر می‌شوند. در همین دوره، کانون نویسندگان گرد با نام «یه‌کیه‌تی نووسهرانی گرد» تشکیل می‌شود و امکانی آزادانه‌تر برای نشر اندیشه‌های نو فراهم می‌آید. آنچه عبدالله گوران و همراهانش در دو دههٔ ابتدایی قرن بیستم انجام دادند در واقع آغاز حرکتی بود که بعدها توسط عبدالله گوران و البته به تنهایی ادامه یافت، اگرچه این تغییرات چند، تغییراتی بنیادی است اما تمام آنچه که به عنوان آغاز شعر مدرن گردی می‌شناسیم نیست (شریعتی، 1388، ص 6).

ویژگی‌های تحول در جریان ادبی گوران

عبدالله گوران با الهام از آنچه در جریان ادبی سلیمانیه اتفاق افتاد توانست تغییراتی در محتوا، شکل و زبان شعر گردی ایجاد کند و در دو حوزه شکل و محتوای شعر کلاسیک گردی (ذهنیت شاعرانه و نگرش زیباشناسی توأمان) تحول‌آفرینی کند.

- شکل در جریان ادبی گوران

شکل در ادبیات به ساختار و آرایش کلی اثر ادبی اشاره دارد که شامل عواملی چون فرم، سبک، قالب و نحوه بیان موضوع است. این مفهوم به نحوه سازماندهی و ارائه محتوا به کمک عناصر زبانی، تکنیک‌های نگارشی و ویژگی‌های بصری پیرامون یک اثر ادبی می‌پردازد. شکل می‌تواند به هر نوع اثر ادبی اعم از شعر، نثر، نمایشنامه و غیره اطلاق شود و به درک و تفسیر عمیق‌تر آن کمک می‌کند (آبرامز و هارپهام¹⁷، 1394، ص 49). عبدالله گوران توانست وزن عروضی را از شعر گردی کنار بزند، که به باور او ذاتاً با خصلت زبانی زبان‌های ایرانی سازگار نیست و به جای آن اوزان هجایی را به کار گیرد، کاری که نیما هم می‌توانست در شعر فارسی انجام دهد اما نداد. از زاویه‌ای دیگر می‌توان گفت که بر هم زدن تساوی شماره هجاها در مصرع، اصلی‌ترین نوآوری عبدالله گوران در شکل شعر گردی است. همچنین قافیه کارکرد پیشین خود را در شعر عبدالله گوران از دست داد و تنها به ضرورت به کار گرفته شد.

- زبان در جریان ادبی گوران

تحول زبانی به تغییرات و دگرگونی‌هایی اطلاق می‌شود که در زبان‌ها در طول زمان به وقوع می‌پیوندد. این تغییرات می‌توانند شامل تحول در ساختارهای نحوی، واژگان، معانی و صداهای زبان باشند و ممکن است به علت عوامل فرهنگی، اجتماعی، اقتصادی و سیاسی رخ دهند. تحول زبانی به نحوه تغییر زبان در سطوح گوناگون، از جمله زبان‌های محاوره‌ای و ادبیات، می‌پردازد و بررسی می‌کند که چگونه این تغییرات بر ارتباطات میان انسان‌ها تأثیر می‌گذارند (متیوز¹⁸، 1997، ص 112). عبدالله گوران در مقوله تحول در زبان، برای اولین بار در شعر گردی از علائم نگارشی بهره برد. علائمی که که خواندن و در نتیجه فهم درست مطالب را آسان و به رفع پاره‌ای ابهام‌ها از جمله ابهام‌هایی که ناشی از عدم انعکاس عناصر گفتاری در نوشته است کمک می‌کند. همچنین او پیرایش زبان را مدام در دستور کار خود قرار داد و از زبان تمثیلی و بیانی سمبلیک برای بیان اندیشه‌های انتقادی خود بهره گرفت.

- محتوا در جریان ادبی گوران

تغییرات محتوایی و فکری و نیز ورود اندیشه‌های جدید که باعث دگرگونی در رفتار، محتوا و ایجاد روندی تازه و یا تقویت آن می‌شود را می‌توان تحول محتوایی و فکری نامید. این تحول ممکن است چشم‌اندازی فلسفی، اعتقادی، جنبشی اجتماعی، فرهنگی یا جنبشی هنری باشد (احمدی و ورزنده، 1395، ص 52). عبدالله گوران به دلیل آشنایی با شیوه شعر مدرن جهان تلاش کرد در کنار حفظ سنت‌های شعر گردی، تجربیات آن‌ها را وارد شعر گردی نماید، جالب اینکه در کنار این تحولات در شعر عبدالله

¹⁷. Abrams & Harpham

¹⁸. Matthews

گوران هرگز احساس نمی‌شود با چیز بیگانه‌ای روبه‌رو هستیم. عبدالله گوران صورت و سیرت شعر گُردی را باهم هماهنگ کرد. وحدت مضمون که در شعر گُردی قبل از عبدالله گوران امری غریب بود، در شعر عبدالله گوران ظهور یافت. به عبارتی عبدالله گوران توانست مفاهیمی بدیع را با کمک تصاویری تازه در شعر گُردی خلق کند، او شعر را از آسمان به زمین آورد و اشیاء را جانی تازه بخشید، نگاه موشکافانه او به پدیده‌ها و تجزیه و تحلیل آن پدیده‌ها، گاهی حیرت‌انگیز است (سجادی، 1399، ص114).

مطابقت با نوگرایی در شعر فارسی

جریان ادبی عبدالله گوران را می‌توان همانند تحولی که نیما یوشیج در ادبیات فارسی ایجاد کرد دانست. نیما آگاهانه تمام بنیادها و ساختارهای شعر کهن فارسی را به چالش کشید و عبدالله گوران نیز همین مسئله را انجام داد. تحولی که نیما انجام داد در دو حوزه شکل و محتوای شعر کلاسیک فارسی (ذهنیت شاعرانه و نگرش زیباشناسی توأمان) بود که این مسئله در جریان ادبی عبدالله گوران نیز وجود دارد. هدف نیما از تغییر در ساختار شعر فارسی و برهم زدن قواعد کلاسیک، نزدیک کردن زبان شعرش به زبان گفتار بود، آن هم نوع خاصی از گفتار که او آن را گفتار نمایشی یا دکلاماسیون می‌نامید. عبدالله گوران نیز با حذف اوزان عروضی و قافیه، قواعد کلاسیک را در شعر نو گُردی برهم زد. اگرچه خواست واقعی نیما این بوده که شعر موزونش را با حفظ وزن و قافیه، طبق آن برداشت خاصی که خود او از وزن و قافیه داشته، به چنین کلامی نزدیک کند و به آن حالت طبیعی بیان نمایشی بدهد. خواست نیما آفرینش شعری بوده که به چیزهایی که در خارج وجود دارد توجه کند و خواست دیگرش خلق زبانی بوده که کارآرایی لازم برای ساختن نمایشنامه و دکلاماسیون را داشته باشد و با رواج این شعر تأثیر با طرز کار جدید در ادبیات ما معنی پیدا کند، اما عبدالله گوران برخلاف نیما که تا آخر عمر بر استفاده از وزن در شعر اصرار داشت، در حوزه نظری باوری به وزن و قافیه نداشت، چنان‌که در مقاله‌ای می‌نویسد: «اگر ضرورت استفاده از وزن و قافیه نباشد، شعر می‌تواند بسیار آسان‌تر و روان‌تر مجال ظهور یابد» (مام علیپور، 1402، ص14).

نمونه شعر عبدالله گوران

کرککار، بهندی سهرمایه‌دار بوو!

رووت بوو، برسی بوو، کز بوو، هم‌زار بوو!

ئه‌یچه‌وسانه‌وه خاوه‌ن سهرمایه

به مه‌مه‌ره و مه‌ژی کریی ئه‌دایه

له دنیای تازه شاری شیکاگو

هوشی کرککار، هاته‌وه به‌رخو! (ملاکریم، 1399، ص101).

ترجمه: کارگر اسیر سرمایه‌دار بود/ برهنه، گرسنه، گوشه‌نشین و مستضعف بود/ سرمایه‌دار او را استثمار می‌کرد/ بخور و نمیر به او حقوق می‌داد/ در دنیای جدید در شهر شیکاگو/ کارگر به هوش آمد.

تحلیل: این اشعار به ادبیات کارگری اشاره دارد و مشکلات و چالش‌های کارگران را بیان می‌کند. چالش‌های کارگران ناشی از مشکلات فرهنگی، اقتصادی و اجتماعی یک جامعه تلقی می‌شود.

سهردهم یک بوو دنیای گیانم تاریک و چول بوو
 کام بهر و چکه‌ی گهرمه دلم چه‌شنی سه‌هول بوو
 قهریجه‌م وشک ته‌بیعتم زهره‌د و ژاکاو بوو

زهرده‌خنه‌م ناخی سهرلیو فرمیسیکی چاو بوو (ملاکریم، 1399، 54ص).

ترجمه: زمانی بود که روح تاریک و خالی بود. کدام تمامی گوشه‌های گرم قلبم مانند یخ بود. قریحه‌ام خشکیده، طبیعتم زرد و رنگ پریده بود. لبخندم آه نشسته بر لبم و اشک‌دیدگان بود.

تحلیل: اشعار فوق مضمون یأس و ناامیدی را بیان می‌کند. روح تاریک و خالی، طبیعت زرد و رنگ پریده و... نشانه‌ای از تنهایی و ناامیدی است.

پاییز پاییز!

بووکی پرچ زهره‌د!

من مات، تو زیز

ههر دوو هاودمرد

من فرمیسمکم، تو بارانت؛

من هه‌ناسه‌م، تو بای ساردت

من خه‌م، تو هه‌وری گریانت،

دوایی نایه دادم، دادت، ههرگیز، ههرگیز! (ملاکریم، 1399، ص19).

ترجمه: پاییز، پاییز

عروس کاکل طلایی

من دل آزرده، تو دل رنجیده

در غم و اندوه، هردو همدردیم

من اشک هستم، تو هم بارانی

من نفس هستم، تو باد سردی

من غم، تو ابری گریان

تمام نمی‌شود داد من داد تو

هرگز هرگز!

تحلیل: شاعر در این اشعار خود را با فصل پاییز با دل رنجیده، باد سرد و ابر گریان تشبیه کرده است، مقایسه می‌نماید. این اشعار ناشی از تنهایی و ناامیدی است.

جریان ادبی طلیعه اربیل

در واپسین سال‌های دهه ۶۰ و نخستین سال‌های دهه ۷۰ میلادی، جریان ادبی «اربیل» یا «هولیر» (نام گردی و محلی اربیل) در شعر نو گردی در کردستان عراق پدیدار گشت که نماینده بارز و شناخته شده آن «عبدالله پشویو» است. شاعران این مکتب به واسطه اینکه مانند عبدالله پشویو ساکن اربیل بودند به همین دلیل به مکتب طلیعه اربیل یا هولیر شناخته شدند. بهجز عبدالله پشویو شاعرانی چون مه‌باد قره‌داغی، جلال برزنجی، محمد عمر عثمان، رفیق صابر، انور قادر محمد، پروژ ناکره‌ی و ... شروع به شیوه جدیدی از سرودن شعر و خروج از هژمونی شعری عبدالله گوران کردند. عبدالله پشویو با انتشار مجموعه‌های «اشک و زخم» (۱۹۶۷)، «بت شکسته» (۱۹۶۸) و «شبنامه‌های شاعری تشنه» (۱۹۷۳) به همراه دیگر شعرای مکتب اربیل توانستند پایه‌های مستحکمی برای این جریان ادبی بنیان‌گذاری کنند (کریم مجاور، ۱۳۸۷، ص ۶).

ویژگی‌های تحول در جریان ادبی طلیعه اربیل

شاعران این جریان کارهایی متفاوت از لحاظ زبان، محتوا و شکل ارائه دادند که می‌توان گفت تا حدودی تحت تأثیر شعر فارسی، عربی و نیز ادبیات روسی بود. در آن دوره، در انستیتوی زبان‌های شرقی دانشگاه مسکو چندین دانشجوی کرد از کردستان عراق مشغول به تحصیل شدند که آثاری از ادبیات و به ویژه شعر روسیه را کم‌کم ترجمه نمودند. نیز پشویو خود چند سالی در مسکو ساکن بود و بیشتر کارهای خلاقه او در همان سال‌ها نوشته شده است. ردپای این تأثیر را در آثار او می‌بینیم، البته بدون اینکه این نسل همچون عبدالله گوران به‌صورت موقت تحت تأثیر پروپاگندای سوسیالیسم واقعاً موجود شوروی قرار بگیرند.

- شکل در جریان ادبی طلیعه اربیل

شعر در این جریان فکری از لحاظ شکل دچار تغییرات آن‌چنانی نشد و بیشتر در محتوا و زبان خود را متمایز کرد. اما در کل از لحاظ تحول در شکل می‌توان گفت که نوعی ایجاز‌گویی در این جریان ادبی شکل گرفت و شعر این جریان ادبی در همان قالب نو باقی ماند و تحولی نسبت به جریان‌های ادبی پیش از خود، در آن دیده نمی‌شود.

- زبان در جریان ادبی طلیعه اربیل

یکی از خصوصیات شعر شاعران این جریان، زبان شعر پر طنین و کوبنده است و به نوعی می‌توان زبان شعر جریان ادبی هولیر را زبانی انتقادی با رویگردهای اجتماعی و سیاسی ذکر کرد. شاعران این جریان از جمله پشویو بر هر آنچه از نظرشان زشت، ظالمانه و غیر انسانی است انتقاد و حمله می‌کنند و به همین خاطر است که شعر شاعران این جریان از همه لایه‌های جامعه از روشنفکر تا مردم عادی و روستایی مخاطب دارد (شیری، ۱۳۹۹، ص ۵).

- محتوا در جریان ادبی طلیعه اربیل

از خصوصیات شعر این جریان ادبی که بیشتر در آثار عبدالله پشویو خود را نشان می‌دهد می‌توان عشق به انسان و عشق به خاک (موطن) را در دو کفه ترازو نهاده و هر دو را در اوج کلام و احساس شعرش برجسته دید. خود پشویو نیز در راستای همین دو خصوصیتی که در مکتب هولیر دیده می‌شد، شاعری صادق و متعهد به ملت است و به مخاطبانش بسیار ارج می‌نهد. او همیشه در جنگ با وضعیت موجود بوده

تا آن را بهبود بخشد. پشویو نگاه‌های رُمانتیکی، تشریح روان‌شناسی، مشکلات روحی، عشق و مبارزه را در هم تنیده و مایه اشعارش را از آن گرفته است (کریم مجاور، 1387، 7 ص).

شعر شاعران مکتب اربیل و در رأس آن‌ها عبدالله پشویو، سرشار از تصویرهای بدیع و آکنده از شاخصه‌هایی چون زندگی، عشق، وطن، غربت، آزادی، مبارزه، عدالت‌خواهی و درخشش آهنگ‌های فراموش شده طبیعت پاک انسانی است.

مطابقت با نوگرایی در شعر فارسی

فضای حاکم بر شاعران این جریان ادبی را که اصرار بر خروج از هژمونی شعر عبدالله گوران داشتند را می‌توان با جریانی که بعد از نیمه قصد داشتند از هژمونی نیما که اصرار بر وزن و قافیه درونی داشت خارج شوند، مشابه دانست. فضایی که بر این باور بودند شعر نو باید عاری و فارغ از محدودیت‌های وزن حتی وزن درونی و قافیه باشد. این مسئله تا حدودی در اشعار مهدی اخوان ثالث و شاملو نیز بعد از آن‌ها توسط منوچهر آتشی و یدالله رویایی و ... ادامه یافت.

نمونه شعر عبدالله پشویو

سهربازی ون

که وهفدی دهچینه شوینی

بو سهر گوری سهربازی ون

تاجه گوللنهیهک دینی

ئه‌گهر سبه‌ی

وهفدیک بیته ولاتی من

لیم بپرسی

کوانی گوری سهربازی ون؟

دهلیم:

گهره‌م!

له که‌ناری هر جوگه‌یی

له سهر سه‌کوی هر مزگه‌وتی

له بهر ده‌رگای هر مالی

هر کلنسه‌یی

هر نه‌شکه‌وتی

له سهر گابه‌ردی هر شاخی

له سهر دره‌ختی هر باخی

به‌م ولاته، له سهر هر بسته زهمینی

له ژیر هر گزه ناسمانی
 مهترسه! کمیک سهر داخه و
 تاجه گولینه کهمت دانی (دیوان پشیو) و (کریم مجاور، 1387، ص49).

ترجمه: «سرباز گمنام»

هر بار که نماینده‌ای می‌رود به جایی
 می‌برد تاج گلی باخود
 بر سر مزار سربازان گمنام.
 اگر فردایی،
 نماینده‌ای به سرزمین من آید
 بپرسد مرا:

کجاست مزار سربازان گمنام‌تان؟

می‌گویم:

سرورم!

بر کنار هر جویی

بر سکوی هر مسجدی

در آستانه هر خانه،

کلیسا

و غاری

بر سنگ‌های هر کوهی،

در زیر درختان هر باغی،

بر هر وجب خاک این سرزمین،

در زیر این آسمان آبی،

نترس! سرت را خم کن

بی‌پروا و آرام

تاج گلت را بگذار!

تحلیل: این اشعار اشاره به شهیدان و سربازان وطن دارد که از آب‌و خاک در مقابل دشمن ایستادگی کرده‌اند و اکثر آن‌ها شهید شده و برخی دیگر همچنان گمنام هستند.

جریان ادبی روانگه

در توضیح جریان ادبی کفری ذکر شد که مجموعه فضای ادبی، سیاسی، اجتماعی متأثر از تحولات جهان عرب، نسل دوم شعر نو گردی را در کردستان عراق پدید آورد و دو جریان ادبی «روانگه» در سلیمانیه و «کفری» در شهر کفری اولین مرامنامه‌های ادبی گردی را در سال‌های ابتدایی دهه هفتاد در کردستان عراق تنظیم و نشر دادند. جریان ادبی روانگه (دیدگاه) که شیرکو بیکنس نماینده برجسته آن است در شهر سلیمانیه و با ارائه یک مرامنامه در ادبیات گردی ظهور کرد (سجادی، 1399، ص3).

مرامنامه جریان ادبی روانگه با موضوع فراخوان روانگه و با عنوان «فراخوانی از دیدگاه ادبیات جدید ما»، و با شعار «گفتار نو، پندار نو، کردار نو» و با امضای شیرکو بیکنس، حسین عارف، جمال شاربازیری، جلال میرزا کریم و مم بوتان، موجی از شعر نو پساگورانی، نقد ادبی و تحقیق ادبی را در ادبیات کردستان به وجود آورد و حجم کثیری از مخاطبین را به خود جذب کرد. شیرکو بیکنس از شاعران پیشرو این جریان می‌گوید: «بعد از نشر بیانیه روانگه در روزنامه هاوکاری، مردم برای خواندن این روزنامه صف می‌کشیدند» (بیننده، 1387، ص5).

ویژگی‌های تحول در جریان ادبی روانگه

شیرکو بیکنس و شاعران این جریان ادبی، در برجسته کردن و اشاعه شعر نو گردی حتی فراتر از مرزهای زبان گردی بیشترین تاثیرگذاری را داشتند و تحولات برجسته‌ای در شکل و زبان شعر نو گردی ایجاد کردند (بیننده، 1387، ص5).

- شکل در جریان ادبی روانگه

جریان ادبی روانگه، شکل خاص و مستقلی را در شعر به وجود آورد که با شکل پیشینان تفاوت‌های محسوسی داشت. شیرکو بیکنس شکل و قالب «رمان شعر» را به ادبیات گردی معرفی کرد که اشعاری بلند و طولانی با محتوایی روایتی و داستانی بود که گاه در آن و برای فهم بیشتر مخاطب، از آواز هم استفاده می‌نمودند. او همچنین نمایشنامه «کاو آهنگر» و «غزال» را نیز به شکل نمایشنامه‌ای با زبان شعری نوشت که تحولی در شکل موجود بود. او همچنین براساس حماسه‌های مردمی موجود در ادبیات گردی و با همان وزن‌های طولانی هشت تا دوازده هجایی چند حماسه معاصر نوشت که در آن‌ها تمامی عناصر شکلی موجود در ادبیات مردمی بدون امضا یا همان ادبیات عامه به‌کار گرفته می‌شوند. از این آثار می‌توان به «بهیتی ماما پاره- حماسه عمو پاره»، «برایموک» اشاره کرد. در این دو اثر او در دهه هشتاد توانایی خلاقه خود را برای متحول ساختن قالب شعری نشان داد. او حماسه‌هایی بدیع، با قهرمانان تاریخی و معاصر می‌سازد، کسانی که در هیئت آن‌ها عشق و آزادی به هم پیوند می‌خورند. امضای تاریخ در این مرحله آشکارا وارد کار او می‌شود. او از شاعری تا حدی رمانتیک به شاعری طغیانگر تبدیل می‌شود که می‌تواند نقادانه خنجر را رو به سینه خویش بگیرد و بگوید که «من دیگر آن شاعر نازک دل قبل نیستم، که برای هر گلی گریه کنیم». درگیری او با تاریخ این‌گونه شروع می‌شود و شعر او در نهایت فردای چاپ، کلاسیک می‌شود، اگر کلاسیک را به معنای پذیرفته شده و همگانی شده بخوانیم. او در قهوه‌خانه‌ها و سالن‌های تئاتر و هر جا شعر می‌خواند و شعرش در همه‌جا هست (بیننده، 1387، ص6).

- زبان در جریان ادبی روانگه

«گفتار نو» یکی از سه شعار اصلی در مرامنامه این جریان ادبی بود که اشاره مستقیم به تحول در زبان و نو شدن آن در شعر دارد. شاعران این جریان ادبی، مفاهیم رمزی و سمبلیک را به ساحت زبانی شعر وارد و از مستقیم‌گویی پرهیز کردند، آن‌ها با نوآوری در زبان شعر، از تقلید پیش از خود فاصله گرفتند و تصاویر نو و تازه‌ای را به ساحت شعر وارد نمودند. در کل، این جریان ادبی تلاش کرد که زبانی متفاوت‌تر از آنچه از قبل بوده، داشته باشد.

تحولات این جریان ادبی، بیشتر در ساحت زبانی شعر است که خود را نشان می‌دهد، از این‌رو شاعران روانگه تفاوت برجسته خود را در «زبان شعر» با نسل عبدالله گوران می‌دیدند و زبان شعری خود را به‌روزتر و متفاوت‌تر و عاری از کهنگی در مقایسه با جریانات قبل از خود می‌دانستند. زبان شعر این جریان ادبی، نوعی غافل‌گیری را به همراه دارد که به‌خصوص در شعر شیرکو به وضوح مشاهده می‌شود. شیرکو بیکس در این مورد می‌گوید: «روانگه ناقوسی در زبان بود یا شوکی در آن جسم، فریادی بود برای نو شدن». شاعران روانگه توانستند جدای از به‌کاربردن بهتر زبان‌گردی و استفاده کمتر آنان از واژه‌های بیگانه، روحی نو در کلبه بی‌جان شعر‌گردی بدمند و موجی از متون و دیدگاه‌های جدید را به ادبیات‌گردی اضافه کنند. جهانی از امکانات شعری را خلق کردند که بعدها و حتی امروزه نیز راهکاری برای کشف شکل و بیانی جدید فراهم آورد. استفاده از اسطوره‌ها، زبان متون قدیمی و گاه مقدس، زبان آرکایک و تغزلی حماسه‌های غیرمنظوم و نیز تبدیل آن به زبان قهرمانان عادی تاریخی از کارهای خلاقه این جریان بود، که بیشترین تلالو آن در آثار شیرکو دیده می‌شود. بخشی از خلاقیت و شهرت شیرکو به دلیل محتوای شعر او نیست، بلکه به دلیل خلق زبانی است که با آن انسان معاصر می‌تواند از خود، تاریخش، رنج‌هایش، عشق‌هایش، آوازه‌هایش و در نهایت از پرسش‌های جاودانه‌اش سخن بگوید. زبان‌گردی پس از او شاید همان وضعیت زبان فارسی را پس از مولانا داراست، زبانی که بالقوه‌گی بیانی آن به شکل مقطعی به اوج رسیده است. از نظر زبانی، شیرکو و ام‌دار عبدالله گوران است، اما کشف شیرکو در زبان بسیار فراتر از عبدالله گوران و هرکس دیگری است. به شکل کلی در هر جای زبان‌گردی کنونی می‌توان ردی از او را دید، حتی اگر در مخالفت و تضاد با شعر و زبان شیرکویی باشد. در نهایت می‌توان گفت که برای او زبان از لحظه‌ای به بعد اصل مسئله و همه‌چیز است، زبانی که او می‌خواهد «آفتاب را چون گلی آفتابگردان به دور آن بگرداند» (بیننده، 1387، ص 11).

- محتوا در جریان ادبی روانگه

آنچه در شعر شاعران این جریان ادبی روانگه و مرامنامه آن‌ها می‌توان استنباط کرد این است که از لحاظ محتوایی، در سروده‌های شاعران این جریان ادبی، کلید واژه‌هایی مانند: ادبیات بدون مرز، مدرن کردن ادبیات‌گردی، برجسته کردن اندیشه اجتماعی، باورمندی به انواع ادبی و نیز ادبیات خارج از تاریخ و مستقل دیده می‌شود. این جنبش در پی تغییر توجه عموم به معنای اصلی شعر بود. شیرکو بیکس، اما، جدای از اصول سبک‌شناختی گفتمان ادبی مسلط آن روزگار و فارغ از مبانی فکری دو مکتب فوق‌الذکر در همان سال‌ها سخت درگیر بنیان نهادن و گستراندن جنبشی نوین در شعر‌گردی بود؛ جنبشی که خود را نه در تقابل با دو مکتب مذکور بلکه در ادامه راه شاعر بزرگ نوپرداز‌گرد، گوران، تعریف می‌کرد (محمدپور، 1398، ص 9). بسیاری بر این باورند که جنبش ادبی روانگه، منسجم‌تر و تأثیرگذارتر از سایر جریان‌های ادبی آن روزگار بود. این جنبش رنگ و رخساره‌ای کاملاً خودآگاه و متمایز داشت؛ خودآگاه از این منظر که تنها جنبشی بود که در محافل گوناگون دست به انتشار بیان‌نامه‌های متعدد ادبی خود می‌زد و متمایز از آنجایی که از سویی گسست خود را با سنن ادبی شعر‌گردی آن روزگار آشکارا به نمایش

می‌گذاشت و از سویی دیگر خود را نه تنها ادامه‌دهنده بلکه تمام‌کننده سنت ادبی عبدالله گوران می‌دانست. مجموعه‌هایی همانند «کاو آهنگر» (۱۹۷۱)، «عطش با آتش فرو می‌نشیند» (۱۹۷۴)، «سپیده‌دمان» (۱۹۷۸) و نیز نمایشنامه «منظوم غزال» (۱۹۷۸) هم‌نوا با سبک ادبی جنبش روانگه به‌عنوان نخستین آثار شیرکو بی‌کس به چاپ رسیدند (سجادی، ۱۳۹۹، ص ۶).

فرایند آفرینش ادبی در آثار شیرکو بی‌کس در دهه ۸۰ و پس از جلالی وطن در سال ۱۹۸۷ نیز به شیوه‌ای مستمر و متعهد به اصول ادبی مکتب روانگه ادامه یافت، اما این بار مضامین جدیدی نظیر آوارگی و غربت و نیز آزادی‌جویی جای بن‌مایه‌های قدیمی شعر وی را گرفتند که عبارت بودند از آزادی‌خواهی و بازنمایی طبیعت. از میان چاپ چهار مجموعه چاپ شده در این دهه، مجموعه‌های «آینه‌های کوچک» (۱۹۸۶) و «لاشخور» (۱۹۸۷) بیشتر مورد قبول عام قرار گرفتند. او که پیش‌تر، اصطلاحاتی نظیر شعر پوستری یا توگراف را در سال ۱۹۷۵، که از نقاشی و مجسمه‌سازی اقتباس کرده بود، به ادبیات گردی معرفی کرده بود، این بار با معرفی ژانر ادبی نوبنی به ادبیات گردی تحت عنوان شعر رمان‌گونه یا «رمان شعر» خلاقیت خود را به شیوه‌ای عملی و با سرودن چندین مجموعه شعر در این قالب ادبی به نمایش گذاشت (معرفت، ۱۳۹۵، ص ۹). با نگاهی جامع‌تر، می‌توان شعر «پوستری» و «رمان شعر» را از خلاقیت‌ها و نوآوری‌های مکتب روانگه به ادبیات گردی ذکر کرد (ورزنده، ۱۴۰۰، ص ۶). همچنین شعر «دیداری» و «کانکریت» (چیدمان عناصر زبانی است که در آن افکت‌های تاپیوگرافی نسبت به ویژگی‌های کلامی، اهمیت بیشتری در انتقال معنا دارند. گاهی از آن به‌عنوان شعر تصویری یاد می‌شود). به‌صورت شکل‌مدار و به‌گونه چکیدن قطره قطره‌ای نیز در بخشی از آثار شیرکو دیده می‌شود که نشان‌دهنده تجربه‌های جدید در دنیای شعری این شاعر مکتب روانگه است. بنابراین شعر این مکتب به ویژه شعر شیرکو به‌جای گزارشی عاطفی و کلاسیک تبدیل به قرابتی بزرگ با طبیعت می‌شود. تمام آن وقایعی که در شعر کلاسیک پنهان و مسکوت هستند در شعر این مکتب پیدا و گویا هستند و جای خویش را می‌یابند. شعر شیرکو و شاعران مکتب روانگه ظهور جدیدی از واژه‌ها و ظهور دیگری از چیزهاست (حسن‌لی، ۱۳۸۳، ص ۴۰).

مطابقت با نوگرایی در شعر فارسی

در ادبیات فارسی می‌توانیم جریان شعری که احمد شاملو و سهراب سپهری با وارد کردن فضا و تصاویر نو در شعر ایجاد کردند را همگون و مشابه با این جریان ادبی دانست. رابطه شیرکو و شاملو نیز رابطه‌ای صمیمی و با درک مشترک از اندیشه همدیگر بوده است. فضای شعری که شاملو، سهراب سپهری، فروغ فرخزاد، فریدون مشیری و ... پس از نیما به وجود آوردند و نوگرایی کاملی را در شعر فارسی ایجاد نمودند مشابهات بسیار زیادی در مولفه‌هایی مانند ادبیات بدون مرز، ادبیات مستقل و بدون تاریخ مصرف، وارد کردن مفاهیم رمزی و سمبلیک به ساحت زبانی شعر، عدم تقلید از زبان شعر پیشینیان، و وارد کردن تصاویر نو به ساحت شعر با جریان ادبی روانگه دارد. همانگونه که زبان شاملو و سپهری و ... با نیما متفاوت شد و زبان شعر شاملو نوعی زبان حماسی و سیال است که با عصیان و خشم و نوعی یاس دردمندانه آمیزش دارد و در شعر شاملو و سپهری موسیقی درونی، خلاء وزن کلاسیک را پر کرده‌است، این خصیصه‌ها در شعر شاعران روانگه نیز دیده می‌شود.

همچنین می‌توان گفت که تشابهات فراوانی در خصوص زبان شعر، شکل و ساختار این جریان ادبی با برهه‌ای از شعر فارسی وجود دارد. شکل شعر و نیز اندیشه‌های فرامرزی در شعر جریان روانگه و نیز

در جریان پس از نیما به نزد ویژه شاعرانی نظیر احمد شاملو، سهراب سپهری، فریدون مشیری، فروغ فرخزاد و ... دیده می‌شود.

«رمان شعر» نیز در ادبیات فارسی وجود دارد و از «شاهنامه» و «خسرو و شیرین» بعنوان نخستین «رمان شعر»‌ها یاد می‌شود. بنابراین «رمان شعر» مسئله‌ای آشنا در ادبیات کلاسیک فارسی است. اما در شعر نو نیز می‌توان آن را در شعر «شهریار شهر سنگستان» شاملو و نمونه‌های دیگری مشاهده کرد. همچنین در شعر پوستری نیز نمونه‌های مشابهی در ادبیات کُردی و فارسی وجود دارد.

نمونه شعر شیرکو بیگس

نازادی؟

کامه‌یه نازادی؟

نازادی نه‌سپیکی شه‌کته و

نه‌شلی و

هموو روژ بار نه‌کری له فیشهک

نیشتمان؟

کامه‌یه نیشتمان؟

ئهو عهرده‌ی روژی دوو سی جار نه‌یکوژین؟

ئهو ده‌شته‌ی که بوته تاته‌شور؟

ئهو شاخه‌ی که بوته دارمه‌یت؟

ئهو بهرد و ئه‌و قهور و ئه‌و چه‌و و ئه‌و لمه‌ی زیندانی لی زاوه؟

نازانم کامه‌یه نیشتمان!

نازانم کامه‌یه نازادی!

ئهو ئاوه‌ی به روژی نیوره و سه‌رچاوه‌ی نه‌دزین؟

ئهو یاره‌ی له خه‌وا چاوانی نه‌دزین؟

ئهو هه‌وره‌ی پیش بارین بارانی نه‌دزین؟

ئهو مانگه‌ی له شه‌وی چوارده‌یا نه‌دزین؟

نازادی نه‌سپیکی شه‌کته و

نه‌شلی و

هموو روژ بار نه‌کری له فیشهک! (بیگس، 1380، ص 82).

ترجمه:

آزادی؟
 کدام است آزادی؟
 آزادی اسبیست خسته و
 لنگان و
 هر روز بار می‌شود از فِشَنگ!
 وطن؟
 کدام است وطن؟!
 آن سرزمینی که روزی، چندین بار به غارتش می‌بریم؟
 آن دشتی که بر هوشش کرده‌اند
 آن قله‌ای که تابوت گشته است؟
 آن سنگ و آن گِل و آن چشمه و آن شینی که زندان زاییده است؟
 نمی‌دانم کدامین است وطن!
 نمی‌دانم کدامین است آزادی!
 آن آبی که به نیمروز سرچشمه‌اش را می‌دزدیم؟
 آن معشوقه‌ای که به خواب هنگام چشم‌هایش را می‌دزدیم؟
 آن ابری که پیش از باریدن، بارانش را می‌دزدیم؟
 آن ماهی، که شب چهارده‌اش را ربودیم؟
 آزادی اسبیست خسته و
 لنگان و
 هر روز
 بار می‌شود از فِشَنگ (شیری، 1398، ص 86).

تحلیل: شاعر با این شعر می‌خواهد بگوید که «آزادی» و «وطن» در شرایط کنونی، مفاهیمی تهی از معنا و دروغین هستند. آزادی به اسارت کشیده شده و وطن، ویران و غارت شده است. این شعر دعوت به تفکر درباره معنای واقعی آزادی و وطن و تلاش برای رسیدن به آن‌هاست.

نتیجه‌گیری

در ادبیات فارسی نیز در دوره کلاسیک، سبک‌های مختلفی از جمله هندی، خراسانی، عراقی و ... به وجود آمد که از لحاظ زبان، محتوا و شکل باهم تفاوت‌های آشکاری داشتند. بعد از نیما که شعر نو فارسی

شکل گرفت تا به امروز نیز جریان‌های ادبی مختلفی از جمله نیمایی، سپید، آزاد، طرح، حجم، گفتار و ... شکل گرفته است. در شعر عرب و ترک نیز همین اتفاق افتاده است. این مسئله در زمینه ادبیات کُردی نیز صادق است. ادبیات نو کُردی به واسطه اتفاقات سیاسی که در جغرافیای کردستان ایران، عراق، ترکیه و سوریه شاهد آن بودیم و مهاجرت نخبگانش به اروپا و نیز درگیر بودن شاعرانش با ادبیات عرب، ترک و فارس دارای تنوع قابل توجهی گردید و به همین دلیل شعر کردستان ایران با شعر کردستان عراق و یا کردستان ترکیه تفاوت‌های چشمگیری دارد که متأثر از جغرافیای ادبی و زبانی و نیز اندیشه‌های ایران است. از سوی دیگر بازگشت نخبگان کُرد و آزادی نسبی اقلیم کردستان در عراق باعث گردید که ادبیات کُردی در زمینه شعر و رمان دچار تحول چشمگیری شود که این پژوهش بیانگر آن است. نتایج پژوهش بیانگر آن است که جریان تغییر و تحول در عرصه شعر کُردی اگرچه به اندازه شعر فارسی و ترکی پر پیچ‌وخم و کهن نیست، اما ویژگی‌های خاص خود را دارد. شعر کُردی، همانند سایر ادبیات‌های جهان، در طول زمان دستخوش تحولات متعددی شده است. در دوره معاصر، این تحولات شتاب بیشتری گرفته و شاهد ظهور جریان‌های گوناگونی در این عرصه بوده‌ایم. هریک از این جریان‌ها، با رویکردها و ویژگی‌های خاص خود، به نحوی در تحول و تطور سبک شعر کُردی نقش داشته‌اند. برخی از این جریان‌ها بر فرم و ساختار شعر تمرکز داشته‌اند، برخی دیگر بر محتوا و مضامین و برخی نیز به دنبال تلفیقی از هر دو بوده‌اند. این تنوع و تکثر، نشان‌دهنده زنده بودن و پویایی شعر کُردی معاصر است و امکان‌های جدیدی را برای بیان هنری در اختیار شاعران این زبان قرار می‌دهد.

جریان‌های نوین ادبی در شعر کُردی تنها به تغییرات سطحی در فرم و ساختار محدود نشده‌اند، بلکه در سه سطح زبانی، ادبی و فکری تحولات عمیقی را رقم زده‌اند. در سطح زبانی، شاهد استفاده از واژگان و اصطلاحات جدید، شکستن قواعد سنتی زبان و ایجاد ترکیبات نو هستیم. در سطح ادبی، سبک‌ها و تکنیک‌های جدیدی در شعر کُردی به کار گرفته شده است، مانند استفاده از تصویرسازی‌های مدرن، نمادپردازی‌های پیچیده و رویکردهای روایی نوین. در سطح فکری نیز، جریان‌های نوین ادبی در شعر کُردی به طرح مضامین و ایده‌های جدیدی پرداخته‌اند، مانند مسائل اجتماعی و سیاسی معاصر، هویت فرهنگی، حقوق بشر و مسائل زنان و نظایر آن. این تحولات در هر سه سطح، باعث شده‌اند که شعر کُردی معاصر به طور چشمگیری در نظر مخاطبان نمایان شود و جایگاه خود را در عرصه ادبیات تثبیت کند. شاعران کُرد هرگاه جریانی نو به وجود آورده‌اند حرف‌های تازه‌ای برای جهان شعر داشته‌اند. هر جریان ادبی که در مناطق کردستان به وجود آمده تلاشی تازه‌تر برای متفاوت نشان دادن خود از دیگر جریان‌های ادبی بوده، که البته قردان تلاش‌های صورت گرفته در پیش از خود نیز بوده‌اند و تنها عبور از فضای فعلی و بیانی نو و تازه‌تر را مدنظر قرار داده‌اند. می‌توان گفت که ادبیات کُردی نیز مانند ادبیات فارسی، عربی و ترکی رگه‌هایی از جهانی شدن را در خود دارد که ترجمه شعرهای شیرکو بی‌کس نمونه‌ای از آن می‌باشد.

ایران به‌عنوان کشوری که بخش قابل توجهی از جمعیت کُرد را در خود جای داده، همواره نقش مهمی در تحولات فرهنگی و ادبی این قوم ایفا کرده است. شعر فارسی، به ویژه نوپردازی‌های صورت گرفته در این عرصه در مرکز (پایتخت) و سایر مناطق ایران، تأثیر قابل توجهی بر شعر کُردی معاصر داشته است. شاعران کُرد با الهام از جریان‌های نوین شعر فارسی، سبک‌ها و تکنیک‌های جدیدی را در شعر خود به کار گرفته‌اند و مضامین و ایده‌های نوینی را مطرح کرده‌اند. این تأثیرپذیری، نه تنها به غنای شعر کُردی کمک کرده، بلکه باعث شده است که این شعر در تعامل با ادبیات فارسی، جایگاه خود را در عرصه ادبیات ایران و جهان تثبیت کند. بالاین‌حال، باید توجه داشت که شعر کُردی صرفاً یک تقلید از شعر فارسی نیست،

بلکه با حفظ هویت و ویژگی‌های خاص خود، توانسته است به یک جریان مستقل و پویا در عرصه ادبیات تبدیل شود. با این حال به وجود آمدن جریان‌های ادبی در کردستان، نشان از تنوع فکری و تلاش برای خلق دنیایی تازه با حرف‌های تازه‌تر بود که ادبیات کردی را به بالندگی قابل قبولی رسانده است. آنچه این پژوهش در آن به نتیجه رسید روند سیری‌ناپذیر و شتابنده نوگرایی و تلاش شاعران برای غنای آن با رویکردهای خاص و متفاوت بوده که همین تفاوت‌ها به ایجاد جریان‌های ادبی منجر گردیده است. می‌توان چنین نتیجه گرفت که شاعران کرد اگرچه در ابتدا متأثر از ادبیات ترکیه، عرب و ایران به‌ویژه زبان فارسی بوده‌اند، اما تلاش‌های زیادی برای برون رفت از این وضعیت و شناسنامه‌دار کردن ادبیات کردی به‌خصوص در شعر نو داشتند که وجود جریان‌های ادبی متعدد بیانگر موفقیت آن‌ها در این زمینه است.

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دراسة مسار تطوّر الأسلوب في الشعر الكردي الحديث (بالاعتماد على أشعار عبدالله گوران، عبدالله پشیو وشیرکو بیکس)

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المستخلص

يعد عبدالله سليمان (گوران) «نبيما الشعر الكردي»، إذ أسهم من خلال تجديده القلب، والمفردات في تشكيل الرؤى الفلسفية والاجتماعية، والسياسية لشعبه، ودعا أبناء لغته إلى مواكبته، كما كان لشعراء بارزين آخرين مثل عبدالله پشیو، وشیرکو بیکس، فرهاد پیربال، هاشم سراج، وجلال ملكشاه دور مؤثر في تغيير شكل ولغة الشعر، وفي النضال من أجل حقوق الشعب الكردي، والتفاعل مع تطلعات العالم الثقافية. يهدف هذا البحث إلى دراسة مسار تطوّر الأسلوب في الشعر الكردي الحديث بالاعتماد على قصائد عبدالله گوران، عبدالله پشیو، وشیرکو بیکس. ويُعدّ هذا البحث نظرياً من حيث الهدف، ووصفياً تحليلياً من حيث المنهج. تمّ جمع المعلومات بالاعتماد على المصادر المكتبية، واستعمال أسلوب التدوين من الكتب والمقالات وغيرها، ويقدم هذا البحث أبرز وجوه الشعر الكردي في القرن الأخير في إيران، العراق، سوريا، وتركيا، ويسعى إلى تحليل التحولات الشكلية، والموضوعية في نتاج الشعراء الأكراد، وأظهرت النتائج أن الشعر الكردي خلال هذه المدة، قد تأثر بالمجددين الفرس، وأتجه نحو الأساليب النيمائية، والبيضاء، والكتابية، وعبر تحولات لغوية وأدبية جديدة، عكس آمال وآلام الشعب الكردي.

الكلمات المفتاحية: الأدب الكردي، الشعر الكردي الحديث، تطوّر الأسلوب في الشعر، الشعراء الأكراد، قصائد عبدالله گوران.

Character and Its Construction in *Dilmaj* by Hamid Reza Shahabadi

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Received: 22/6/2025
Accepted: 14/12/2025

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Doi:

<https://doi.org/10.36586/jcl.2.2026.0.54.0334>



Abstract

Character and its construction are considered fundamental elements of the novel. This study, employing a descriptive–analytical approach, aims to demonstrate how Hamid Reza Shahabadi creates the main and secondary characters in his novel *Dilmaj* through the use of narrative and structural devices, and how he utilizes them to represent the historical-social context of the Qajar era.

The central question of this paper is concerned with the extent to which the author utilizes theoretical criteria of character construction and how successfully he has applied these criteria in shaping the novel’s characters.

The research methodology is based on analyzing the novel’s text and conducting a critical study of the relevant theoretical sources. The findings indicate that Shahabadi, in addition to developing the character of Mirza Yusef (*Dilmaj*), used the secondary characters as mirrors and narrative drivers. By combining techniques such as description, interior monologue, meaningful naming, and the use of archetypes, he directs the reader toward identification and empathy.

Keywords: The novel, the character, Character’s Construction, *Dilmaj*, Hamid Reza Shahabadi.

عنصر شخصیت و شخصیت پردازی در رمان (دیلماج) اثر حمیدرضا شاه آبادی

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چکیده

شخصیت و روش شخصیت‌پردازی از ارکان بنیادین رمان می‌باشد. این پژوهش به‌صورت توصیفی-تحلیلی می‌کوشد نشان دهد حمیدرضا شاه‌آبادی در رمان دیلماج چگونه با به‌کارگیری ابزارهای روایی و ساختاری، شخصیت مرکزی و شخصیت‌های فرعی را می‌آفریند و از آن‌ها برای بازنمایی فضایی تاریخی - اجتماعی عصر قاجار بهره می‌برد. پرسش اصلی مقاله این است که نویسنده تا چه اندازه از معیارهای نظری شخصیت‌پردازی بهره گرفته و این معیارها را در ساخت شخصیت‌های رمان عملی کرده است. روش پژوهش مبتنی بر تحلیل متن رمان و مطالعه انتقادی منابع نظری مرتبط می‌باشد. نتایج نشان می‌دهد شاه‌آبادی علاوه بر پرداخت عمیق شخصیت میرزا یوسف (دیلماج) از شخصیت‌های فرعی به‌عنوان آینه‌ها و موتورهای روایت بهره برده و با ترکیب تکنیک‌های توصیف، درون‌گویی، نام‌گذاری معنادار و کاربرد کهن‌الگوها، خواننده را به هم‌ذات‌پنداری و همدلی سوق می‌دهد.

واژگان کلیدی: رمان، شخصیت، شخصیت پردازی، دیلماج، حمید رضا شاه آبادی.

مقدمه

شخصیت و شخصیت پردازی از ارکان اساسی ساختار آثار داستانی است که سایر عناصر داستان را نیز به نوعی تحت تأثیر خود قرار می‌دهد؛ تا جایی که ارزش یک اثر ادبی و میزان دوام و نفوذ آن بستگی به شخصیت و نحوه پردازش آن دارد. ادبیات بیانگر افکار و ظهور اندیشه‌های جدید می‌باشد. (سوار، 1400، ص ۸). نویسنده برای نمایش "ابعاد گوناگون شخصیت‌های داستان همچون ویژگی‌های باطنی و ظاهری فرد و رفتارهای او، باید از روش‌های متفاوتی استفاده کند" (ظهیری، 1396، ص 8).

نویسندگان با نوشتن آثار ادبی، اندیشه‌های روشنفکرانه خود را متجلی می‌نمایند و افراد جامعه با مطالعه این آثار به روشن بینی‌هایی دست پیدا می‌کنند. هرچند هر اثری که نوشته می‌شود نمی‌تواند این مسیر تعالی را طی کند و مورد توجه خوانندگان قرار بگیرد. ادب به معنی تأثیر گذاشتن یا هر تأثیری که در گذر زبان آشکار می‌شود، می‌باشد. (طه نداء، 1381، ص 16) تعریف کامل تر و جامع تری که از ادبیات می‌توان گفت عبارت است از "دربردارنده تمامی ذخائر و میراث‌های فکری و ذوقی اقوام و اندیشمندان که مردم در حفظ، ضبط و نشر آن‌ها تلاش و کوشش کافی نموده اند و آن آثار را شایسته حفظ و نگهداری دانسته اند. علاوه بر آنچه گفته شد ادبیات دامنه‌ی گسترده و پهناوری دارد که بخش عمده‌ای از حالات و احوالات نفسانی و اجتماعی بشر را شامل می‌شود و در برمی‌گیرد" (زرین کوب، 1383، ص 25)

گستره ی پهناور و چند هزار ساله ی ادبیات تاثیر به سزایی در توسعه و نشر گونه های مختلف ادبیات داشته و بطور کلی می توان گفت که نویسندگان در طی قرن های متمادی اندیشه ها و آمال و آرزوهای خود را برای بشریت طی آثار ادبی گران بها به جا گذاشته اند. و براساس همین آثار ارزشمند است که از فرهنگ ها و ارزش های قومی و منطقه ای ملت ها و کشورهای مختلف آگاهی پیدا می کنیم. لکن در میان آثار برای جامانده از گذشتگان، ادبیات داستانی با توجه به چهارچوب محکم خود جایگاه ویژه ای داشته و نقش مهم تری در انتقال اطلاعات و احوالات گذشتگان را دارا می باشد. تعریفی که از ادبیات داستانی می توان گفت این است: "که هر روایتی که ویژگی های نو و ابداعی آن بر جنبه ی تاریخی واقعی اش چیره گردد، گفته می شود. ادبیات داستانی در برگزیده انواع داستان های کوتاه، قصه ها، رمان و یاهمان داستان های بلند و نظایر این ها می باشد". (میر صادقی، 1388، ص21)

حمید رضا شاه آبادی در رمان خود «دیلماج» شخصیت ها و حوادثی آفریده است که همه نام و رنگی از تاریخ و واقعیت دارند اما هیچ یک واقعی نیستند. در این رمان با رویکردی تاریخی-تخیلی سرگشتگی های یک روشنفکر در دوره قاجار به تصویر کشیده شده است. این کتاب به بحث و مطالعه زندگی و اندیشه ها شخصیتی نیمه خیالی، به انام میرزا یوسف خان مستوفی عروف به دیلماج می پردازد و زندگی وی را با جزئیات و با زبانی جذاب روایت می کند.

شخصیت ها و نحوه شخصیت پردازی حمیدرضا شاه آبادی در رمان «دیلماج» به دوره تاریخی حکومت قاجار اشاره دارد، در واقع اوضاع و احوالات آن زمان را به تصویر کشیده است هرچند که شخصیت های مطرح شده در این رمان تخیلی و غیر واقعی می باشند. نویسنده در این رمان به شرح وقایع تاریخی آن دوران می پردازد. بنابراین می توان گفت: "رمان که از انواع ادبیات داستانی است بهترین نوع ادبی است که برای نشان دادن اوضاع و احوالات اخلاقی و اجتماعی و معرفی ویژگی ها و خصایص یک قوم و ملل از آن بهره جست". (جمال زاده، 1389، ص18)

پیشینه

مطالعات و پژوهش های تطبیقی در خصوص آثار و نوشته های حمیدرضا شاه آبادی به رشته تحریر در آمده است، لکن در خصوص موضوع پژوهش «عنصر شخصیت و شخصیت پردازی در رمان دیلماج اثر حمیدرضا شاه آبادی» تاکنون پژوهشی مستقل تحت این عنوان صورت نگرفته است.

فرضیه ها و پرسش ها

شخصیت پردازی، ساختن و پرداختن شخصیت برای یک روایت است و یکی از عناصر بسیار با اهمیت در نوشتن یک رمان و یا داستان می باشد. شخصیت پردازی از عناصر مهم ادبی به شمار می رود که هم در آثار هنری دراماتیک و هم در گفتگوهای روزمره می تواند نمود پیدا کند. معرفی شخصیت ها ممکن است از راه توصیف ویژگی های آنان، رفتارها و گفتارشان، اندیشه ها یا تعاملاتی که با دیگر شخصیت ها دارند، صورت گیرد. شخصیت پردازی امری سخت و به نوعی دشوار می باشد به طوری که یک نویسنده مبتدی می تواند یک ایده ناب و محصر بفرد را خراب و تباها کند و درمقابل اگر تبحر و مهارت کافی داشته باشد از یک موضوع ساده و تکراری، داستانی گیرا و جذاب خلق نماید.

پرسش پژوهش

حمیدرضا شاه‌آبادی در پرداخت شخصیت‌های دیماج تا چه اندازه معیارهای نظری شخصیت‌پردازی را رعایت نموده و چگونه از شخصیت‌های فرعی برای غنی‌سازی تصویر تاریخی و تعمیق شخصیت مرکزی استفاده کرده است.

روش تحقیق

در این پژوهش، از شیوه تحلیلی-توصیفی با رویکرد استنباطی در جریان مقاله استفاده و متعاقباً بهره‌مندی از مطالعات کتابخانه‌ای نیز در شیوه گردآوری داده‌ها به سبک فیش برداری، بستر کلی این نگاه را تشکیل خواهد داد.

نگاهی بر زندگی و آثار حمیدرضا شاه‌آبادی

حمیدرضا شاه‌آبادی در سوم خردادماه هزار و سیصدوچهل و شش در تهران چشم به جهان گشود. محقق تاریخ، داستان‌نویس و نمایشنامه‌نویس معاصر می‌باشد. او در دوران جوانی به شغل معلمی پرداخت و علاوه بر کار به ادامه تحصیل نیز پرداخت. بعد ها به تبریز نقل مکان نمود و در آنجا به تحصیل در مقطع کارشناسی ارشد در رشته تاریخ پرداخت. بعد از فارغ التحصیلی به داستان‌نویسی روی آورد. (مصطفی جوزی، طاهره شاهوردی، 1401، ص 3).

شاه‌آبادی علاوه بر نوشتن رمان برای بزرگسالان، برای کودکان و نوجوانان نیز داستان‌هایی را به رشته تحریر در آورده است. او نخستین رمانش را در سال 1380 منتشر کرد و پس از آن، با رمان دیماج (1385) خوش درخشید و جوایزی از جمله جایزه ادبی شهید غنی‌پور، لوح تقدیر جایزه ادبی «او» را از آن خود کرده است و نامزدی جایزه‌ی روزی روزگاری را به دست آورد. او نوشتن را از جوانی و بدون آموزشی خاص و با داستان کوتاه آغاز کرد. بعدها چند نمایشنامه نوشت و چند فیلم کوتاه ساخت. شاه‌آبادی با بهره‌گیری از تاریخ و سرگذشت شخصیت‌ها، داستان‌هایی خواندنی و ماندگار برای مخاطبان خود نوشته است. رمان‌های لالایی برای دختر مرده و قبرستان عمودی از مجموعه‌ی دروازه مردگان نوشته حمیدرضا شاه‌آبادی توانسته اند به ترتیب به فهرست کلاغ سفید ۲۰۰۸ و فهرست کلاغ سفید ۲۰۱۹ راه پیدا کنند.

شاه‌آبادی وضعیت ادبیات معاصر مورد پسند و مطلوب نمی‌داند به همین خاطر آرمان‌خواهی را سر لوحه فعالیت‌های خویش قرار داده است. وی در سال 1394 به عنوان دبیر علمی هشتمین جشنواره کتاب برتر برگزیده شد. همچنین در سال‌های 1392 تا 1395 در زمان وزارت علی جنتی، به‌ویژه پیشنهاد شد تا به عضویت در هیأت نظارت بر اجرای ضوابط نشر کتاب کودکان و نوجوانان در آید، که وی این پیشنهاد را نپذیرفت.

از دیگر افتخارات و جوایزی که شاه‌آبادی برای داستان‌هایش به دست آورده می‌توان به جایزه کتاب سال جمهوری اسلامی ایران در سال 1398، برای رمان «دروازه مردگان» نام برد. در سال

۲۰۲۰ انجمن نویسندگان کودک و نوجوان همراه با کانون پرورش فکری کودکان و نوجوانان، و در سال ۲۰۲۱ نیز دوباره کانون پرورش فکری این اثر را به‌عنوان نامزد دریافت جایزه ادبی آسترید لیندگرن معرفی کردند. رمان دیلماج در میان علاقه‌مندان ادبیات داستانی جایگاهی برجسته دارد و پیش‌تر موفق به دریافت جوایزی همچون «او» و «غنی‌پور» شده است. این اثر تاریخی با بهره‌گیری از شیوه فاصله‌گذاری، دگرگونی شخصیت اصلی را در بستر یادداشت‌های روزانه و رخداد‌های عصر قاجار و مشروطه باز می‌نماید. روایت پرکشش و تعلیق‌برانگیز آن، همراه با نثر قجری و هنرمندی شاه‌آبادی، باعث می‌شود مخاطب به سختی بتواند کتاب را کنار بگذارد. در این رمان تاریخی نویسنده به سراغ میرزا یوسف خان مستوفی، یکی از شخصیت‌های اثرگذار و مهم عصر مشروطه می‌رود و با کمک روایتی داستان‌گونه، در کنار پرداختن به زندگی این شخصیت، سیر تاریخی وقایع و تأثیر دیگر شخصیت‌های مهم آن دوران همچون ناصرالدین‌شاه، عباس‌میرزا و محمدعلی فروغی را نیز بررسی می‌کند.

دیلماج:

کتاب دیلماج، نوشته حمید رضا شاه‌آبادی و در انتشارات افق به چاپ رسیده است. رمان دیلماج در زمینه ادبیات داستانی است که ساختاری تاریخی - تخیلی دارد و سرگذشتی‌های یک انسان روشنفکر در دوره قاجار را به تصویر کشیده است. نویسنده در این اثر شخصیتی خیالی به نام «میرزایوسف خان مستوفی» ملقب به «دیلماج» خلق کرده که اگر چه در تاریخ ادبیات داستانی بی سابقه نیست اما می‌توان از آن به عنوان حرکتی کم سابقه یاد کرد.

نفوذ در دوران‌های مختلف و ساخت و ساز شخصیت‌هایی مربوط به یک برهه از تاریخ، ابتکاری است که بسیاری از نویسندگان متقدم ایران به نحو شایسته‌ای آن را مورد استفاده قرار داده‌اند و آثاری از خود به یادگار گذاشته‌اند که هم اکنون در حکم شاهکار به آن‌ها نگاه می‌شود. شخصیت «دیلماج» با تصویری که شاه‌آبادی ارائه داده نمی‌تواند شخصیتی مخصوص به یک دوران خاص تاریخی باشد بلکه شخصیت متعدد و پرشماری می‌باشد که ردپایش را می‌توان در هر زمانه‌ای یافت.

حمیدرضا شاه‌آبادی در باره رمان خودش می‌گوید: زمانی که مردم ما با مفاهیم جدید آشنا شدند و روشنفکران جامعه با توجه به شرایط زمانه به مقایسه کشور خود با کشورهای پیشرفته پرداختند و تلاش کردند این فاصله را پر کنند شاهد اتفاقات زیادی هستیم که موجب سر خوردگی آن‌ها می‌شود و بسیاری از آن‌ها در مسیری قرار می‌گیرند که با هدف اولیه‌شان در تضاد و تناقض است و «دیلماج» حدیث روشنفکری آن عصر است، روشنفکری که با عشق آزادی و ترقی ایران شروع می‌کند و در جریان تحولات در مسیری دیگر قرار می‌گیرد. (پژمان و محمودی، 1397: 75)

به تعبیری دیگر می‌توان گفت که شخصیت دیلماج شخصیتی محکوم در محیط است و قصد دارد که به شیوه روشنفکری تمام دوران‌های گذشته، یک شبهه‌رصدساله برود و از پس رفع همه نارسائی‌ها برآید.

این رمان تاریخی - تخیلی در پنج بخش به رشته تحریر درآمده است. هر قسمت این داستان به بخشی از زندگی و احوالات شخصیت اصلی داستان، میرزا یوسف خان مستوفی ملقب به «دیلماج» پرداخته است. (فرهمندفر مسعود، 1401، ص 40)

در نخستین صفحه این رمان متنی مشاهده می شود مبنی بر اینکه این روایت ها براساس اسناد و نوشته های تاریخی منتشر نشده است و و هیچ یک از شخصیت ها و وقایع و حوادث داستان واقعی نمی باشند و براساس تخیلات نویسنده شکل گرفته اند. این درحالی است که این موضوع "ترفند و شگرد نویسنده است تا با به وجود آوردن روایت های غیر واقعی سعی می کند تا روایت مندی تاریخ را تفهیم نماید". (پژمان و محمودی، 1397، ص76).

در این رمان به بررسی زندگی «میرزا یوسف» که شخصیت خیالی داستان می باشد پرداخته شده و در بخشی از کتاب چنین آمده است دوران دلدادگی میرزا یوسف را می توان آرام ترین مقطع زندگی او دانست. برخلاف بسیاری از عاشقان، نشانی از آشفتگی و اضطراب در رفتار او دیده نمی شود و در مسیر رسیدن به معشوق بی قراری نمی کند. گویی بیش از آنکه وصال برایش اهمیت داشته باشد، خود عاشق بودن را تجربه می کند. شیرینی هجران همراه با امیدی آرام بخش به دیدار در آینده، سراسر وجودش را پر کرده و او سه سال از جوانی خویش را در سایه این لذت سپری کرده است. خود او در رساله عشقیه نوشته است:

«اگر امید به وصل در دل عاشق باشد و معشوق را دور از دست نینگارد در هجران لذتی است که در وصل نیست. چرا که اصل عاشقی در هجران است و عشق را معنایی جز فراق نیست.» (شاه آبادی، 1385: ص39).

هرچند میرزا یوسف نگارش این رساله را به سال هایی پس از پایان تلخ عشقش به زینت موکول کرده است، اما از میان سطور آن می توان دریافت که او دوران دلدادگی اش را با آرامش و به دور از پریشانی سپری نموده است. در این مدت تنها یکبار طعم اضطراب و بی قراری را چشیده؛ زمانی که زینت ناچار شد خانه فروغی ها را ترک کند. دلیل این جدایی آن بود که آواز خوانی او نزد مردی نامحرم در میان مردم زبانه زد شده بود و ادامه حضورش در آن خانه هم برای خودش و هم برای محمدحسین خان می توانست مایه بدنامی شود و حتی بساط تعلیم به کودکان را برچیند. از این رو خانه را ترک گفت و گهگاه در منزل خود از محمدحسین خان درس می گرفت. (شاه آبادی، 1385، ص10).

خروج زینت از خانه محمدحسین خان، میرزا یوسف را دچار بی قراری و آشفتگی می سازد:

احساس می کردم چیزی را از دست داده ام، گویی بخشی از قلبم گم شده است. پیش تر هر صبح با این امید از خواب برمی خاستم که هنگام غروب، پس از پایان مجلس درس در خانه محمدحسین خان، از عمارت بیرون آیم و به بهانه مرور یادداشت هایم راه باغ را در پیش گیرم تا به پشت عمارت برسم؛ جایی کنار پنجره مشبکی با شیشه های رنگین و سه گلدان بزرگ شمعدانی. آن گاه در پای سروی بلند می نشستم، به تنه اش تکیه می دادم و وانمود می کردم که دفتر چه ام را ورق می زنم.

اما در حقیقت گوشم مشتاق شنیدن آوازی بود نرم چون حریر و روان همچون آب که از همان پنجره به بیرون جاری می شد و مرا چنان سرمست می کرد که گاه حس می کردم می توانم همچون پرندگان

باغ بال بگشایم و از شاخه‌ای به شاخه‌ای دیگر پر بزنم؛ با این حال همواره همان‌جا می‌ماندم. او می‌خواند و من دفترچه‌ام را ورق می‌زدم؛ دفتری که پر از یادداشت‌های ریاضی، هندسه و فلسفه بود و گاه در میان صفحات سفیدش اشعاری می‌نگاشتم و آنها را بر تنه سرو حک می‌کردم. اما سرانجام روزی فرا رسید که زینت برای همیشه آن خانه، آن باغ و آن پنجره را ترک گفت.» (همان: 21)

برخی از خوانندگان معتقدند که این داستان به خوبی توانسته اوضاع و احوال دوره قاجار را به تصویر بکشد و به همین خاطر مورد استقبال جمع کثیری از مردم واقع شده است.

به هرحال «دیلماج» "رمانی می باشد درمورد رابطه تاریخ و داستان و روایت گونه گی تاریخ، که به مطرح کردن اتفاقات و حوادث گذشته می پردازد". (جنکینز، 1393، ص 141)

در این رمان آنچه دارای اهمیت می باشد موضوع دست یابی به چهره حقیقی و واقعی میرزا یوسف است. چرا که باتوجه به پراکندگی منابع در خصوص این شخصیت داستان و اختلافات فراوان در بیان شخصیت وی، محقق شدن این هدف سخت می نماید. مهمترین و قابل اعتمادترین منبع در خصوص میرزا یوسف، زندگی نامه دست نوشته اش می باشد که توسط نوه برادرش، آقای محمدرضا مستوفی نیا در اختیار نویسنده قرار گرفته است.

حمیدرضا شاه آبادی در بخش های نخست داستان به بیان روایت عاشقانه میرزا یوسف می پردازد و بیان می کند که سال های عاشقی میرزا یوسف از آرام ترین سال های زندگی وی می باشد و بر خلاف دیگران او اصلا مضطرب و پریشان نمی باشد و بخاطر رسیدن به معشوق بی تابی از خود نشان نمی دهد.

شخصیت و شخصیت پردازی :

درمقدمه پژوهش توضیحات مختصری در خصوص شخصیت و شخصیت پردازی بیان کردیم. آنچه حائز اهمیت است این موضوع می باشد که آنچه به "شخصیت داستان ارزش و بها می دهد نحوه شخصیت پردازی نویسنده می باشد چرا که شخصیت پردازی یعنی ساختن و پرداختن شخصیت برای یک روایت است". (اخوت، 1371، ص 21)

قبل از تعریف کردن شخصیت باید اشاره کرد که تعریفی جامع وکامل از شخصیت غیر ممکن است. "شخصیت از عناصر اساسی روایت است که محور اصلی داستان را شکل می‌دهد. شیوه شخصیت‌پردازی نویسنده نشان‌دهنده میزان خلاقیت اوست و می‌تواند مرز میان نوآوری و تقلید صرف را آشکار سازد". (رباط، 2022، ص 841)

پژوهشگران و صاحب نظران حوزه رمان، تعریفهای گوناگونی از شخصیت پردازی ارائه و برای آن انواعی برشمرده‌اند. میرصادقی در تعریف شخصیت پردازی میگوید، "خلق عینی و تصویری اشخاص تخیلی در نمایشنامه، شعرروایتی، قصه، رمان و داستان کوتاه، شخصیت‌پردازی نامیده میشود" (رباط، 2022، ص 852)

عنصر شخصیت در داستان، "با عنصر زاویه ی دید کاملاً مرتبط است. چون داستان، از طریق یکی از شخصیتها روایت میشود، نویسنده، از این رو، یکی از شخصیتهای داستان را به عنوان راوی انتخاب و از طریق این شخصیت، شخصیتهای داستان را توصیف می کند و، اگر نویسنده، زاویه دیدی که آن را انتخاب میکند، درونی باشد" (العتابی، 2022، ص282).

شخصیت در واقع همان شاکله اصلی طرح داستان است؛ به این معنا که می توان از آن به عنوان مؤثرترین ابزار برای پیشبرد روایت بهره گرفت. برخی از رمانها به طور کامل بر محور شخصیت شکل می گیرند؛ نمونه ای از آن رمان «دیلماج» است که بر اساس زندگی و تحولات شخصیت میرزا یوسف مشهور به دیلماج نوشته شده و مسیر خود را با روایت رویدادهایی که برای او رخ می دهد، دنبال می کند. در چنین آثاری، شخصیت یا شخصیت های اصلی نیازمند پرداخت و توجه بیشتری هستند. گاه نیز در روند داستان، نقش قهرمان نخست به شخصیت دیگری واگذار می شود. شخصیت های محوری از طریق نمایش کامل کشمکش های درونی، ویژگی های فردی و روند تغییر و تحولشان در طول داستان، برای خواننده بازشناسانده می شوند.

نویسنده شخصیت های جانبی را هم می تواند وارد داستان کند. آنچه آثار شاه آبادی را از دیگر نویسندگان معاصر متمایز ساخته است قدرتمندی بین خواننده و شخصیت اصلی ایجاد می باشد که راهکارهایی برای ایجاد ارتباط قوی میان مخاطب رمان و شخصیت ها پیشنهاد می کند:

۱- یکی شدن

ایجاد کشش از طریق اینکه مخاطب احساس کند که با شخصیت یکی و مثل اوست و اتفاقات انگار دارد
برای خودش می افتد.
۲- همدلی

همدلی با شخصیت اصلی باعث می شود که خواننده او را با تمام آسیب پذیری، ویژگی های منفی، قربانی بودن و... بپذیرد و از این طریق با شخصیت کاملاً ارتباط پیدا کند.

۳- محبوبیت

شخصیت محبوب می تواند شخصیتی بامزه یا خودمانی یا دوست داشتنی باشد و یا اینکه جذاب باشد.

۴- درگیری درونی

شخصیت هایی که کشمکش و درگیری درونی بیشتری دارند بیشتر از یک شخصیت مستقیم و ساده برای مخاطب جذابند.

برای پردازش شخصیت از راه جلوه های ظاهری و بیرونی، نویسنده باید شیوه هایی را دنبال کند تا مخاطب با آدم های رمان بهتر و بیشتر آشنا شود.

توصیف جزئیات نقش مهمی در داستان دارد و می‌توان از آن برای نشان دادن خلق و خوی شخصیت استفاده کرد.

۱-توصیف ظاهری(رنگ چشم، مو، قد و...)

۲-توصیف لباس

۳-توصیف خانه

۴-توصیف عادت های شخصیت.(ایرانی،1380،ص30)

شخصیت پردازی شیوه‌های مختلفی دارد و یکی از ابزارهای ادبی می باشد. تا جزئیات مربوط به شخصیت داستان را برجسته و توضیح دهد. هر داستان گو یا نویسنده‌ای، ممکن است روش‌های متعارف یا غیرمتعارف برای پرداختن به شخصیت داشته باشد. بعنوان مثال وصف حال شخصیت‌ها را بیان کند، اعمالشان را زیر نظر بگیرد، سخنان یا افکارشان را بازگو کند و کنش و واکنش‌های آنها در برخورد با سایر شخصیت‌ها را عنوان می نماید.(کاموسی،1377،ص59)

شخصیت‌پردازی از اساسی‌ترین عوامل موفقیت یک اثر ادبی به شمار می‌رود. نویسنده با پرداختن به خواسته‌ها، دغدغه‌ها و تجربه‌های شخصیت‌های داستان باید بتواند زنجیره‌ای از رویدادهای جذاب و پی‌درپی را خلق کند. ارزش و کیفیت یک داستان تا حد زیادی وابسته به کیفیت شخصیت‌های آن است. چه بسا داستانی با طرح اولیه بسیار پرکشش آغاز شود و خواننده را در همان صفحات ابتدایی هیجان‌زده کند، اما اگر شخصیت‌پردازی دقیق و باورپذیر نباشد، مخاطب به تدریج علاقه‌اش را از دست می‌دهد و دیگر انگیزه‌ای برای ادامه مطالعه نخواهد داشت. از این‌رو، شخصیت‌پردازی درست، عامل اصلی ایجاد اشتیاق و پیوند خواننده با اثر محسوب می‌شود.(پاینده،1390،ص31)

در حقیقت، اگر خواننده نتواند با شخصیت‌ها ارتباط برقرار کند، به آن‌ها علاقه‌مند شود یا حتی نسبت به آن‌ها نفرت پیدا کند، ادامه‌دادن داستان برایش بی‌معنا خواهد شد. در چنین شرایطی اثر بیشتر شبیه مکانی تازه و ناآشنا است که در ابتدا جذاب به نظر می‌رسد، اما با گذشت زمان تازگی خود را از دست می‌دهد و ملال‌آور می‌شود. حال اگر در همان مکان داستان یا آشنایی حضور داشته باشند که بتوان با آن‌ها هم‌ذات‌پنداری کرد یا بازتابی از خود را در وجودشان دید، ماندن در آن مکان نه تنها خسته‌کننده نخواهد بود بلکه می‌تواند لذت‌بخش نیز باشد. به همین قیاس، شخصیت‌پردازی در داستان آن‌چنان اهمیت دارد که می‌توان آن را اصلی‌ترین دلیل کشش و اشتیاق خواننده به دنبال‌کردن روایت دانست.(همان،ص51)

حمیدرضا شاه آبادی در رمان «دیلماج» به بحث و بررسی زندگی و افکار شخصیتی نیمه‌خیالی به اسم میرزا ایوسف‌خان مستوفی مشهور به دیلماج پرداخته است و زندگی او را با جزئیات و با زبانی جذاب و دوست‌داشتنی روایت می‌کند. درباره او در منابع تاریخی دوره قاجار به طور پراکنده اطلاعاتی مطرح شده است، اما بررسی دقیق و مفصلی از زندگی او انجام نشده است و چهره او همچنان نامشخص و در هاله‌ی ابهام می‌باشد. رمان با شرح دوران کودکی و تحصیل او آغاز می‌شود. میرزا ایوسف به دلیل تحصیل و رفت‌وآمد با چند تعدادی از استادان و روشنفکران آن زمان به فردی متجدد و آزادی طلب تبدیل می‌شود که باقی اتفاقات رمان را رقم خواهد زد. یکی از راه‌های شخصیت‌پردازی استفاده از نام می‌باشد که

حمیدرضا شاه آبادی از این روش به درستی در رمان خود استفاده نموده است. اهمیت اسم ها در مورد بیان اندیشه و رفتار شخصیت های داستان بسیار مهم می باشد. (نصر اصفهانی و شمعی، 1386، ص 164)

میرزا یوسف خان مستوفی، شخصیت اساسی داستان، در تاریخ، شخصیتی مبهم و کمتر شناخته شده به شمار می آید. گروهی او را دلسوز میهن و کوشنده ای در مسیر آزادی و پیشرفت ایران می دانستند، در حالی که برخی دیگر وی را فردی خائن و ردلی معرفی می کردند. به هر حال هردو دیدگاه درباره وی افراط دارند. حتی عده ای در خصوص شخصیت وی سکوت کرده اند و حرفی به میان نیاورده اند. این کتاب روایت انسانهای عصر حاضر در زمان گذشته است. انسان هایی که با گذر زمان و اقبال روزگار، دستخوش تغییر زمانه شده و رنگ عوض می کنند.

زاویه دید نویسنده بسیار بدیع و بکر است چراکه کلید خلق آثار تازه و بدیع، شخصیت ها می باشند و نحوه روایت داستان بسیار گیرا و جذاب و استفاده از شخصیت های فرعی در جذاب کردن داستان بسیار خوب انجام شده است. نشان دادن لایه های مختلف جامعه عصر قاجار بسیار متبحرانه صورت گرفته است به طوری که اصلاً نمی توان جعل را متصور شد و مخاطب ابتدا کاملاً گمان می کند که داستان واقعی است. بیان توصیف های داستان از جمله فضای مدرسه، زندان و زندگی در انگلستان بسیار تأثیرگذارند و داستانی جذاب و خواندنی و بی نقص را رقم زده اند. نوشتن این نوع داستان تاریخی نشان از تسلط نویسنده بر تاریخ. (یونسی، 1341، ص 63)

شاه آبادی معتقد است که اگر هدف از نوشتن یک داستان غم انگیز، خنده دار یا هیجان انگیز بودن باشد، همه این مفاهیم به این موضوع وابسته دارد که بتوان شخصیتی را خلق کرد که با خواننده ارتباط برقرار کند و خواننده نسبت به آن شخصیت حساس باشد و آن شخصیت را درک کند. از نظر وی «شخصیت» مهم ترین عنصر داستان است چراکه خلق یک شخصیت خوب است که سبب ایجادکنش و درگیری های داستانی خوب می باشد. تا وقتی که نتوانیم شخصیت پردازی درستی انجام بدهیم، حتی اگر بهترین توصیف های داستانی و تأثیرگذارترین صحنه ها را داشته باشیم، هر نوع سلوک ما در داستان با هدف اثرگذاری بر خواننده با شکست مواجه خواهد شد.

شخصیت ها یا تیپها گاهی ریشه های بسیار عمیقی در فکر بشر دارند. مبنای بسیاری از داستان هایی که خلق می شود کهن الگوهایی است که طی هزاران سال در فکر بشر نسل به نسل منتقل شده و باقی مانده است. در عمیق ترین لایه های وجودی و در حافظه نوع بشر دیرین الگوهایی هست که هر کدام از آنها می توانند به یک داستان تبدیل شوند. تعداد محدودی از این کهن الگوها قابل شمارش است که مبنای تمام داستان های دنیا را شکل می دهند. کهن الگوها علاوه بر طرح، شخصیت های داستانی را هم با خودشان می آورند. مثلاً کهن الگوی پادشاه آدمی توانا و توانمند است که از بالا به دیگران نگاه می کند..

آنچه حائز اهمیت است درک این موضوع است که خواننده، شخصیت های غیر قابل باور قبول نمی کند و روایت هایی با چنین شخصیت پردازی هارا دنبال نمی کند و در نتیجه داستان شکست می خورد.

به باور شاه آبادی، عواملی همچون سن، جنسیت، پیشینه خانوادگی، وضعیت اقتصادی، سطح فرهنگ و سواد، خاطرات گذشته و آرزوهای آینده از مهم ترین ویژگی هایی هستند که به شکل گیری

شخصیت کمک می‌کنند. او گاه برای شخصیت تفاوت‌های ظاهری نیز در نظر می‌گیرد که در حقیقت بازتابی از تفاوت‌های درونی اوست. برای نمونه، فردی که در کودکی بسیار بازیگوش بوده و در نوجوانی آثار شکستگی بر پیشانی‌اش نمایان است، نمادی از سرشت ناآرام او محسوب می‌شود. همچنین برخی نشانه‌های خاص، معنایی فراتر دارند؛ مانند شش‌انگشتی بودن که دلالت بر داشتن ویژگی‌ای متفاوت از دیگران دارد و همین امر موجب ناسازگاری اطرافیان با او می‌شود. افزون بر این، بر اساس جایگاه فرهنگی و اقتصادی شخصیت باید نحوه سخن‌گفتن، تکیه‌کلام‌ها و شیوه تعاملش نیز طراحی گردد تا او بتواند در بستر حوادث داستان به‌طور طبیعی حضور یابد (کاموسی، 1377، ص 56)

نتیجه‌گیری

تحلیل متن دیماج نشان می‌دهد حمیدرضا شاه‌آبادی با مهارتِ روایی توانسته شخصیتی مرکزی و مجموعه‌ای از شخصیت‌های فرعی را به‌گونه‌ای پردازش کند که نه‌تنها تصویری زنده از سرگذشت فردی ارائه می‌دهند بلکه بازتابی از تناقض‌ها و تحولات اجتماعی عصر قاجار می‌باشند. بهره‌گیری از کهن‌الگوها، توصیف دقیق محیط، درون‌گویی و نام‌گذاری معنادار از جمله عواملی می‌باشند که به باورپذیری شخصیت‌ها کمک کرده‌اند. با این حال پیشنهاد می‌گردد در مطالعات آینده تحلیل تطبیقی بیشتر میان تکنیک‌های شخصیت‌پردازی شاه‌آبادی و دیگر رمان‌نویسان تاریخ‌نگار انجام شود و همچنین تحلیل نقش شخصیت‌های کم‌نقش‌تر (تیپ‌ها) در تقویت ایدئولوژی متن مورد بررسی قرار گیرد.

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الشخصية وبنائها في رواية ديلماج لحميد رضا شاه آبادي

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المستخلص

تُعَدّ الشخصية وطريقة بنائها من الأسس الجوهرية في الرواية، ويسعى هذا البحث، بالاعتماد على المنهج الوصفي-التحليلي، إلى أن يبيّن. كيف يبتكر حميد رضا شاه آبادي في رواية ديلماج الشخصية الرئيسية والشخصيات الثانوية من خلال توظيف الأدوات السردية والبنائية، وكيف يستفيد منها في تمثيل الفضاء التاريخي-الاجتماعي لعصر القاجاري. يتمحور السؤال الرئيس في هذا المقال حول مقدار استفادة الكاتب من المعايير النظرية لبناء الشخصيات، ومدى تطبيقه لهذه المعايير في تشكيل شخصيات الرواية؟. تعتمد منهجية البحث على تحليل نص الرواية ودراسة نقدية للمصادر النظرية ذات الصلة.

وتُظهِر النتائج أنّ شاه آبادي، فضلاً عن تعميقه لشخصية ميرزا يوسف (ديلماج)، قد استعمل الشخصيات الثانوية بوصفها مראيا ومحركات للسرد، كما دفع القارئ نحو التماهي والتعاطف من خلال الجمع بين تقنيات الوصف، والحديث الداخلي، والتسمية ذات الدلالة، وتوظيف النماذج الأصلية.

الكلمات المفتاحية: الرواية، الشخصية، بناء الشخصية، ديلماج، حميد رضا شاه آبادي.

The Artistic Use of Verbs in the Poetry of Hossein Monzavi

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Received: 8/5/2025
Accepted: 19/10/2025

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Doi:
<https://doi.org/10.36586/jcl.2.2026.0.54.0348>



Abstract

This research aims to examine the artistic use of verbs and uncover the poet's unique techniques in using them to depict the aesthetic aspects of Hossein Manzavi's poetry. The artistic verb in Hossein Manzavi's poetry is considered one of the most important factors in creating imagery and meaning. By using various verbs and relating them to imaginary forms, the poet redefines his words in terms of reading and meaning. This article attempts to examine the artistic use of verbs in Hossein Manzavi's poetry by examining the syntactic characteristics of the semantic processes of verbs, and their linguistic arts in the realms of expression, creativity, and literary techniques and studies conducted to discover these factors and elements. Many verbs in Manzavi's poetry harmonize with the poetic meter and contribute to the reading flow, sometimes leading to the formation of new verb combinations that were previously less common. The verb in Hossein Manzavi's poetry does not have a grammatical function; rather it is a crucial element that creates feeling, image, and musicality. Through his careful choice of verbs, the poet brings poetry to life, creating emotional rhythm.

Keywords: Verb, artistic use of verb, repetition, verb synonym, Hossein Monzavi.

کاربرد هنری فعل در اشعار حسین منزوی

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چکیده

در این پژوهش نگارنده بررسی کاربردهای فعل و کشف شگردهای خاص حسین منزوی شاعر ایرانی را در به کارگیری جنبه های زیبایی شناختی شعر وی به تصویر می کشد. فعل هنری در شعر از مهمترین عوامل تصویرساز و معنی آفرین است. شاعر با استفاده از افعال گوناگون و آمیختن آن به صور خیال، کلام خویش را پویا ساخته و خواندنی نموده و جنبه های گوناگون «روی» را تحت بررسی و پژوهش قرار داده است. در این میان با بررسی ویژگی های نحوی، فرایندهای معنایی افعال، و ... می توان دریافت که هنر زبانی آن به منظور کشف این عوامل و عناصر است. پژوهشگران در حوزه ی بیان، بدیع و فنون ادبی تحقیق کنکاش کرده اند. بسیاری از افعال در شعر منزوی با وزن عروضی شعر هماهنگ می شوند و به روانی خوانش کمک می کنند منزوی گاهی افعال را در ترکیب های تازه ای می آورد که پیش از او کمتر رایج بوده است. فعل در شعر حسین منزوی کارکرد دستوری ندارد بلکه عنصر سازنده ی حس، تصویر و موسیقی است. او با گزینش دقیق افعال، شعرش را زنده نموده و ریتمی عاطفی به آن بخشیده است.

واژگان کلیدی: فعل، کاربرد هنری فعل، تکرار، ردیف فعل، حسین منزوی.

مقدمه

شعر هنر بومی ایرانی است. گاه شاعران، آن را به مثابه ی سنگری برای دفاع از ارزش ها یا به دست آوری آرمان ها، گاهی به مثابه ی حکمت و فلسفه و ابزاری برای رشد و تعلیم به کار برده اند، گاهی نیز شعر برای هنر نمایی های زبانی، بیانی و حتی هموردطلبی در عرصه های گوناگون و بیان اهمیت زبان و زیبایی از دیر زمان در شعر مطرح بوده است. این امر در شعر حسین منزوی نمود پیدا کرده است. حسین منزوی در شعرش از به کارگیری روش هنرمندانه و شگردهای ظریف، علاوه بر التذاذ مخاطب از موسیقی و تصویر، در اندیشه ی رساندن وی به کنه معانی است. زیبایی اشعار این شاعر، افزون بر روابط پنهان اجزای کلام به جنبه ی موسیقایی شعرش منوط است، زیرا خود می دانسته که موسیقی کلمات با جوهر روح مخاطب چنان در می آمیزد که خواننده را از سطح شعر فراتر برده و به اوج آسمان خیال و احساس رسانیده است. این گونه تناسب و هماهنگی در ذهن خواننده جان می گیرد و مخاطب شعر را به ذهن می سپارد. ساختار دستوری در شعر حسین منزوی همراه صور خیال و شگردهای خاص وی به کار رفته است و شعر او را به زیبایی در هم تنیده است. شاعر با استفاده از امکانات زبانی و بیانی خویش بر جنبه های بلاغی کلام افزوده است. در حوزه ی اندیشه ی شعری محورهای بیان عواطف و احساسات شاعر، اندیشه های آرمانی و توصیف،

مضامین و مفاهیم شعر را مشخص می‌کند. در حوزه ی زبان کاربرد تکرار و بسامد فعل در تصویر سازی نقشی مهمی بر عهده دارد. فعل در غزل منزوی تحت تأثیر ساخت‌های دستوری در بافت کلام و در محورهای جانشینی و همنشینی زبان غالباً تغییر ماهیت داده و نقشی مجازی ایفا می‌کند. فعل در غزل منزوی از عوامل تصویر ساز و فعل هنری معنی آفرین است.

بیان مسأله

فعل از مهمترین ابزار شاعر در ایجاد موسیقی مطلوب و تصویر آفرینی می‌باشد که در غزل‌های حسین منزوی به اشکال گوناگون به کار رفته است. در این پژوهش عوامل متعدد کاربرد فعل در اشعار حسین منزوی و رابطه‌ی آن با زیبایی شناسی را برای نمونه ذکر خواهیم نمود. اساس کار در این پژوهش، مجموعه اشعار حسین منزوی می‌باشد و از حیث زبان و ساختار نحوی، به ویژه نحوی کاربرد افعال هنری و تحول فعل در آفرینش زیبایی و معنای شعری بررسی می‌شود.

1. بررسی فعل در شعر حسین منزوی می‌تواند نشان دهد که چگونه شاعر از ساختارهای فعلی برای انتقال احساس، معنا و تصویر بهره می‌گیرد.
2. با وجود پژوهش‌های متعدد درباره‌ی سبک و زبان شعر منزوی. جنبه (هنری بودن فعل) و نقش آن در آفرینش زیبایی شناحتی شعر کمتر مورد توجه قرار گرفته است.

روش تحقیق

در این پژوهش که به روش توصیفی تحلیلی انجام می‌گیرد، اشعار حسین منزوی معیار کار خواهد بود. زیبایی شناسی فعل از جنبه‌های حذف فعل، تقدم فعل، افعال پیشوندی، صیغه‌های مختلف یک فعل، فعل‌های متقابل، جدایی اجزای فعل، جناس فعلی و عبارت فعلی بررسی شده است.

پیشینه ی پژوهش

محققان زیادی به بررسی فعل و کاربرد آن در متون مختلف پرداخته اند اما تاکنون پژوهشی مستقل در باب کاربرد هنری فعل در اشعار حسین منزوی انجام نشده است. بسیاری از زبان شناسان و دستور نویسندگان معتقدند زبان ادبی از قواعد دستور زبان و معناشناسیک فراتر می‌رود. در هر دو شکل زبان ادبی، یعنی گونه‌ی گفتاری و گونه‌ی نوشتاری که هر یک قواعد ویژه‌ی خود را داراست، این زبان از بندهای دستوری، نحوی و معناشناسیک رهایی می‌یابد. شاعر با استفاده از شگردهای نحوی و آراستن آن به صنایع بدیعی، با عدول از هنجار طبیعی زبان و تغیر در ارکان نحوی کلام، به آفرینش متون ادبی و هنری می‌پردازد. این زیبایی آفرینی با گریز از هنجارهایی چون جا به جایی، حذف، تقدیم و تأخیر فعل و نو آوری در کاربرد عناصر نحوی در جمله است که به شاعر این امکان را می‌دهد تا با برجسته‌سازی، اثری هنری آفریده و به مخاطب عرضه کند.

فعل

کاربردهای تازه در شعر معاصر به اسامی و اوصاف جدید محدود نمی‌شود. استفاده از فعل‌های تازه نیز گونه‌ای دیگر از نو آوری است. برخی فعل‌ها از زبان محاوره گرفته شده‌اند و نمونه‌هایی از آن‌ها را پیش از این در کاربرد واژه‌های محاوره‌ای دیدید. اینک منظور ما فعل‌هایی است که در زبان فارسی امروزی متداول است. در میان این افعال غیر از فعل‌هایی که در زبان دیروز و امروز مشترک است، فعل‌هایی متعددی وجود دارد که از زبان مردم گرفته شده است. این افعال در زبان ادبی گذشته فارسی یا اصلاً به کار نرفته‌اند یا اگر بندرت بکار رفته معنی دیگری از آن ارائه شده است و ابزار مهمی برای القای حس، حرکت، و ایجاد فضاهای شاعرانه است. در شعر معاصر، کاربرد فعل نسبت به شعر کلاسیک تغییرات جالبی پیدا کرده است (نک. احمدی گیوی، 1380، ص 69).

ساختار جمله در زبان شعر

بزرگترین واحد معنا دار زبان، جمله‌ی مستقل است که در بافت کلام به دو صورت ساده و مرکب به کار می‌رود. شکستن عادت‌ها و گریختن از قرار دادهای زبانی، هنر شاعر است. شکستن قراردادهای زبان ارتباطی در شعر، احساس تازگی و متفاوت بودن زبان را در خواننده ایجاد می‌کند، و ایجاد تقارن‌ها و توازن‌ها در ساخت نحوی فعل که بر یک یا چند رکن پیشی گرفته است در خلق و تقویت موسیقی کلام تأثیر به‌سزایی دارد و حفظ حس کوتاهی جملات وابسته‌ی توصیفی و توضیحی و نقل قول‌ها پس از فعل، جملات مرکب طولانی را بسیار کوتاه می‌نمایاند، زیرا قدرت پیوند دهنده‌ی معنایی فعل به همان اندازه که ارکان و جملات وابسته‌ی قبل از فعل را پوشش می‌دهد. (ن.ک. ارژنگ، غلامرضا، 1374، ص 130).

دایره‌ی صرفی در حوزه‌ی فعل

فعل‌های زبان فارسی را از لحاظ تأثیری که در ساختار جمله و گرفتن بخش‌های اجباری می‌گذارند، می‌توان به (اسنادی، لازم، متعدی، دو مفعولی، سببی...) تقسیم کرد. در زبان شعر حسین منزوی، نیز فعل را می‌توان به سه دسته تقسیم کرد. دسته‌ی اول فعل‌هایی است که در زبان فارسی امروز متداول است و دسته‌ی دوم فعل‌های ابداعی، آن دسته از فعل‌هایی است که با شکستن قواعد مسلم زبان و در هم ریختن هنجارها ساخته می‌شود و دسته‌ی سوم فعل‌هایی است که در زبان امروز به خصوص زبان گفتار از رواج افتاده است و به ندرت به کار می‌رود و بیشتر متعلق به زبان نظم و نثر دوره‌ی اول زبان فارسی است. (باطنی، 1384، ص 114) در میان فعل‌های دسته‌ی اول غیر از فعل‌هایی که در زبان دیروز و امروز مشترک است، فعل‌های متعددی وجود دارد که از زبان مردم گرفته شده است. این فعل‌ها در زبان ادبی گذشته فارسی یا اصلاً به کار نرفته است و یا اگر به ندرت به کار رفته معنی دیگری از آن اراده شده است.

کاربرد هنری فعل در شعر حسین منزوی

شاعر در کاربرد فعل، استفاده از ظرفیت‌های بلاغی زبان است. شاعر با در آمیختن بلاغت به فعل، به عنوان مهمترین بخش کلام و از جمله شگردهای بلاغی در فعل آرایه‌های

تکرار، تضاد، متناقض نما، استخدام، ایهام و دیگر صنایع بدیعی همراه با جنبه های آوایی و موسیقایی است.

از نو آوری های دیگر که در مقوله ی فعل مطرح است **دریافت مفهوم و منظور جدید از فعلی است که قبلا وجود داشته است** یعنی می توان بر روی یک فعل در جنبه های مختلف هنری، مانورهای زیادی انجام داد تا فعل مفهوم جدیدی پیدا کند و این نوعی هنجارگریزی محسوب می شود. شاعر خود به آفرینش سازه های جدید دست می زند که همه و همه در خدمت احساسات و عاطفه شاعر است. شاعر برای تخلیه ی احساسات درونی و ذهنی اش آنها را به طور ناخود آگاه به کار می گیرد و به طور خود کار بدون این که مهلت پیدا کنند بر زبان شاعر جاری می شوند و به طور مستقیم از دل شاعر بر دل کاغذ جاری می گردند.

به نظر می رسد شاعر در این ساختها تأملی نداشته است و از جمله نو آوری هایی است که از قریحه سرشار و طبع فیاض شاعر نشأت گرفته است اینگونه فعل های ابداعی با شکستن قواعد مسلم زبان و در هم ریختن هنجارها ساخته شده اند.

کاربرد بلاغت در فعل: خلق موسیقی، حسین منزوی که سبکی میانه دارد و از قالب غزل استفاده می کند به خاطر آن که کلام عادی خود را به کلامی ادیبانه تبدیل کند. در یساری از اشعار خود برای انسجام بخشیدن به کلام با ایجاد روابط، ایی و موسیقایی میان واژگان و افعال استفاده می کند. تضاد آوایی و واجی نیز در تقابل افعال دخیل است. انتخاب افعالی با واکه ها و صامت های نزدیک، اما در ریشه های متفاوت، علاوه بر حفظ ریتم میتواند حس و موسیقی را تقویت کند.

مرا ندیده بگیری و بگذرید از من (منزوی، 1387، ص 298).

در این بیت، دو فعل (بگیری) گیرنده شدن و (بگذرید) گذشتن در ساختار (ب - ید) هم وزن اند، اما از منظر معنا کاملا متضادند، یکی نشانگر توقف و چنگ زدن، دیگری گذر و رهایی است. این تقابل هم تعارض عاشقانه را نشان می دهد و هم ریتمی مواج می سازد.

دریا نیوادم اما توفان سرشت من بود

گرداب خویش گشتن در سر نوشت من بود (منزوی، 1387، ص 173)

حسین منزوی گاهی از این جرعه های ملموس هنری بسیار زیرکانه استفاده می کند و خود را در مقطع خلاقیت شعر حافظ قرار می دهد. این نوع خلاقیت های هنری در شعر منزوی آنگاه خواننده را مجذوب می کند که در درونه ی شعر یا در مقطع تحولی محتوا به شکل یا فراسوی این هر دو قرار بگیرد. در غزل، حسین منزوی فکر اصلی و محوری خویش را در قالب ردیف تکرار می نماید.

آتش او؟ دیگر این افسانه را بگذار بگذار

از بهار و از لب تو، خوشه خوشه، دانه دانه (منزوی، 1387، ص 31)

مگر نه همیشه عشقم؟ مرا بسوزانید

ولی در آتش آن چشمها بسوزانید

برای عشق... برای خدا بسوزانید (منزوی، 1387، ص 317)

نو آوری های منزوی

جنبه های تکنیکی شعر حسین منزوی زبان نو غزل او و نو آوریهایش است، در انتخاب واژه های شعرش هیچگاه ذهن خود را درگیر و اسیر نکرده است. تسلط او به دو زبان فارسی و ترکی و آشنایی بیشترش با زبان عربی این امکان را برای او فراهم آورده تا از ترکیبات و تصاویر شعری و سنن ادبی هر سه زبان در سرودن اشعارش بهره گیرد.

پرنده نرمتر از روح یک ترانه می آمد

پرنده نه که پری بود و از افسانه می آمد

تو عشق را به همه عاشقان می آموزی

ستاره را به شب و آسمان می آموزی (منزوی، 1387، ص 195)

فعل های متقابل

فعل های متقابل در مفهومی عام تر نسبت به فعل های متضاد مورد تحقیق قرار گرفته است. این گونه فعل ها می تواند به صورت مثبت و منفی از یک صیغه و یا دارای تقابل معنایی با یک دیگر باشد. فعل های متضاد به لحاظ بلاغی ارزشمند است لیکن تقابل معنایی، جمله ها را در برابر هم قرار می دهد. مانند بنشست و برخاست، نبینی و بینی، می رفت و می آمد، ماند و نماند. و یکی از آرایه های هنری در ادبیات فارسی (تقابل یا تنافی فعل) است که در ساخت زبان رخ می نماید و صنعتی بدیعی به شمار می آید. آرایه های تقابل فعل اگر هنرمندانه و به صورت پیوسته همراه با آرایه هایی همچون لف و نشر و جناس، شکل بگیرد بر بلاغت و زیبایی سخن می افزاید. (ن. ک، ماهوتیان، شهرزاد، 1378، ص 129)، تقابل افعال در شعر حسین منزوی یکی از شگردهای بدیعی است که با ترکیب هماهنگی صرفی و تضاد معنایی. این فن بدیعی در کنار تکرار، جناس و تضاد را به عنوان نو آوری برجسته ای غزل معاصر فارسی معرفی می کند.

در شعر حسین منزوی تقابل افعال نقش مهمی در برجسته سازی و گذر زمان ایفا می کند. منزوی با قرار دادن زوج های متضاد فعلی همچون (آمدن و رفتن)، (ماندن و گذشتن)، (گرفتن و بخشیدن)، (خواندن و نوشتن)، علاوه بر ایجاد کشمکش درونی شاعر - منظر، ریتمی موج وار و تأکیدی درونی پدید می آورد که مخاطب را در تقابل احساسات قرار می دهد.

سطوح تقابل افعال در شعر حسین منزوی

سطح صرفی - نحوی

در بسیاری از ابیات، منزوی دو فعل با صرف و ساختار صرفی نزدیک اما با پیشوندها یا پسوندهای متفاوت به کار می برد. این هم وزنی صرفی ریتمی موج وار ایجاد می کند:

(آمد / رفت) هم شخص و زمان، تفاوت در ریشه

(می‌گیرم / می‌گذرم) پیشوند مشترك (می)، ریشه‌های متضاد.

سطح معنایی

در این سطح، دو فعل متضاد در یک مصراع یا میان دو مصراع قرار می‌گیرند تا تعارض معنایی برجسته شود.

(نمی‌مانم و می‌روم) هر دو فعل لازم است و در ساخت نحوی نقش فعل اصلی در جمله را دارد.

(بگیر / بسپار) حالت درون نگرش در مقابل واگذاری، هر دو فعل امر هستند و نقش نحوی فعل اصلی جمله ی امری را ایفا می‌کنند.

این گریه، چگونه خنده خواهد شد؟

آری تو را، ای گریه ی پوشیده در خنده!

پرنده نرم تر از روح یک ترانه می آمد

پرنده نه، که پری بود و از فسانه می آمد (منزوی، 1387، ص 44)

تضاد

هرگاه دو واژه با معنای متضاد در یک بیت یا عبارت به کار رود آرایه تضاد پدید می‌آید.

به نهر کوچکی از مهر خویش کر دادی

مرا که تر نشد از هیچ بحر دامن (منزوی، 1387، ص 397)

تضاد میان فعل و متمم

آری وجود حاضر و غایب شنیده ام

ای آتکه غیبت تو پر است از حضور ناب (منزوی 1387، ص 1018)

تکرار فعل

تکرار فعل یکی از فنون بدیعی است که در شعر فارسی برای برجسته سازی معنا و تقویت موسیقی کلام به کار می‌رود. (تکرار از قوی ترین عوامل تأثیر است که به کمک آن می توان عقیده یا فکری را به کسی القا کرد). (شفیعی کدکنی، 1380، ص 80)، (تکرار در زیباشناسی هنر از مسائل اساسی است و اصولاً یکی از مختصات سبک ادبی قلمداد می شود). (شمیسا، 1381، ص 98).

تکرار واژه، به ویژه تکرار افعال، یکی از شگردهای برجسته سازی در شعر است که باعث جلب توجه خواننده و تأکید بر مضمون می‌شود. (مدرسی، 1390، ص 10)، در شعر حسین منزوی نوعی از تکرار دیده می‌شود که شاعر کلمه یا کلماتی یا عبارت یا جمله ای تکرار کند و یکی از عوامل مهم زیبایی کلام و تشخیص در شعر او به ویژه در غزلیات اش این است که با تکرار افعال، توانسته پیوندی ناگسستنی میان لفظ و معنا بر قرار کند و تکرار فعل نه فقط ابزار موسیقی بلکه وسیله ای برای عمق بخشی به معنا است.

سطوح تکرار در شعر حسین منزوی

سطح واژگانی : تکرار یک فعل یا فعل واحد در عبارات گوناگون برای تمرکز معنایی.

سطح جمله ای: تکرار ساختار جمله ای که شامل همان فعل و برای ایجاد موسیقی است.

از زمزمه دلتنگیم، از همه بیزاریم

نه طاقت خاموشی، نه تاب سخن داریم

او را پریشانی ست، رو سوی چه بگریزم؟ (منزوی، 1387، ص 592)

در این غزل (دلتنگیم) و (بیزاریم) به صورت زوج موازنی باز تکرار شده‌اند تا احساس تشنیت درونی را برجسته کنند.

شب دیر پای سردم، تو بگوی تا سر آیم

سحری چو آفتابی، ز درون خود، بر آیم (منزوی، 1387، ص 418)

با تکرار فعل (آیم) در پایان هر مصرع به صورت هم وزن مکرر آمده است که هم تأکید بر آمدن به سوی معشوق دارد و هم موسیقی را به وجود می‌آورد.

تکرار فعل (لب نگزیدن)

چه کس کشید ز تو دست و سر

چه کس لب نگزید و به غبن لب نگزید؟

نکوفت به سنگ (منزوی، 1387، ص 396)

جناس افعال در شعر حسین منزوی

جناس یعنی همانند سازی آوایی میان واژگان (معمولاً در حروف نه لزوماً در معنا)، وقتی در باره‌ی جناس افعال سخن به میان می‌آید؛ منظور یک بازی زبانی است که بین افعال هم صدا یا هم واج رخ می‌دهد، ولی معانی متفاوتی دارد. جناس آن است که در سخن، واژه‌هایی بیاید که لفظاً یکسان یا مشابه ولی در معنا متفاوت است. (ن. ک، وحیدیان کامیار، ص 23).

نمونه‌های زیر گواه کاربست چنین جناسی در شعر منزوی است:

بشکن سکوت تلخ شبنم را**بشکف شکوفه ی تبسم را (منزوی، 1387، ص562)****بشکن : از فعل شکستن به معنای قطع کردن، از بین بردن****بشکف : از فعل شکفتن به معنای باز شدن گل، شکوفا شدن**

حسین منزوی چون به موسیقی شعر ولایه های زبانی بسیار حساس است؛ در اینجا با جناس ناقص بین بشکن و بشکف بازی کرده، هر دو از لحاظ آوایی نزدیک‌اند، ولی معنای متفاوت دارند، یکی ویرانگر و دیگری زاینده. این تقابل معنایی در دل شب و شکوفه، تضاد زیبایی را خلق کرده است.

اشک ریخت و رنگ ریخت از رخسارم (منزوی، 1387، ص691)**ریخت اول : از فعل ریختن – جاری شدن (اشک)****ریخت دوم : به معنای از دست دادن رنگ و رو (پریده رنگ شدن)**

اینجا جناس تام بین دو فعل داریم، واژه یکی است، ولی مصداقش فرق دارد. یکی حرکت مایع (اشک) دیگری تغییر چهره (زردی، بی رنگی). این تکنیک باعث ایجاد موسیقی و نیز عمق مضاعف می‌شود.

ردیف فعلی

به گفته‌ی محققان، ردیف را می‌توان یکی از اجزای اصلی شعر فارسی دانست که ساخته و پرداخته‌ی ذوق و قریحه‌ی ایرانی بلکه یکی از ارکان موسیقی شعر و از ویژگی های زبان فارسی است که در زبان های دیگر کمتر دیده شده است. در شعر فارسی، ردیف کلمه یا عبارتی است که در پایان هر بیت عیناً تکرار می‌شود. وقتی این ردیف از نوع تکرار فعل باشد. مانند (می‌روم، می‌مانم، می‌سوزم) به آن ردیف فعلی می‌گویند. ردیف یک یا چند واژه است که در مصراع های شعر عیناً بعد از واژه های قافیه تکرار می‌شود و اگر شعر ردیف داشته باشد علاوه بر قافیه، رعایت ردیف نیز الزامی است. ردیف از ویژگی های شعر فارسی و اختراع ایرانیان است و جزئی از ساختمان ظاهری و فرم شعر فارسی به شمار می‌رود. علت توجه ی ایرانیان به ردیف، از نظر موسیقایی و زبان شناختی بوده است. (ن. ک روحانی و قادیلایی، 1392، ص88 از موارد مهم موسیقی آفرین در شعر حسین منزوی قافیه و ردیف است، و شاعر با استفاده از شگردهای مختلف ردیف را می‌آورد، چون شعر او بر پایه ی حس زنده، عاطفی و جاری بنا شده. افعال ردیف شده به شعر او حرکت، ریتم و طنین می‌دهند. ردیف فعلی در شعر منزوی اغلب بار درونی عشق، رنج، دلشکستگی دارد. بیشترین کارکرد فعل در اشعار حسین منزوی استفاده از رابطه آوایی ردیف فعلی، فعل به شعر او جان و حرکت می‌دهد، تکرار فعل، حس اصرار، پافشاری، و تداوم را می‌رساند. ردیف فعلی بهترین ابزار برای تقویت حس سوز و گداز است.

ویژگی های خاص ردیف فعلی در شعر منزوی

1. معمولاً از افعالی استفاده می‌کند که ایهام دارند، مانند می‌روم، می‌سوزم.
2. ردیف‌های فعلی او غالباً استمراری هستند با (می) یا (نمی)، که حس ادامه دار بودن رنج یا عشق را القا می‌کند.
3. با این تکنیک، شعرش از نظر عاطفی تکثیر می‌شود، یعنی هر بیت ضربه‌ای عاطفی می‌زند که با تکرار فعل شدت می‌گیرد.

می‌سوزم از این آتش پنهان که تو داری

می‌سوزم از این حسرت بی‌جان که تو داری (منزوی، 1387، ص 127)

اینجا می‌سوزم نه فقط موسیقی ایجاد کرده‌ن بلکه مضمون شعر (رنج و سوختن) را به شکل مداوم و طنین انداز تکرار می‌کند.

هزار بار گفتم که برگردی، نمی‌آیی

دل را شکستم باز، ولی باز نمی‌آیی (منزوی، 1387، ص 789)

این ردیف فعلی (نمی‌آیی)، حس انتظار و ناامیدی را به اوج می‌رساند، تکرار فعل، تأکید بر فاجعه عاشقانه است.

هر جا که باشی، از دل من می‌روم

حتی اگر جانم بگیرد، می‌روم (منزوی، 1387، ص 287)

فعل می‌روم بار ایهامی دارد: هم معنای رفتن فیزیکی، هم دل‌کندن، یا حتی مرگ. این ردیف فعلی، شعر را هم موزون و هم چند لایه می‌کند.

چقدر گفتم که دل برگردد، اما نمی‌آیی

چقدر شب‌ها زدم بر بخت، اما نمی‌آیی (منزوی، 1387، ص 605)

فعل منفی نمی‌آیی حس یأس، ناامیدی و انتظار را به اوج می‌رساند. تکرار این ردیف فعلی، حس زخم روحی را هر بیت عمیق‌تر می‌کند.

بی‌تو از آتش به جانم، باز هم می‌سوزم

در دل شب‌های بی‌فرجام هم می‌سوزند (منزوی، 1387، ص 329)

این ردیف، ترکیبی از موسیقی و عاطفه است، بار معنای رنج و سوز دل را با تکرار فعل به جان مخاطب منتقل می‌کند. شاعر برای تکمیل موسیقی قافیه از ردیف کمک می‌گیرد تا حروف مشترک پایان قافیه را که یکی دو حرف بیشتر نیست فزونی بخشد و موسیقی شعرش را کامل کند. اکثر غزلیات خوب فارسی دارای ردیف هستند و شعری که ردیف داشته باشد از نظر موسیقایی غنی‌تر است.

تو شعر منی، تو صدای منی

که تا آب، آب است و تا شب، شب است (منزوی، 1385، ص570)

از طرف دیگر، ردیف، شاعر را محدود می‌کند و آزادی احساس و تخیل را از او می‌گیرد اما مجال بیشتری به او می‌دهد تا قافیه را با آن ردیف در نظر بگیرد و مفاهیم زیبایی به وجود آورد.

باز چه شعله است که در من گرفت ؟

وین چه حریق است که دامن گرفت ؟ (منزوی، 1387، ص571)

گاهی ردیف چنان بر شعر غلبه دارد که جز یک کلمه، تمام مصراع ردیف محسوب می‌شود.

خسته نباشی ز گرد راه رسیده !

از ظلمات شب سیاه رسیده!

راه که می‌آمدی ن به راه چه دیدی ؟

در گذرت، از مدار ماه چه دیدی ؟ (منزوی، 1387، ص588)

از میان غزلیات منزوی بیش از نیمی از اشعار دارای ردیف هستند. این الزام ردیف خود تکمیل‌کننده موسیقی شعر است. تعداد ردیفهای فعلی که با افعال ربط ساخته می‌شود، بیشتر از بقیه است و نشان می‌دهد که منزوی سادگی و سهولت زبان شعری قرنهای نخستین را در نظر داشته است. اکثر این ردیف‌ها با افعالی از مصادر است، بودن، آمدن و شدن ساخته شده است.

ای نسیم عشق ! از آفاق شهابی آمدی

همسفر با آسمان و آب آبی آمدی (منزوی، 1387، ص375)

لیلا دو باره قسمت ابن السلام شد

این داستان به نام تو، این جا تمام شد (منزوی، 1387، ص85)

خورشید درخشنده تو پرده نشین است

عالم همه خورشید تو را، زیر نگین است (منزوی، 1387، ص177)

ایهام

ایهام، آن است که گوینده یا نویسنده، کلمه‌ای را در سروده یا نوشته‌ی خود به کار ببرد که دو معنی داشته باشد. (ن. ک شفیع کدکنی، 1380، ص307)

بررسی ایهام در شعر حسین منزوی به ویژه در افعال مختلفی که این تکنیک در اشعار او به کار گرفته می‌شود، و به عنوان ابزاری برای افزایش لایه‌های معنایی و تشویق به تأمل

بیشتر در متن عمل می‌کند. در شعر زیر شاعر از فعل (آمد) هنجار شکنی کرده است و از کلمه‌ی (ردیف) در معنای ایهامی خود سود جسته در حالی که شاعر (آمد) را ردیف می‌نامد.

زن جوان غزلی با ردیف آمد بود

که بر دو راهی دریا چمن مردد بود (منزوی، 1387، ص 606)

فعل در معنی کنایی

کنایه در لغت به معنی پوشیده سخن گفتن و در اصطلاح سخنی است که دارای دو معنی دور و نزدیک باشد و این دو معنی لازم و ملزوم یکدیگر باشند و گوینده‌ی آن جمله را به گونه‌ای ترکیب نماید که ذهن شنونده از معنی نزدیک به معنی دور منتقل گردد. کنایه به لحاظ الفاظ و معنای ظاهری (مکنی به) در محور همنشینی و به لحاظ معنای باطنی که مراد گوینده (مکنی عنه) در محور جانشینی است. از آن جا که کنایه نیز رسیدن از یک سطح به سطح دیگر است و ارتباطی بین دو سوی حاضر و غایب ایجاد می‌کند، جنبه هنری و ادبی دارد. (ن. ک، شمیسا، 1381، ص 280)

شب دیر پای سردم، تو بگوی تا سر آیم

که من این ره از تو باشی به سرای، با سر آیم (منزوی، 1387، ص 84)

ایجاد کشش معنایی، باز تکرار کنایی (تو بگوی تا سر آیم) و (تو بخوان مرا) با کاربرد همزمان فعل امری و فعل (آیم) ترکیبی از درخواست و تمنا را تقویت می‌کند و فضا را پر تعلیق نگاه می‌دارد.

از مهر دوستی چه بر آید

وقتی کمیت صاعقه لنگ است (منزوی، 1387، ص 504)

ساختار فعل در شعر حسین منزوی

نوآوریهای حسین منزوی در نحو و ساخت جملات، جا به جایی اجزای جمله بر خلاف عرف و عادت و غیر معمول است، به هم ریختن بافت نحوی به شرط رسایی و زیبایی، می‌تواند خود آشنایی زدایی محسوب شود. باستانگرایی و آرکائیسیم یکی دیگر از انواع نوآوری در زمینه‌ی افعال است. حسین منزوی گاه افعال کهن را در سرودن اشعار به کار برده و نوعی هنجارگریزی زمانی انجام داده است. مانند: (نداند) به معنی نتواند و (ستردن) در بیت زیر :

تو آن تصویر جاویدی که مرگ نداند

نقشت از لوح ضمیر من ستردن را جادویی (منزوی، 1387، ص 152)

(مونیدن) در بیت زیر :

برگها زبان گشتند بر درخت و آه!

روح جنگل را، پیش چشم ما کشتند موبیدند! (منزوی، 1387، ص 492)

(کاستن) در بیت زیر:

با تو رازی است که می‌گاهدت، اینک

رازدار تو! بگو، من نه کم از یک چا هم این من (منزوی، 1387، ص 396)

به کارگیری افعال عامیانه: افعال عامیانه در شعر حسین منزوی یکی از جنبه های جالب در شعر معاصر است. منزوی، به عنوان یکی از برجسته ترین غزل سرایان معاصر، گاهی برای ایجاد صمیمیت، نزدیکی به زبان مردم و یا تأکید عاطفی، از افعال و تعبیر عامیانه استفاده می‌کند.

ویژگی های افعال عامیانه در شعر منزوی

صرف افعال عامیانه: به جای (می رود) (میره یا می‌ره) استفاده می‌شود.

کاربرد افعال با پیشوندهای خاص گفتاری: (بر می‌داره) به جای (بر می‌دارد).

ترکیب های اصطلاحی: (پا میشه)، (ول می‌کنه)، (می‌ریزه)، که بار معنایی و عاطفی خاصی دارند.

دل که می‌ره، دیگه راه برگشتی نیست

عشق اینجوریه، هر کی دل داد، باخت (منزوی، 1387، ص 407)

در این بیت، افعالی مثل (می‌ره) و (نیست) به معنای (وجود ندارد) ولی در شکل ساده و گفتاری، از جمله افعال عامیانه هستند.

دلش گرفته واسه بارون، نمی‌دونه کجا بره

دستاشو وا می‌کنه، اما آسمون نمی‌باره (منزوی، 1387، ص 712)

در این بیت افعال (گرفته)، (نمی‌دونه)، (واه می‌کنه)، (نمی‌باره) همگی شکل های عامیانه گرفته است، (نمی‌داند، باز می‌کند و نمی‌بارد) هستند.

تو که گفتی می‌مونی، چرا پا شدی رفتی؟

دل ساده ی منو، بی خبر تنها گذاشتی (منزوی، 1387، ص 294)

افعال (می‌مونی)، (پاشدی)، (گذاشتی) شکل های گفتاری (می‌مانی، برخاستی، ره کردی) هستن که حس صمیمی و عاطفی قوی به شعر مدرن.

هر چی گفتم بمون، گوش نکردی رفتی

ته دلم آتیش زدی، دود شو تو نکشیدی (منزوی، 1387، ص 97)

افعال (گفتم)، (بمون)، (گوش نکردی)، (رفتی)، (زدی)، (نکشیدی) همه با حال و هوای کوچه بازاری و مردمی ادا شدن که فضای شعر رو گرم‌تر و بی‌پیرایه‌تر می‌کند.

از دیگر نوآوری‌های منزوی وارد کردن افعال عامیانه در غزلیات است مانند فعل (شتک زدن) و (گر گرفتن) در ابیات زیر:

از خاک بر جبینت خورشیده‌ها شتک زد

آن دم که داد ظلمت فرمان تیرباران (منزوی، 1387، ص 87)

به سرمای زمستان نیز گر میگیرم از مستی

که شولاها به تن از پیچه‌های تاک دارم (منزوی، 1387، ص 252)

فعل مرکب (صفت + فعل) فعلهایی از صفت، بن ماضی یا مضارع ترکیب شده‌اند. عبارتند از: استوار کردن، پدید آوردن، خراب کردن، عاجز کردن، ضعیف کردن. (صفر، حسن علی، 2020، ص 239).

آمیزش حیا و هیاهو! (منزوی، 1387، ص 402)

در اینجا به عنوان فعل مرکب متشکل از صفت و فعل.

عبارت فعلی

عبارت فعلی در زبان فارسی معمولاً به ترکیبی گفته می‌شود که حول محور یک فعل ساخته می‌شود و اجزای دیگری مثل مفعول، قید و گاه متمم را در بر می‌گیرد. عبارت فعلی به نوعی از فعل می‌گویند که حد اقل از سه بخش تشکیل شده و همه با هم معنای واحدی می‌دهند. یکی از موارد نوآوری حسین منزوی در دستور عبارات‌های فعلی است. این عبارات‌های فعلی بیشتر جنبه‌ی کنایی و چند ویژگی شاخص دارند:

1. **ریتم و موسیقی زبانی:** او اغلب با جا به جایی ارکان جمله یا حذف پاره‌ای عناصر، عبارت فعلی را طوری می‌چیند که وزن و آهنگ شعر تقویت شود.
2. **استفاده از افعال مرکب:** منزوی به وفور از افعال مرکب مثل (دل دادن، جان باختن، رنگ باختن) استفاده می‌کند که بار معنایی عاطفی شعر را افزایش می‌دهند.
3. **کارکرد تصویری:** در شعر او، عبارات‌های فعلی صرفاً گزارشی نیستند بلکه اغلب تصویری خلق می‌کنند، مثلاً (اشک ریختن) در شعر منزوی صرفاً گریه نیست، بلکه نمایشی عینی از اندوه است.
4. **پیوند با سنت و نوگرایی:** منزوی عبارات‌های فعلی سنتی بهره می‌گیرد اما در قالب‌های نو، گاه ساختارهای تازه‌ای می‌سازد که به زبان امروز نزدیک است.

نمونه‌های از این نوآوری‌ها:

(به فراموشی سپردن) در بیت زیر:

نمی‌شود به فراموشی ات سپرد و

چنان که یاد تو زود آشنا و هر جایی گذشت (منزوی، 1387، ص 25)

(سر در لاک داشتن)

زمستان چله‌ی خلوت نشینی با گل برف است.

نپنداری که بی حکمت سری در لاک دارم (منزوی، 1387، ص 252)

تحلیل کاربرد عبارات‌های فعلی در اشعار حسین منزوی

من از تو دل بریدن اگر چه دشوار است

عبارت فعلی (از تو دل بریدن) نوع فعل (مرکب) ویژگی (دل بریدن) به معنای قطع امید و فاصله گرفتن است. اینجا (از تو) متمم فعل است و (من) فاعل. این عبارت فعلی بار عاطفی سنگینی دارد و بیانگر جدایی عاطفی است، نه فقط یک کنش ساده. کارکرد تصویری این جدایی به شکل بریدن دل نه فقط ترک کردن تصویر می‌شود.

حذف فعل: فعل یکی از ارکان جمله در زبان فارسی است که به تکمیل معنای جمله کمک می‌کند و اطلاعات بیشتری درباره زمان وقوع سوژه، شخص، شمار و... به خواننده می‌دهد. اما گاهی فعل در جمله می‌تواند حذف شود. فعل در ساختار یک جمله، اصلی‌ترین بخش گزاره را تشکیل می‌دهد و بدون آن، مفهوم جمله به درستی درک نمی‌شود، حذف، یکی از کارکردهای زیبایی‌آفرین در ساختار جمله است. باید توجه داشت که حذف فعل به شرط وجود قرینه، اتفاق می‌افتد. اگر حذف فعل، بدون قرینه انجام گیرد یا قرینه‌ها روشن نباشد، نه تنها به روشنی جمله کمکی نمی‌کند، بلکه باعث ابهام و نارسایی معنای جمله می‌شود.

حذف به قرینه‌ی لفظی: یکی از شگردهای برجسته در زبان شعری، حذف فعل به قرینه‌ی لفظی است، شگردهای که نه تنها ایجاز و اختصار را به همراه دارد، بلکه می‌تواند به برجسته‌سازی عناصر دیگر جمله، مانند قافیه، موسیقی درونی، یا تصویرهای شعری، حذف به قرینه‌ی لفظی آن است که در خود جمله یا جمله‌ی پیشین یا پسین، لفظی بیاید که گوینده یا نویسنده به سبب آمدن آن لفظ، آوردن دوباره‌ی آن را لازم نبیند و آن را حذف کند. وقتی در جمله، لفظی تکرار شود، نویسنده یا گوینده می‌تواند برای جلوگیری از طولانی شدن کلام، یکی از آنها را حذف کند. حسین منزوی به عنوان یکی از مهمترین غزل‌سرایان معاصر، در زبان شعری خود این تکنیک بهره‌گرفته و موسیقی درونی شعر را تقویت کرده است یا فضای عاطفی و تصویرسازی نموده است. (کدکنی، 1380، ص 57).

باز آی که بی تو دل تنهاست

شب تار و دل خسته و تنهاست (منزوی، 1387، ص 419)

در مصراع دوم، فعل است در بخش دوم جمله (دل خسته و تنها است) آمده، اما در عبارت (شب تار) به قرینه‌ی لفظی حذف شده. یعنی در اصل باید می‌یابد. شب تار است و دل خسته و تنهاست، اما فعل است در بخش اول به قرینه حذف شده است.

نه طاقت غم نه حال خوشی

نه این دل صبور و نه آن دل قوی (منزوی، 1387، ص 24)

در این بیت، افعال (هست یا می‌باشد) به قرینه حذف شده‌اند. (نه طاقت غم هست، نه حال خوشی هست، نه این دل صبور است، نه آن دل قوی است) این حذف هم به روانی موسیقایی هم به فشردگی و ایجاز معنایی کمک کرده است.

نه آتش نه خاکستر

نه این دل نه آن باور (منزوی، 1387، ص 532)

اینجا هم فعل (هست یا است) در هر چهار مورد حذف شده است. (نه آتش هست، نه خاکستر هست، نه این دل هست، نه آن باور هست) که با حذف فعل، نوعی در فضای شعر ایجاد شده که با حس ناامیدی و بی‌پناهی در شعر منزوی همخوان است.

نه دستم به دامان فردا رسید

نه چشمم به امید امروز ماند (منزوی، 1387، ص 92)

در مصراع اول می‌توان جمله‌ی کامل را این طور بازسازی کرد (نه دستم به دامان فردا رسید، نه چشمم به امید امروز ماند) اما در مصراع دوم (نه چشمم به امید امروز ماند) را گفته و از تکرار فعل در مصراع اول خودداری کرده است.

گاهی دلم می‌لرزد و گاهی دستم [می‌لرزد] حذف به قرینه لفظی بیشتر در فعل‌هایی رخ می‌دهد که از مجموع دو کلمه ساخته می‌شوند. بخش دوم این افعال معمولاً حذف می‌شوند. مانند: من او را دعوت [کردم] و همه‌ی حرف‌هایم را درباره‌ی اتفاقی که افتاده بیان کردم. فعل وصفی همان ساخت صفت مفعولی (بن ماضی + ه) است که گاهی کارکرد فعلی می‌یابد. اگر فعلی که بعد از فعل وصفی می‌آید، یکی از افعال ماضی نقلی، ماضی التزامی و یا ماضی بعید باشد، فعل مورد نظر، هم‌نوع فعل پس از خود است با این تفاوت که فعل کمکی آن به قرینه لفظی حذف شده است. اما باید توجه داشت که درستی کاربرد فعل وصفی در این حالت دو شرط دارد: ساختار صرفی فعل کمکی یکی باشد، مثلاً یکی بودم و دیگری بودی نباشد. درج ویرگول یا ((و)) پس از فعل وصفی با رعایت کردن موارد گفته شده، حذف فعل به قرینه لفظی از جمله اول جایز است.

که من دشت خشکم که در من نشسته است (منزوی، 1387، ص 49)

حذف غیر مجاز: من خندیده بودم و تو گریسته بودی. در این جمله، بودم قابل حذف نیست، چرا که ساختار صرفی آن با فعل دوم، بودی، متفاوت است.

حذف به قرینه‌ی معنوی: گاه سبک نویسندگان یا عرف‌های زبانی، سبب حذف فعل در جمله می‌شود، اگر خواننده از روی سیاق کلام و مفهوم کلی جمله‌ها، بتواند کلمه‌ی حذف شده را حدس بزند، می‌توانیم بگوییم که فعل به قرینه معنوی حذف شده است. در حذف به قرینه‌ی معنوی، مفهوم کلی جمله‌ها و عبارات باعث حذف کلمه یا کلماتی در جمله می‌گردد و خواننده از روی سیاق کلام، کلمه‌ی محذوف را در می‌یابد. (احمد گیوی و انوری، 1377، ص 317) این شیوه‌ی حذف در زبان شعر معاصر بسیار مورد توجه و استفاده قرار گرفته است به گونه‌ای که یکی از شگردهای بسیار رایج در زبان شعری امروز، چنین حذف‌هایی است، تا از این راه هم سخن به ایجاز برسد و هم هنجار زبان بشکند و خواننده نیز در تکوین شعر شریک گردد (حسن لی 1386، ص 187)، حذف به قرینه‌ی معنوی در شعر حسین منزوی بیشتر در فضاهای عاشقانه - حزن آلود رخ می‌دهد، این نوع حذف باعث می‌شود تصویرسازی و عاطفه پررنگتر شود.

باز از تو نوشتم و باز از تو نگفتم

این رسم غزل نیست، ولی چاره چه باشد؟ (منزوی، 1387، ص 125)

در این بیت در جمله‌ی دوم، فعلی مانند (هست یا است) به قرینه‌ی معنوی حذف شده است. (این که من از تو نوشتم و نگفتم، رسم غزل نیست، ولی چاره چه باشد؟) اینجا خواننده خودش فعل را با توجه به مفهوم کلی بیت حدس می‌زند، چون قرینه‌ی لفظی دقیقی نیست که به آن اشاره کند.

فعل پیشوندی: فعل‌هایی که از دو جزء، یعنی یک فعل و یک پیشوند، ساخته شده است. فعل‌های پیشوندی در زبان دوره‌ی نخستین ادب فارسی معانی و کاربرد دقیق داشته‌اند. در زبان فارسی امروز، به خصوص زبان گفتار، اغلب این فعل‌ها متروک شده‌اند. فعلی را پیشوندی گویند که در ابتدای آن پیشوند فعل به کار رفته باشد، مانند:

واداشت، برداشت، فراچید، ورفرت، بازآمد، بازگشت، برخورد، برگشت

پیشوندهای فعلی عبارتند از: در، بر، فرو، فرا، باز، فرود، پس..... معمولاً این پیشوندها معنی فعل ساده را تغییر می‌دهند

گاهی این پیشوندها در معنای فعل ساده تأثیر می‌گذارند و فعلی بامعنای جدید می‌سازند مثل: افتادن و برافتادن یا انداختن و برانداختن. اما گاهی هیچ معنایی تازه‌ای به فعل ساده نمی‌افزایند مثل: شمردن و برشمردن یا افراشتن و برافراشتن که - اگرچه از نظر تاریخی بار معنایی جدیدی به فعل می‌افزوده‌اند - امروزه تأثیری ندارند یعنی فعل ساده و پیشوندی آن‌ها یک معنا می‌دهد. امروزه دیگر پیشوندهای فعلی زایا نیستند یعنی فقط با فعل‌هایی به کار می‌روند که قبلاً به کار رفته‌اند. در اشعار حسین منزوی، پیشوندهای فعلی نقش مهمی در عمق بخشیدن به معنای و ایجاد نوعی حرکت و دگرگونی دارند. استفاده از افعال پیشوندی به منزوی کمک کرده است تا احساسات و حالات درونی شخصیت‌ها و فضای شعر را بهتر منتقل کند. پیشوندهای افعال در شعر او به طور معمول به شکل‌های مختلف به کار می‌روند: پیشوندهای منفی، پیشوندهای حرکت و دگرگونی، پیشوندهای شدت و تعمیم. این افعال پیشوندی نه تنها معنای اولیه افعال را منتقل می‌کند بلکه بعد عاطفی و ذهنی بیشتری به آثار او می‌بخشند.

برگشت

آن که برگشت و جفا کرد به هیچم بفروخت
 برگشت یار سرکشم بگذاشت عیش ناخوشم
 هر رفتنی به سوی تو برگشت می خورد
 و آن غزال خانگی برگشت و گرگی هار شد (منزوی، 1387، ص376)
 برداشت

دل شکسته ام آن لحظه دل ز جان برداشت
 گرچه بی برداشت کارم جز به خیره کاشتن نیست (منزوی، 1387، ص291)
 بازگشت
 تاجش، بازگشت تو دیگر شور ترنم غزلش نیست (منزوی، 1387، ص387)
 درآمد
 به شکل اشک درآمد ولی گلاب نشد (منزوی، 1387، ص169)

نتیجه‌گیری

در این پژوهش، پس از گردآوری داده‌ها، به بررسی کاربرد هنری فعل در اشعار حسین منزوی پرداخته شد. تحلیل‌ها نشان داد که فعل در غزل‌های او نه تنها نقش دستوری ندارد، بلکه به عنوان عنصری بنیادین در آفرینش موسیقی، تصویر و معنا عمل می‌کند. مهم‌ترین شگردهای هنری در کاربرد فعل در شعر منزوی عبارت‌اند از:

1. خلق موسیقی از طریق تکرار افعال و ردیف‌های فعلی.
2. تضاد و تقابل افعال برای برجسته‌سازی معنا.
3. ایهام و کنایه به منظور افزودن لایه‌های معنایی.
4. جناس فعلی به عنوان ابزار بازی زبانی و تقویت موسیقی درونی.
5. حذف فعل برای ایجاد ایجاز و تأکید بر سایر عناصر.
6. به‌کارگیری افعال عامیانه برای ایجاد صمیمیت و نزدیکی به زبان مردم.
7. استفاده از افعال پیشوندی و کهن به‌عنوان نوعی هنجارگریزی زمانی و سبکی.
8. عبارت‌های فعلی و افعال مرکب که بار تصویری و عاطفی شعر را افزایش می‌دهند.

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الاستعمال الفني للأفعال في شعر حسين منزوي

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المستخلص

يهدف هذا البحث إلى دراسة الاستعمال الفني للأفعال وكشف الأساليب الخاصة بالشاعر في استعملاتها، لتوضيح الجوانب الجمالية في شعر حسين منزوي. وبعد الفعل الفني في شعر حسين منزوي من أهم العوامل في خلق الصورة والمعنى. من خلال استعمال الأفعال المتنوعة ومزجها بأشكال خيالية، يبعث الشاعر كلماته من جديد قراءة ومعنى ويتم دراسة وبحث جوانب مختلفة من فن الشعر. كما يتم دراسة الاستعمال الفني للفعل في شعر حسين منزوي. من خلال دراسة الخصائص النحوية للعمليات الدلالية للأفعال، وفنونها اللغوية في مجال التعبير والإبداع والتقنيات الأدبية بإجراء البحوث والدراسات بهدف اكتشاف هذه العوامل والعناصر. تتنجم العديد من الأفعال في الشعر مع الوزن الشعري وتساعد على طلاقة القراءة والذوق المنزوي أحياناً إلى تكوين تركيبات جديدة للأفعال كانت أقل شيوعاً في السابق. إن الفعل في شعر حسين المنزوي ليس له وظيفة نحوية، بل هو عنصر بناء من الشعور والصورة والموسيقى. من خلال اختياره الدقيق للأفعال، فإنه يجلب الشعر إلى الحياة ويخلق إيقاعاً عاطفياً

الكلمات الدالة: الفعل، الاستخدام الفني للفعل، التكرار، رديف الفعل، حسين منزوي.

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- يشترط على الباحث تقديم طلب نشر وفق النموذج المعدل لـ طلب نشر بحث منفرد ، و طلب نشر بحث مشترك .
- يلتزم الباحث بكتابة البحث وفق قالب المجلة .
- تأمل هيئة تحرير مجلة كلية اللغات الاقتباس من الأبحاث المنشورة في مجلتنا حتى إن كان الاقتباس من أحد أبحاثكم المنشورة مع ضرورة ذكر الـ (Doi) الخاص بالبحث المقتبس منه عند الإشارة إليه في قائمة المصادر.
- يكتب ملخص عن السيرة الذاتية للباحث لا يزيد عن (50) كلمة تحت عنوان (about the author) ويوضع بعد مصادر البحث في نهاية البحث وبلغه البحث مع رقم المحمول (WhatsApp)

15) الـية التقييم: يخضع البحث لتقويم سري لاثنتين من المحكمين في حقل الاختصاص ويمكن إحالته الى محكم ثالث لاتخاذ القرار النهائي في حال تباين الآراء بشأن صلاحيته.

- 8) ان لا تقل عدد صفحات البحث عن (5) صفحات ولا تزيد عن (22) صفحة من القطع العادي (B5) ويستوفى مبلغ خمسة الاف دينار عن كل صفحة اضافية.
- 9) إجراءات توثيق المراجع:

- توضع مصادر البحث الرئيسية ومصادر الهوامش في نهاية البحث وفق نظام فهرسة المراجع الموحد الذي تعتمده المجلة وهو نظام (APA6) لا يجوز ترقيم المصادر وانما ترتيبها ابجدياً.
- تدرج الرسوم البيانية او الجداول او الأشكال التوضيحية في النص وترقم ترقيماً متسلسلاً، وتكتب أسماؤها والملاحظات التوضيحية أسفلها.
- يجب على الباحثين عمل قوائم للمصادر والمراجع، بحيث تتكون القائمة من:
 - قائمة للمصادر والمراجع الاجنبية (بلغة البحث) حسب الالفبائية.
 - قائمة للمصادر والمراجع الاجنبية (لغة البحث) مترجمة الى اللغة الانجليزية ومرتبة الفبائياً.
- توضع ملاحق البحث (ان وجدت) في نهاية البحث بعد المصادر.
- تقدم المجلة خدمة تنسيق البحوث وتوثيقها وفق نظام APA 6 المعتمد في المجلة، وذلك للباحثين الذين يتعذر عليهم القيام بهذه الخطوة، ويتم ذلك بناءً على طلب الباحث مقابل مبلغ (15.000) خمسة عشر الف دينار عراقي.

10) في حال استعمال برنامج مصحف المدينة للآيات القرآنية يتحمل الباحث ظهور هذه الآيات المباركة بالشكل الصحيح، لذا يفضل النسخ من المصحف الالكتروني المتوافر على شبكة الانترنت.

11) يبلغ الباحث بقرار صلاحية النشر من عدمها في مدة لا تتجاوز شهرين من تاريخ تسليمه البحث الى هيئة التحرير.

12) لا تلتزم المجلة بنشر البحوث التي تخل بأي شرط من الشروط الواردة اعلاه وبضمنها السلامة الفكرية.

13) يحصل الباحث على نسختين مستلتيين من بحثه، وإذا رغب بشراء نسخة من المجلة يكون سعر النسخة الواحدة (20.000) عشرين ألف دينار عراقي، أو ما يعادلها من الدولار الأمريكي.

14) التزامات الباحث:

- يلتزم الباحث بأجراء تعديلات المحكمين على بحثه وفق التقارير المرسلة اليه وتزويد المجلة بنسخة إلكترونية معدلة في مدة لا تتجاوز (15) خمسة عشر يوماً وبخلافه يتأخر بحثه الى العدد القادم.
- المجلة ترفض نشر البحوث التي لا تتوفر فيها منهجية البحث العلمي وكذلك تلزم الباحث بالأخذ بالملاحظات الواردة حول بحثه التي يحددها الخبراء المحكمون.
- يعد تقديم البحث للمجلة ملزماً للباحث بعدم التقديم لأي جهة ثانية.
- ان يلتزم الباحث من داخل كليتنا بدفع اجور النشر البالغة (100.000) مائة ألف دينار، أما الباحث من خارج كلية اللغات فيدفع مبلغ (150.000) مائة وخمسين ألف دينار بالإضافة الى أجور الاستلال البالغة (15.000) الف دينار عراقي. بالنسبة للباحثين من خارج العراق فيتم استثناءهم من دفع أجور النشر، لا سيما أولئك الذين يتعاونون مع المجلة علمياً.
- يشترط على الباحثين من طلبة الدراسات العليا فضلاً عن الشروط السابقة تقديم ما يثبت موافقة الاستاذ المشرف على البحث وفق النموذج المعد لهذا الغرض.
- يشترط على الباحث تقديم تعهد وفق النموذج المعد لهذا الغرض .

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NO: 54
2026

رقم الايداع في دار الكتب والوثائق العراقية 1027 لسنة 1994

مجلة كلية اللغات

مجلة علمية محكمة نصف سنوية
تعنى باللغات وأدائها والترجمة



جامعة بغداد - كلية اللغات

P-ISSN = 2074 - 9279

E-ISSN = 2520 - 3517

NO: 54
2026