

Fables in Classical Arabic Literature

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Abstract

This study aims at shedding light on one of the old Arabian literature, arts, and giving it what it deserves of attention that suits its distinguished status in heritage library represented in the numerous numbers of titles that we encounter in reference books and biographies that their authors held the responsibility of documenting the intellectual and literary production of this nation and its prosperous eras. That is the art of stories told through animals. The researchers tried to reach out the sources of this art and detect its modules through historical sequence as well as investigating and analyzing showing the relationship of the latter with the previous and ways of affecting it. It focuses on what many researchers consider as a basis of animals' stories in Arab heritage i.e. " Kalila and Dimna " book for Ibn Al-Muqaffa' which was truly a source that many writers of this story type were affected by.

Keywords: Fables, Arabic Classical Literature, Kaleela Wa Dimna Book

Introduction

The human life has been connected with the animal's life since the oldest ages of history ages that we know; this link had many effects that different by the difference of the changes in the human's phases of civilization development. The latest thing that we know of these affects is what we find in the ancient Egyptians of animals worship.

Since the Gods of these ages were not surrounded by a fence of long faith and the superior philosophical faith, these Gods were always in choose material link with their citizens, the largest aspect of this communication was the contribution of these Gods in the production of specific citizens and specific king. ⁱ It was said that the first who has created this literature art was a man called Asef, the Greeks consider him one of their men. Some of the historians and the writers see that it is the famous wise Loqman.

Whatever the dispute is about the birth and the origin of this man, it is known that he was famous in wisdom, and excellent in story telling at the animals tongues , despite that some of the historians and the social sciences in our current age see that the era of the animals stories is farther and latest than the mentioned Asef era, this is because they see that the material and senses language life precedes their moral life, and the tendency to express what is in t he soul by materializing and making the sensory proverbs is an innate tendency that is very old, since the evaluation. ⁱⁱ

This kind of stories has been evolved firstly from a fixed doctrine in the ancient's souls, that is based on the idea the souls duplicating, and the animals are able- as mentioned in the old Egyptians – to hold the Kings' souls and the religion' menⁱⁱⁱ. Anyway, the animals stories were know for long time in Egypt, India and Greece, since the topic of the animals stories is one of the topics that often invented in every environment and time, if the specific conditions were available to the human, the first time the animal has appeared was in the myths, the goal of it appearance in them was to explain the ambiguity of the universe, and by the evaluation of the religion, this kind has started to live new life, holding the remains of what is hinged of the myths and stories, since around Musa snake many snakes were gathered more than the expected and told about it, and about Suleiman knowledge of the animals language many of the animals stories were made that addressed the links aspects and dealing between the human and the animal.

Also, we noticed that these stories had been deviated in one of its phases from the moral or entertainment phases to take it as the mean for critic and saying what cannot said because of fear or authority^{iv} as it is clear from Kaleela Wa Dimna book that we will detail the speech about it following in the research the research has adopted in his study a comparative historical analytical and descriptive method, from one side, that constitutes for this art, and follows its models according to its their historical sequence .

From the other side, in dines to analyze their narrative structure to their basic components of characters, events, time and place....etc, to establish their development stages, and to show their influence on each others.

Identifying the Animals Stories

Dr. Hamed Ben Abdelqader says in his definition of the term "The Animals stories": the animals stories in their terrific states and the highest grade are: narrative and saying of anecdotes, including acts and saying attribute to the animals, and meant from them to shape the moral and correct the conduct, disseminating the superior disciplines, and spreading the good wisdoms in an attractive way, excellent and affecting method^v .

As we see, he has combined in this definition between the basic element in the story which is the animal, and between the purpose from the stories, which is shaping the ethics and disseminating the superior morals and the good wisdoms, and between what should be the method of the story of influence and attractiveness. Despite some issues were ignored in the definition because of the excessive composition in his statements, and being for from accuracy and specific definition, we hope we will give these issues their dues in the content of this topic, with the God's wish.

"The Material and Moral side of Animals stories" From the previously mentioned, and by looking to the mentioned definition, it is clear that the animal story has two sides:

One is the material, and the other is the moral.

The material side is the apparent side, which means what the story has entailed of anecdotes saying and actions attribute to the animals, and the moral side is about the inner meaning and the wisdom that the narrator wants the listener to be alert of and ready for it to take the wisdom from the story^{vi}.

So, the moral animals stories that interest in the moral side of the story seems that came later than the artless stories intended for themselves, that their care was directed to the apparent materials side of the story^{vii}.

The First Source of the Animal Stories in the Arabic Literature

The one who study's this art is able after reviewing it to reach the conclusion, that writing the stories and placing them at the tongue of the animals is one of the foreigner arts to the Arab Literature : the most important sources from which the Arab derived this art the following¹:

- The Indian books, since India is known for long time of this kind of stories, and there are mentioned books about these stories.
- Stories of the Book people that have been mentioned in the Islamic explanations in speaking about Suleiman and his hoopoe, the Bees village, Musa and his snake, Ozair and his donkey, Saleh and his camel, the snake in which Satan hid to seduce Adam and Eve....etc.
- What have been mentioned in the late Arabic books that have addressed the animals topic, and have derived some of their parts from the old origins, most of them Indian, or myths origins about some religious believes, as we find in "Book of the Animals" by Al-Domairy, and the "Animal Book" by Al-Jahez, the "Animal Massage", in "Ikhwan Al-Safa" book, that will be addressed later, "Enjoyment and being friendly", that the writer has devoted a chapter to speak about the animal and other heritage books that have been interested in this topic.

"Kaleela Wa Dimna Book"

May be what is agreed upon know is that the East is the first source of these narratives, especially the Indian States, because of their many forests and the wilds, the plenty of the animals and birds living in them and their diversification and the consequence of more association with those animals, knowing their instincts and temper, they took from all of that a material for their stories- firstly at the tongue of the common people, then shaped and recorded by their scientists and philosophers, till this type became independent art, has its own features in the East and the West^{viii}.

Also – It is almost agreed upon, that the first appearance in the recording world of these stories a group of book in Sanskrit called "The Five Seasons" that have been made in the Second Century before crest by a philosopher from Brahmins, named (Baidaba); the senior of the scientists, that he has placed them in responding to the command from the King of India "Dabshaleem". The great King, from this collection "Kaleela Wa Dimna"^{ix} was quoted, that we are going to talk about now.

"The Book Journey Till Its Reach to the Arabic Language"

About the book's Kaleela Wa Dimna" historical path till reaching the Arabic Language, we say a brief word is a summary of what we have received of narrates about this topic:

It is said: that one of India's King, this name was Dabshaleem has assigned to the head of his scientists, named "Baidaba" to write for him a book in the wisdom and the policy of the power, when he has finished that, he showed book to the king who has admired what is contained of types of wisdom, literature and policy, he made the book a secret that no one should know about it, only the king and his highest. Despite all the precautionary reasons that the king has given to this book, the secret was revealed and its content disseminated, till reaching "Kisra Anu Sherwan" hearings who discussed with his minister "Bozorgemehr" in the topic, when he felt his agreement and support, he has delegated the headed of his doctors "Abarweez" to bring it ". And the interest of Ano Sherwan in the book was not less than Dabshaleem interest himself.

In the Abbasi State era the news about the book reached Abu Jafar Al-Mansour, he ordered to bring the book, he assigned Ibn Al-Moqaffa` to translated it to the Arabic Language"^x

"The Prestige of the Book in its Topic"

Indeed, the book "Kaleela Wa Dimna" is the **axis** of our speech in this research, since it is the source that could be depend on as the foundation to what has followed of animals narratives in the Arabic Literature, more of what we know and find of these narratives in the following Arabic books to this book are on it, taking more or less of it, even some considered it the "phabola" "creature"^{xi} in the old Islamic literature, since the animals narratives before "Kaleela Wa Dimna" were either religious derived from the Holy Quran wisdoms, either popular explaining the public proverbs, or equated from the old ear books with their semantic nature as in the narrative "The Dove and the crow" in Noah ship, then came "Kaleela Wa Dimna" narratives and became the foundation to create new elements in the "Arabic Phabolas" ^{xii} It is possible to distinguish these phabolas by three technical features; ^{xiii} :

- 1-The way of presenting the narratives, this is by asking and enquiry about the proverb's origin about which the narrative is, in another word" how was that"? The answer to this question is the statement "and they claimed that....." then telling the narrative.
- 2-The interrelated of the narratives from one to another, since the saying before ending interrupted by the intervening from sub narratives, and the same think repeats with other sub-narratives, following by the entrance of new characters with sopping.
- 3-Forgetting the symbols: The author might forget the symbols from the characters/ animals, that he made remarks for the people in their behavior or traditions, speak in elaboration about the symbols till they disappear in the narrative.

The Reason for Selecting the Animals to Act the Roles of these Stories

Before initiating the analysis of this book, and talking in details about it, as one of the most important Eastern books that moved to our Arabic literature in this topic, we should stop at an important point in this book, and in the animals stories generally, has been raised by many of the concerned researchers in this topic, which is: why the animal was chosen specifically to represent the roles of these stories? May be the most optimal opinion in that the opinion of "Sing" that said "the choice was to select the animals to represent these roles because they have known habits and behaviors familiar to all people, while the men are only known to their nations, or to one who has studied their life histories, the one who speaks about the lamp and the wolf, or about the lion and the ox for example, is taking to all people, the general and the special, the Arab and the Western because all people know about the tempers of these animals"^{xiv} .

Abd-alqader, Hamed adds another reason to this: which is the emotional participation makes it difficult for the writer to issue the mature explicit ethical judgments, free from the bias defect to or against his brother the human, since the fictional animal stories that are free the intervention of the humanitarian element, and the passion the love of the human kind, have stronger effect truly depict the humanitarian life and ethics^{xv}.

Elements of the Narrative Structure in "Kaleela Wa Dimna"

The Characters

The king (or head of the lions) : has no shortage of his majesty the king and his authority, and he does not miss his followers that he is in the middle of them, some of them who cheat him to reach higher positions at the governing ladder.

This is from one side, on the other side, the king appears hesitating lacks the experience in the ruling affairs, and the sultan issues and manipulating the policies, the issue that opens a wide door for the informers, and at the end punishing those who has the doubt in their faith and honesty from his followers – so, he represents the fluctuated model of the human that he is enable to do what he is created for, he is isolated in a forest, does not know what is going around him, rather he needs a mediator through which to deal with the world around him.

Dimna character : Regarding its presence in the story, and the importance of the role it performed in building the story events, it considers the first character without any dispute, since all the story events were built on a movement from this character, and directs it to the direction it wants and bringing the rest of the story characters to it, by conspiring against them to serve its interests to achieve its inspirations, to reach the authority positions, getting closer to the king as much as possible, in turn, he resorts to every means it presents to the king, and how wide they are!

The whole effort in this story was to make the conflict between the king and the OX "shatraba" that became competing him for his position and status for thinking, he continued the conspiring till making the ox fall down, its punishment was the death, but Dimna did not survive with the trick, the destinies made him fall in his wicked works, the issue will be addressed in details when speaking about the events.

Kaleela : Dimna's brother, seems opposite to Kaleela, even sometimes agree about his works, since Dimna was short sighted and adventurer, kaleela was wise, rational and long sighted, content of his position working at the king's door, because he knew that the attempt to rise at the authority is full of many risks, and he does not need that, frequently advised his brother to stop this request, but Dimna stubbornness and ambition made him walk the way to its end, his brother was forced to fight him in this issue, because of preserving the brotherhood bonds.

OX shatraba : was on obedient toy at the hand of the cunning Dimna, the first time he made the trick to get him out of the forest to the lion's place to get near him to ensure him that he is able to perform the difficult tasks, and he is reliable, when he accomplished this, he became Jealous from the OX because of his status for the king, he felt that he should get rid of him, he tried every trick to reach his goal, by betraying and making the kings in conflict with their followers or the followers with the king. Dimna conspiracy has reached its goals, created the antipathy between the lion and the "OX", and each one of them has stood against the other, till they Jumped over each other s, and the lion killed "Shatraba"

- The Lion's mother: the symbol of the wise rational mother that keeps advising her son, to treat the issues slowly and insightful, she always stands to his side, supporting him, and does not want him to fill in a mistake that leads to disturbances in the ruling affairs, and try's to remove the cloudiness from his eye to see the real things, especially regarding Dimna that turned down the issues till he moved the OX from him, and made him angry with the OX.

- The Tiger : The lion's Minister, and his right hand, the best friend among all his friend, commented to the faith to the king, making the at most effort for his interest and to prevent any harm against him. He had the great favor in revealing Dimna's trick, even if the narrator wanted that to be by chance this is possible, because the chance often has the prominent role in the real life in revealing and revoking the trick and conspiracies, especially related to policy, as what we find in the old history and literature books when speaking about the periods in which the ruling affairs disturbed and fragmented, anyway, the narrator had the purpose in doing so- I mean discovering Dimna's trick – at the hand of the tiger, the minister who is eager to know the truth, to confirm the authority and to relief the king's soul.

Those were the most important characters of Kaleela Wa Dimna" story the title of the book, it also in clouds another set of stories that have its specific characters, that is difficult to follow up the picture of each one of them in this research, but about the animals stories generally. So, I'm suffice with what I have mentioned about the characters of the first story, which is the main story in the book, then moving to speak about the nest elements of the story.

The Events

I will limit my care to describe the events in the lion and the OX story as I have done in speaking about the characters with which I can measure what is possible the researcher Reem Khlaif has talked in her master thesis that she has built on studying the narrative in "Kaleela wa Dimna" book Longley speech about the events in this story we are dealing with. She has arranged them according to their sequence in the story, she gave each event a special title that indicates to its structural value, I mean: the extent of its contribution in building the story, and by gathering the tittles of those events, arranging them to be able to reach the clear picture about the nature of the events and the way of its consequence, and how each event has contributed in building the story.

Here we mention those tittles, with some necessary explanations to understand them, and the reads of this research will be able to refer to them in their places in the mentioned thesis. There will an elaborates talk about them.

- The Dilemma: (The lion has fall in psychological dilemma, as a result of the fear from the OX'S sound while he has not seen him yet.
- The Test- (Dimna has induced the lion to test his ability to perform the tasks, such as to assigned him the task brining the OX.
- Protection convention (through which Dimna guaranteed the OX's protection if he presents at the lion's hands).
- The OX's occupation of Dimna position and his Jealousy to from him.
- Dimna's Trick. (making the lion against the OX) by the illusion that each one of them want to betrayal and jump on the other, giving the evidences and the proves for that).
- The prevention: (preventing the meeting between them unless under the condition to be ready for fighting).
- The Expected Fight (Resulted in the OX's killing).
- The Tigers discovery of Dimna's issue (by listening secretly to the dialogue between him and his brother Kaleela.
- The Tiger telling the lion's mother- Telling the lion about what she has heard from the tiger- conducting the trial and bringing the witnesses – condemning Dimna, killing and crucifix ting him.

From this fast review of the events. We see the traditional nature of the story – it starts – as any story- with idea, then translating this idea to actions, in order to make it real during this endeavor, the hero which is Dimna in our story- encountering difficult situations, may be some victim fall at the road, and the hero did not care about them. What is important to him is reaching his goal at the end, regardless of the harm caused to others, when he feels he is about to reach his goal, and sure about success, the path of the events deviates- against him- after being always according to his interest, surrounding with the unexpected consequences, so he has fallen in his wicked actions, his trick was revealed and disclosing his manipulation to receive his just punishment according to the crimes he has committed.

But still, there is a distinguish issue in this story that made it differ from the traditional stories, in addition to its symbol an being around the animals tongues without the human, and while the end of the story might become expected to the reader after reading part of it, still preserves high degree of attraction and exiting to the reader to read it to the end, this is related to reasons such as the method of the book, this includes the following:

- Dependence of the story on the dialogue, a trait that accompanied it from the beginning till the end, it is not a naïve or boring dialogue, rather characterizes by the best features of the literature dialogue, regarding the different and the equivalent opinions, describing the reactions and the emotions of those who conduct the dialogue and during the dialogue, that pushes the reader to re-think in every opinion after hearing the apposite opinion to make the stance about the story events and characters.
- This story includes within another set of short stories and their characteristics that pushes away the boredom from the reader- if he feels it and makes exiting to follow-up the story till acquiring more of those short stories.

- The clear and obvious statements that Ibn Al-Moqoffa` method is characterized by, the good use of the meanings whatever their precision reached whether in this book or in other of translations or writings this is in addition to the proverbs that included in his speech, and the skills in the evidence and persuasion.

The Place

The story events take place between two basic locations: The Forest (the lion's place of residence), the pasture (the place of the OX), each of the two places has important part of its semantic measured relative to the personality/ and the social class living in it. Also the move of one of the characters from one of these two places to another gives specific semantic to the events, and the change in the characters social levels, for example, when the OX moves from the pasture to the forest, this means moving from the comfort and pasture life to higher class represents the wild animals world that this move carry's the adventurer and the enhancement trait.

The separation that takes place between the forest residents and the pasture society enables the opportunity to the mediators who are aware of their nature and movement in the life of those living here and there, and have the desires and aspiration they seek to achieve.

Indeed, the far frost from the pasture and the people indicates to the characteristics of the residents and the difficulty to reach them. The OX has needed to be carried to that place, and living in forest does not make those living in it feel secure and comfort felt by those who live in the pasture, so we see the OX demanding the security convention as a provision to move to it.

Adding to this that the forest is a closed place on its residents, the lion for example was not able to recognize the one who makes the sounds without help or supporter who provides this service to him, and presents to him the real picture, the helper that processes features or characteristics that enables him to link between the two worlds : The forest and the pasture the wolf is the one who processes such feature because he eats meets and fruits at the same time, his nature qualifies him for this role^{xvi} .

The Time

The time does not has special importance in this story as what we see in "one thousand one night" and the "pardon message" since it is first degree spatial story, depends on the movement of its characters from one place to another, especially from the pasture to the forest and from the forest to the pasture, and the narrator' dealing with the time with these movements- as in the story's all events- natural dealing, starts slowly at the beginnings of the story till reaching the knot, then rapidly regressed to reach the solution.

So, time is from the start of the story to the longer knot of the time in which the events continue, then after that reaching the solution, and to the end of the story.

It is possible to confirm this by referring to the events telling that we have illustrated previously, calculated the events before the knot and evaluate that is the needed time, after that counting the events after the knot and also evaluating the time, time in this story is real grounded – it is possible to expand in understanding in this expression by comparing it with the time concept in the pardon message, since time in it was illusionary most of the time.

The Knot

The lion and the OX story contains more than one knot at which the events because in crisis, warning and indicating to another scene that separates, such as the scene in which the lion and the OX met together, and after the pursue in which Dimna has went through with the desire to create the conflict between them. In this science the lion and the OX were in doubt in each others, waiting for any sign to appear confirming the Dimna saying and the indicator for fight.

It is clear what prevailing this atmosphere of waiting and the multiple possibilities, whether the fight will take place, and Dimna has what he wanted ?, or the opponents wait to give room to the dialogue, and each one reveals Dimna's Lee ? But the first possibility is what is needed to the story's path.

While the main knot in the story was the represented in the decisive stance in resolving the story's most dangerous and largest puzzle the investigation in Demmna's issue, through the trial held by the king, who brought together the opponents and the witnesses, the public and the soldiers who have attended the trial.

In this trial a dialogue and the argument took place that engaged in it the multiple parties, the one that believed Dimna is innocent, and the majority that accuses him, then that trial has ended with the natural result, condemning Dimna, killing and crucifixing him.

Simulating "Kaleela Wa Dimna" in the Arabic Literature :^{xvii} The Arab interest in the book had reached the great extent, one of the signs about that interest many of what we find of mentioning in the old history and literature books the names of the Arab writers and poets who organized the narratives of this book in poetry verses, and made them in the form of long poem, to be easy to learn by heart, and what has been known about the Arab love of synthesizing the poetry, and attached with them.

The most important of those who cared about poetry:

- Aban Ibn Abdelhameed Al-Lahiqi- The one who made Al-Aghani has mentioned that he has organized the book and introduced it to Yahya Ibn Khalid Al-Barmaki in (24000) Verses, this collection was lost, noting left of it but little.
- The Minister Al-shareef Abu Ya`la Ali Ibn Ahmad Ibn Al-Hussein, known as Ibn Al-Hobariya, died in the year (504) AH , he has in animals stories two sets, one called "Results in organizing "Kaleela Wa Dimna", and the other called " Al-Sadeh and Al-Baghem" .

One of the latest who interested in this work, Judge Abu Al-Makarem Asad, known as Ibn Mamati Al-Misri, died in (606) AH, who organized and mad the biography of Salah Al-Deen Al-Ayoubi.

The Book Simulation with the Stories and Prose Messages

Firstly: "Thu'la and Afra book" by Sahl Ibn Haroon

Sahl Ben Haroon lived in the mid of the second century before crest, he was closed to the era of Ibn Al-Moqaffa, and was the first who assimilated Kaleela Wa Dimna Book. Sahl was known by placing the stories and the myths at the animals and birds tongues, mentioned in the Appendix" worked before that in making the myths at the people, birds' and animals Tongues together, including Abdullah Ben Al-Moqaffa, Sahl Ibn Haroon & Ali Ibn Dawood Zobaida's writer and others^{xviii}.

And Thu'la is a name of the world, Afra the female name of Al-Afar it is a kind of roes (female gazelle), characterized by the enemy's weakness.

His mentioned book that followed Ibn Al-Moqaffa in Kaleela Wa Dimna was lost, and we did not receive but very little indicators about the old historians book (1) when they translate the life of a book writer, it is impossible to depend on those indicators in conducting comparison between it and Ibn Al-Moqaffa book, and determining the extent of his influence with it.

Secondly: "The Tiger and the fox Book", by Ali Ben Dawood:

Its writer has assimilating "Sahl Ibn Haroon" that in turn was influenced by Ibn Al-Moqaffa, as mentioned in talk about Thu'la and Afra Story.

The book is at the tongue of the wise fox and the ungrateful and the preponderant tiger the story tells about a wise fox living with his wife for long time in one of the valise, one day met with another fox who advised him to leave the valley to another place, the wise fox consulted with his fox wife about leaving the place, but she did not agree, then the flood surprised them left the fox alone to an Island in which he met the fox who told him that the island is full of cows and roes, they are under the pre ponder ant tiger, advised him not to leave his place otherwise will be heart by the tiger, and that he does not allow any strange to come close to the island.

The relation between the fox and the wolf became chooser, the fox persuaded the wolf to go to the tiger and asks him to give him one of the Island's parts to govern it and shares with him its blessings, the wolf agreed to do so, and the tiger also agreed, the wolf became the governor, and appointed the wise fox his minister, then began to send the blessings he has promised to the tiger.

When the wolf strengthened his rule, he stopped sending the blessings to the tiger, declaring disobey; they a war started between the two parties, the tiger achieved victory and killed the wolf, while left the fox because he notices that he is talent and wise^{xix}.

The story is illustrated in some details because it kept lost for long time till recently found by some writers and published it in one of the specialized Journals^{xx}.

The story seems affected by "Kaleela Wa Dimna" narratives, either regarding the content or the story general technical specifications. Regarding the content, the story the tiger and the fox deal with the sultan and his company, people and the competitors over the authority. This general content occupies the larger portion of Kaleela Wa Dimna" narratives, while regarding the technical characteristics, represent in the proverb and the wisdoms within the dialogues that take place between the story's characters.

As we noticed in "Kaleela Wa Dimna", the most prominent aspects of Ali Ben Dawood influence by Ibn Al Moqaffa, that he using complete clauses from "Kaleela Wa Dimna" book, such as the saying at the wolf's tongue "three things no one dare to do only the reckless, and few will be safe from them "the sultan's company, searing the secrets with the women & drinking the poison for trying it"^{xxi}.

Thirdly: Aljahez's Animals Stories

Aljahez's animal's stories differ from Ibn Al Moqaffa stories, either in the style or in the message they hold. Regarding the style, we find that Ibn Al-Moqaffa is more rigid and serious, while in Al-Jahez they tend to be with Joke spirit, and regarding the message both tend to carry. We find that Ibn Al Moqaffa stories carry the ethical political message in the first place, while Al-Jahez stories carry scientific literature message. But this distinction does not prevent the mutual goals between them sometime. Placing the animals stories by Al-Jahez within a series of heritage stories that influenced by Ibn Al-Moqaffa was to look at the general idea based on conducting the dialogue at the animals tongues, that Arabs did not know before Ibn Al-Moqaffa, as this kind of the development .

It is possible to divide the Animals stories in Al-Jahez Literature to the three following sections.

- 1- Section mentioned by Al- Jahez to make the scientific topic interesting, un-boredom, and Joke, an example for this section what he has mentioned in explaining Al-rakhma legend" .
- 2- The symbolic section, mentioned by Al- Jahez to point to some famous events, such as "Al-Moryani story", one of the ministers of Al-Mansour Al-Abbasi, died in (154) AH and Al-bazi and the Rooster Legend.
- 3- Third section: This section has the semantic about some of the animal's behaviors sides, it is most important and comprehensive part type of Al- Jahez animals stories, almost dominates over large portion of Al-Hayawan Book. Example of this kind of stories mentioned in his talk about the dog's sincerity.

Fourthly: The Message of Animals to the Human by "Ikhwan Al-Safa" ^{xxii}

It is the eighth message from the second part of their message they wrote in the fourth century before crest influenced by animals stories in "Khaleelah Wa Dimna" but they have deepened their ideas to fit with their philosophical principles that they have been calling for.

The message was about a storm that throw a ship to the coast of an island called "Balasagoon" those in the ship left to that Island and lived at it, some of them were merchants, some of the science men and other s were crafters, they began to catch the Island's animals to use them thinking they are slaves for them. The animals resorted to the King of the fairies named "Bioraseb" complaining about the human aggression over them. The king called the human to listen to them and the animals also to listen to them. During this along and interesting debate was made between the human and the animals, a trial headed by Bioraseb, with role changing between the human and the animal, plaintiff and defendant.

The topic of the dispute was: Does the human has the right to impose his authority over the animals, or does not have this right? Then the final rule issued by the court that all animals should be under the human command, the animals accepted the sentence and left satisfied with the court's sentence.

The Message Method

The controversial method has prevailed the message, and the use of the philosophers proves and words, also the writer used the religious statements and the breaches methods, speaks at the tongues of the speakers and the wise people with the mind and logic evidences, considering the different statuses and cultures of the characters that the dialogue was at their tongues.

Aspects of the message influence by "Kaleela Wa Dimna" Book

- Purpose of the Message, since part of it came at the animals tongue: The purpose of the message came at the end of it by the saying from the writers "you know brother that we showed in this message what is the required purpose, and do not think bad about us, our tradition is to cast the facts with words and statements and ^{xxiii} signs so not go out of our current state".

This is the same purpose that Ibn Al-Moqaffa wanted in his book, when he mentioned in the introduction "the reader of this book should Longley look in it, to find its corer meanings, not to think that its results telling about two animals, or about a dialogue between a lion and OX, to be extracted from the intended purposes ^{xxiv} From the aspects of the message influence by "Kaleela Wa Dimna" what has been mentioned regarding the narrative's general technical frame, as away to introduce the narrative by asking and enquiry, the interweaving narrative method we find that the defense sessions in the message also begin with asking and questioning, such as "how was that ?

- Also, the trials in the message interrelated with each others following each others without interruption, influenced by the general technical frame in "Kaleela Wa Dimna" narratives, that characterize by continuity from one narrative to another, long dialogues without stoppage or interruption, this is what we see in "Kaleela Wa Dimna" dialogues.

- Also we find the influence by "Kaleela Wa Dimna" in the way of illustrating the trial sessions in Al-Ikhwan Message.

- The session held in front of the head of the court king of the fairies. The session opens by directing a question to one of the opponents: the human and the animal, each on presents his defense for himself and his kind, and as this the trials go on as continuous chain, the role played by the King of the fairies is the same role played by Dabshaleem the king in "Kaleela Wa Dimna" in which he directed the question to "Baidaba" the philosopher to give him example about what the dialogue between two persons of events. So, the trial sessions in Ikhwan Al-Safa Messages resemble to the main messages in "Kaleela Wa Dimna" Also, the chapters that follow each session coincide with the sub-narratives that included in "Kaleela Wa Dimna", from this point the general technical frame of Al-Ikhwan message meats the narratives in "Kaleela Wa Dimna".

- Regarding the content, the message and Kaleela Wa Dimna have many common issues, the most important, that the contains names of animals from "Kaleela Wa Dimna" : such as (Kaleela), Dimna, also the message's lion resemble Kaleela Wa Dimna Message, that he performs the role of the King of Lions who discuss with those around him of animals, while the king has the right that someone represents him in the sessions, as when the lion investigated about Dimna, and discussing with the animals after the appearance of his conviction.

- Also, the resemblance in the content, the tiger, the lion's friend, in the message occupies the dominance between the followers, and performs the hones sincere role, the lion takes his opinion, this is the same role of the tiger in the investigation section about Dimna's issue, who revealed Dimna's crime, and told the lion about it, who was concerned about preparing to the lion all reason for calm and reassurance, to avoid him worry and disturbance.

- One of the most obvious points of the resemblance between "Kaleela Wa Dimna" and the Ikhwan message the narrative the Ikhwan ended their message was about the people whose boat broke down, the story starts by saying "we should show how Ikhwan Al-Safa communicated between each others, and helped each others" .

The implication of this story to a high degree resemble the story of the ring dove in "Kaleela Wa Dimna", the two stories about Ikhwan Al-Safa and the relation between them, the beginning of Al-Iikhwan story agrees with the beginning of "Kaleela Wa Dimna" story, that says "King Dabshaleem said to "Baidaba the philosopher- tell me- if you see- about Ikhwan Al-Safa, how they start their communication, and enjoy with each other".

But with influence of Ikhwan Al-Safa with the general idea of the nig dove, they did not completely quitted the story as it is rather they deepened the meaning of Tasafi Al-Ikhwan according to their philosophical principles.

- Another side of resemblance between them, that Ibn Al-Moqaffa aimed in his book "Kaleela Wa Dimna" to critic the political social, religious and economic situations that prevailed in his era, it is the same goal we feel in Al-Ikhwan messages, since it also aimed to the same goal the critic of the political social, religious and economic situation in the all the messages, including the message under concern, by symbolic gesture method.

Fifthly: Animal Stories in "one thousand and Night"

It is not easy to confirm the influence of these stories by "Kaleela Wa Dimna" narratives, for specific reasons of the conditions to write the nights, and the additions exerted in the following Islamic eras, Regarding the Indian origins of these two books we do not know for sure, which one of them came first "Kaleela Wa Dimna" Book or "one thousand one Night" book, the confirmed thing is that the book "Kaleela Wa Dimna" has been translated to the Arabic before "one thousand one" book, since "Kaleela Wa Dimna" book considers one of the first literature book translated from the foreign language to Arabic, this what makes it possible that the animals stories in the nights have been affected by the stories in "Kaleela Wa Dimna", in addition many of the nights stories were added in following ages to the translation of "Kaleela Wa Dimna" and the Arabs influence by them the first thing we face of the animal stories in "one thousand one Night", the story of the book's introduction, the minister told his daughter "Shahrazad" preventing her to push in volunteering to be a victim of king Sharayar. To save the girls from his evil, when he told her, I'm afraid for you to happen what has happened to the donkey, and the OX with the farmer ^{xxv} then he continues to till her the donkey wanted to save the OX from his misery and the plowing's fatigue, the result of that attempt that the donkey has brought the misery to himself.

It is the longest story of the animals stories in this book, full with the material and the events, it is the only complete story, while other stories are news telling presented by the narrator to illustrate specific purpose, but the story goes on to become the end, takes long time even after showing the purpose ^{xxvi}.

About the Roles played the Animals in the Nights, the Most Important

- The role of the one who prepare a trick to save others, and the result to pay the cost of that trick, as in the story the Donkey and the OX.
- Role of the escaper from the human, escaping from his injustice, as in the story of the male and female peacock.
- The teacher's or the preacher's role in what he says and acts.
- The role in which the animal is the means to explain many of the life's secrets and the after life ambiguity, the snake the fell inside it, the whale who carry's the earth, the lion and the OX watching and caretaking about the two seas.

The dialogue in the Night stories might be between animals, animal and human that understands his language, influencing by what is known of Suleiman understanding of the animals language.

In some stories, especially those related to breaching, the animals behaves as the human behaves, speaks in his logic, here it appears as human in the origin but turned into animal or fairies in the origin and turned into animal, to help in the path of the story, to add to it the Joke's element and surprise to make it more acceptable to the listeners, and the fairies when turns to the animals picture by it well to accomplish its goals, while the human cannot do that unless having the magical capability.

The animal in the night exchange the characteristics between each others and between them and human and the plants, the snakes' Queen in "Hasib Kareem Story" its face is human face, the body the snake's body, the trees in Waq El Waq Island have fruits of girls with scattered hair, and so on, more over than that specific elements related to the type and proliferation exchange.

Conclusion

May be it is difficult in this brief research to follow up by illustration and comparison every think we received from the stories that have been placed at the animals tongues in our Arabic heritage, but we suffice with what we have mentioned as representation not exclusive ^{xxvii}.

If we did not make the full illustration about the topic, at least we have illustrated some of its aspects that led us to a set of results, the most important:

- This type of the narrative art- which is the stories at the animal's tongues- is old in the Arabic Literature heritage, whether through the translation from the literature of other nations, or through the original writing in the Arabic Language.
- "Kaleela Wa Dimna" book by Ibn Al-Moqaffa was the first book the Arabic Literature knew in this art, that had the great effect on most- or even what followed in this field, whether from the form side or the content side.
- The Arabic Heritage library contained many useful books in this art; we received some of them, and did not receive other books.

- Many of what has been placed in this art almost complete from the technical side, this means it includes the basic components of the traditional stories structure.
- The symbol is an old method in expressing the meanings and the ideas that the conditions are not always ready to disclose them.

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