

**Reflection of the Arab family image in Arab children's literature and its effect on socialization**

**Khawla Abu Baker and Rafi' Yahya**

This study aims to explore the image of Arab family in Arab children's literature (ACL). It attempts to find answers to the following questions: (a) Does children's literature reflect the reality of the family, (b) does it construct a new concept of modern family and (c) does it transmit the concepts to the younger generation? This study concludes that ACL simultaneously fulfils the three above tracks.

Nuclear and extended families play roles in ACL. The plot serves to preserve the Arab identity and heritage. ACL is used as an intermediate to maintain patriarchy in family relations. On the other hand, it builds a new image that includes gender equality, social justice, religious and cultural enlightenment and professional development and modernization. Finally, as the family is the mediator between the individual and society, children's literature plays the role of mediator between the family and the child. 1-26

**Detecting Historical Intertextuality between the Literature of Al-Qudsiat in the Ayyubid Era and the Literature of Al- Hamasa in the Abbasside Era by Employing the Masterpieces of the Ayyubid Poet, Ibn Sana' Al-Mulk: An Intertextuality Study**

**Ziyad Mohammad Bane Shamsa**

This study investigates the manifestations of the Ayyubid epical masterpieces and explores the levels of Intertextuality between the literature of *Al-Qudsiat* in the Ayyubid era and the literature of *Al-Hamasa* in the Abbasside era. Moreover, it demonstrates the ability of the Ayyubid scripts to emerge in the Hamasa Abbasid scripts surpassing its original context into a new one in an age full of similarities, victories and approvals.

The poet employs the script of *Ibn-Sina' Al-Mulk* as a sample to manifest intertextuality since he had been one of the giants of the Egyptian poets in the Ayyubid era. Furthermore, he immortalizes the Ayyubid victories and invasions.

This study is divided into four main sections in order to unveil the intensity of intertextuality compared with the Hamasa Abbasid scripts that highlight the following:

- a) *Sayfiyyat Al-Mutanabbi's* intertextuality and his poetic enthusiasm

- b) The cultural imagery in the script of Bashar Ibn Burd
- c) The total intertextuality in Abu- Altamam's epical script "Al-Ba'yya"
- d) The Abbasid script of praise 27-52

**Politics is art and practice: The Imamhood issue  
between Shari'a's regulations and the art of politics**

**Samir Kittany**

The current state of the Arab world, specially some of the Middle East regions, has influenced the motivation for writing this article. The ruler's image dominates the agenda, whether in people's daily talk or the media. The ruler's prestige occupies a great position in most discussions and debates that stress the political, religious, economic, theological and ethical aspects.

The heritage of Arab thought in the Middle Ages had dealt with these numerous aspects concerning the controversy about the ruler's image. There were some proposals and perceptions. The political debates were taken as a way to engage in the issue of the ruler and his image and all this gave way to delving into the depth of the Islamic Shari'a as a framework for political and ethical act in Islam.

In this article, we will shed light on the conceptual framework through which the characteristics and features of the ruler within the Islamic caliphate, aiming to observe the ruler's image in the Arab intermediate heritage among each of the shari'a theorization, political theorization, the level of reality, and practical practices. 53-82

**The theme of love in the al-Wa'wa' al-Dimashqi poetry**

**Abed al-Khaliq Easa and Muhammad Yamin**

This study approaches the theme of love in the al-Wa'wa' al-Dimashqi poetry in the Abbasid era. The researchers attempt to explain the theme of love in his poetry and show its implications and other related approaches. The researchers conclude that he was a love poet as most of his poetical works was about love. Furthermore, it is shown he was concerned with two different kinds of love poetry; the first is innocent love poetry where the poet portrays his love feelings and how love impacts himself; the second is sensual love poetry which could be either erotic where the poet narrates stories of explicit sexual relations with his beloved one or non-erotic where he only describes his beloved one and

portrays her beauty with no explicit or insolent depiction of love affairs or sexual relations. 83-122

**"Strategies of Reconciliation and Bridging in the Sufi  
Discourse of Abū al-Qāsim al-Qushayrī"**

**Arin Salamah-Qudsi**

This paper investigates the different strategies of bridging used by al-Qushayrī in his discussion of the concept of knowledge of God (*al-ma'rifa bi-llāh*). One of the inquiries that attracted a special attention was: Why al-Qushayrī did not simply avoid those problematic Sufi statements that constitute a serious challenge to the traditional institution of *Sunnī* Islam? Why did he gather many of such statements throughout his epistle?

Examining a complex topic like knowledge of God in the work of al-Qushayrī reveals to us the latter's systematic ways that enabled him maneuvering himself out of the essential controversy between Sufism and Islam in reference to *ma'rifa* as well as other "mystic" and esoteric elements of Islamic spirituality. Al-Qushayrī's desire to associate between Sufi ideas on knowledge and related aspects in *Sunnī* thought did not keep him from presenting Sufi conceptions that may appear far-removed from the 'safe' location under traditionalists' umbrella. Meanwhile, al-Qushayrī, at least from a formal perspective, displays an impressive ability to moderate the extreme sayings through an intensive use of certain structural arrangements. Our detailed examination of the "traditions" section of al-Qushayrī's chapter on *al-ma'rifa* particularly helped us reveal the existence of different semantic units that contributed by their own right to the process of reconciliation. 123-156

**Methodological phenomenon's within Abedalraheem Omer's  
Poems: A case study of his last collection 'AFTER ALL THAT'**

**Emad Abedalwahab Adhmuor**

Abedalraheem Omer is considered one of the remarkable modern poets in surviving Jordan Stanzas, by which the lyric and the melody poems are organized. His production is too many. The collection '*AFTER ALL THAT*' is the main concern of the present researcher and taken as study case.

This survey constitutes a serious attempt to uncover his unique methodology that gives his last collection an obvious poetic portrait, a distinguished usage of proponing and postponing, a remarkable hits of movements, attractive flash backs and liberal dreams.

157-174

**Narrative techniques in the collection "Tadaris Jasad"**

**by Muhammad Khalid: A stylistics study**

**Omar Ateeq**

This study tackles four narrative techniques that are distributed among religious, literary, historical, and mythical intertextuality. The narrator employs the forms of intertextuality in the technicality of the story. It also addresses the manner of imaginary dialogue, symbolic characters, and suspense.

175-198

**Modern features in local "Feminist literature":**

***Jaleed Al-Ayyam and Al-Bahira as a model***

**Fatima Rayyan**

This is a comparative and demonstrative research paper. It tackles two literary forms belonging to the local Palestinian "Feminist literature" with careful scrutiny in order to focus on modern techniques employed by authors Raja' Bakreyyeh and Fatima Dhiab. Both authors seem to have benefited from literary modern features introduced through modern criticism. The research discusses the concept of modernism from sexual perspective which is compatible with the hypothesis which states that biological differences must lead to ideological differences.

This paper discusses the two following literary texts **Jaleed Al-Ayyam and Al-Bahera**.

Both texts differ in terms of genre. While the first belongs to the genre of the novella, the second belongs to that of the short story. However, they meet at certain points. We shall discuss features of style and content. Both texts have not been scrutinized academically yet, especially in terms of the concept of modernism and its characterization, which motivated the necessity of the current research. 199-220

### **A brief study of the Palestinian theatre movement**

**Karmah Zo'bi**

The study presents the Palestinian Theatre Movement of since 48 for 60 years. Because of our region goes through political and social unsettled situation which affected and impacted on the movement of the Palestinian Theatre, we divided the geographical and the placement study into the following:

- a) From the First World War (1918- 1948) Palestine before the establishment of the state of Israel.
- b) The period “between” (1948-1967) inside and outside Israel authority.
- c) From 1967 outside the green line with all the political changes up to date.
- d) Since 1976 inside the green line up to date we expand our presentation by showing the documenting problem , so we start to review the Palestinian Theater Movement as the following :

1. from 48-67 named Nakba to Naksa
2. 67-93, since the advent of the Palestinian Authority and beyond it, in every period the study reviews the theatre activities like shows and plays.

The study mentions the pioneers and playwrightings of the theatre with all the contents, the methods and the model we have. The study then turns into the theatre movement inside the green line as the following periods:

3. 1948-1967 from Nakba to Naksa.
4. After 1967 up to date with all the improvements on theater performance.

In addition, on the theatre performance, the study presents the pioneers and the playwrightings of the unsteady theater movement due to the political and social situation in the region throwing light on the contents, methods and the examples of writing texts. Furthermore, they use it in writing plays for the procedures. 221-244

**'Fingers' (Aṣābe') by Monā Dhāher:**

**A Continuous Song of Love for an Inky Man**

**Clara Srouji-Shajrawi, University of Haifa**

This study examines the characteristics of postmodernism in the literary work '*Fingers*' (*Aṣābe'*) by the Palestinian writer Monā Dhāher. Metafiction and Intertextuality, as main features of postmodernism, are shown and correlated with their parallels in the novel *Chaos of the Senses* (*Fawḍā al-ḥawāss*) by the Algerian writer Aḥlām Mustaghānamī. Both works share especially three aspects: love for an imagined ("inky") man, a passionate desire for homeland, and the use of poetic and figurative language while writing a prose text.

The narrator of '*Fingers*' transgresses the usual limits of an Arab woman living in a conservative society by describing herself as the initiator of a love/sexual relationship with a man according to her own rules. She identifies herself intentionally with "La lupa" while making love. However, "La lupa", as a symbol in the context of this literary work, has a political significance. It is related to Jews and Palestinians as Semites quarreling over the same land.

The human experience of love is similar to the Ṣūfī mystical experience, because both refer to love as melting away in the beloved "other", whether human or God. Hence, there is a fusion between the particular and the universal, the realistic and nonrealistic, so that all contraries are united. Synesthesia, as a literary device, is used to talk about love but also, and most importantly, to allude to the possibility of a meeting between Arabs who live in Israel and those in Arab countries. Literary writing is presented as a vehicle for the realization of this cultural meeting.

The use of metafiction, intertextuality and metaphors makes the reception of both literary works, '*Chaos of the Senses*' and '*Fingers*' not a straightforward simple mission for common readers, but rather demands active engagement in aesthetic interpretation and judgment. Yet focusing on the theme of love written in a poetic language may entice the readers and affect them positively.

245-278

**Interpretation between the term duality and current critical theory**

**Muhammad Majid Al-Dakheel**

The research deals with "interpretation" through a brief theoretical introduction in linguistic and technical terms. It is a preliminary step toward its birth, function, history and purpose. It is an examination of lexical meaning, texts, multiplicity of readings to generate hidden meanings inside the depths of texts, interpretation, creativity and its controls and mechanisms.

Interpretation is a new step in the way of critical exposure and hidden meaning. It seems that the meaning of interpretation includes the meaning of the new reading, which is capable of opposing traditional readings and whatever results they yield.

Interpretation is a renewed production of the text in a way that it does not look for only one closed interpretation, but it also seeks to open the text for various lexical windows and spaces that the reader can deal with and add to. Interpretation is greatly valuable because it worked for the revival of Arabic-Islamic culture, without which it cannot be identified in its correct form without interpretation. Therefore, each great researcher is necessary an interpretation of old Arabic and Islamic sciences based on interpretation in their essences as is the case with the sciences of syntax, rhetoric, literature and criticism as well as the other religious sciences of Islamic jurisprudence and Koran commenter.

279-300

**Reflections on the openings of Suras ('verses') within the al-Zamakhshari's *al-Kashshaf* and in the light of Semitic languages**

**Malika Na'eem**

The segmented letters in the openings of the Suras ('verses') in the Quran constitute one of the problematic issue in the Quran. Thus, many interpretations were proposed by different scholars with different approaches and backgrounds to shed light on their nature. The main objective of this study is to examine these letters acoustically/phonetically and in light of the characteristics of Semitic language. The main conclusion drawn is that the relevant letters manifest the acoustic/ phonetic incomparable supremacy of the Quran through their commitment to acoustic/phonetic characteristics of the family of Semitic languages which Arabic still preserves its most manifestations. 301-318