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#### 4. Conclusions

Eliot's 'The Waste Land' is acomplicated web of cultural references manifestedin the form of allusions, quotations, and partial translations.

The analysis shows that intertextuality in Eliot's 'The Waste Land' is not just a quotation or inclusion of other texts, but it is an absorption and transformation of other texts. By referring to the past, Eliot forces his readers to look back to the original texts and, hence, invites them to learn from the past and the experience of the history. Eliot makes a connection between past and present in order to make it clear that there is not any incompatibility between these two; instead, they are highly supplementary to one another. Eliot creates a world of his own; a mixing of historical cultures that should echo in the modern societies. With the use of intertextuality, Eliot succeeds to demonstrate his political and religious views in the society in which he lives.

Eliot's 'The Waste Land' however, is an intertextual experience, obviously a process of allusive appropriation. It demonstrates Eliot's theory of tradition and his insistence on intertextuality.



not in the river. In other words, the Thames in the 'Waste Land' has become a kind of stagnant river, devoid of debris but also of life.

One of the most notable forms of intertextuality used in 'The Waste Land' is untranslated quotations like the epigraph of the Sibyl of Cumae mentioned earlier. 'The Waste Land' is full of a large number of quotations left in the original and some others translated by Eliot and mentioned in his notes to the poem. In 'The Waste Land', Eliot rewrites fragments of world literatures in an attempt that brings the attention of modern readers to writers or works that have been forgotten or neglected by contemporary literary tastes. As Lefevere (1992: 5) holds, "in the past, as in the present, rewriters created images of a writer, a work, a period, a genre, sometimes even a whole literature. These images existed side by side with the realities they competed with, but the images always tended to reach more people than the corresponding realities".

Eliotintroduces the "Unreal City, / Under the brown fog of a winter dawn, / A crowd flowed over London Bridge, so many." These lines suggest a similar description of the modern city by Baudelaire. Baudelaire's city is occupied by a dirty yellow fog, whereas London is surrounded by the "brown fog of a winter dawn". The colours are gloomy and dark; nevertheless, they create the perfect background for the multitude of people walking aimlessly down London Bridge. The image of Baudelaire's Paris, "a cluster of intersecting trajectories, a fantastic arabesque of criss-crossing paths" (Evans 1993: 12), may very well reflect the foggy city of London.

Eliot establishes the true wasteland of his poem, the modern city. Eliot's London references Baudelaire's Paris which is forsaken and depopulated, inhabited only by ghosts from the past.Great cities such as Paris or London are in broad lines the same, but what sets them apart is the image seen from the point of view of each poet.

- Rabee elawwal 1437 December 2015

higher power. The 'son of man' is desperately looking for some sign of life; roots that clutch, branches that grow, but all he can find are arid stones, lifeless trees, and a heap of broken images. We have, here, a deserted place that offers no relief from the beating sun, and no trace of water.

The narrator remembers sitting by "the waters of Leman (a large Lake in Switzerland)", where the poet recovered while writing 'The Waste Land', and weeping. His tears are a reference to Psalm, in which the people of Israel, exiled to Babylon, cry by the river as they remember Jerusalem. (As cited in www.gradesaver.com). Likewise, Eliot's modern society and the other past societies referred to in the poem are also mirror images of each other, which is why he juxtaposes and parallels "Jerusalem" with "Leman," for example.

As he continues to work his way through the list of English literary heavyweights like Milton, Shakespeare, Kyd, Marvell, and many others, Eliot makes sure to include Edmund Spenser in his references. Eliot appropriates fragments from Spencer's poem and includes them in his 'The Waste Land'. More specifically, Eliot quotes Spenser's 'Prothalamion' in order to show how the Thames of 1600 was definitely a lot nicer than the Thames of 1922.

Prothalamion is written in the conventional form of a marriage song. The poem begins with a beautiful description of the day on the River Thames where Spenser finds two beautiful maidens. The poet proceeds to praise and wish them all the blessings for their marriages. The poet is standing near the Thames River and finds a group of nymphs with baskets collecting flowers for the new brides. The poet feels that the Thames has done justice to his wedding song by "flowing softly" according to his request: "Sweet Thames run softly till I end my song."

Eliot also addresses the same River Thames: "Sweet Thames run softly till I end my song." But the Thames of the 'Waste Land' is different from the Thames of Prothalamion. The river is empty; 'the nymphs' of Spenser's poem have departed, as have 'their friends, the loitering heirs of city directors.' Eliot envisages a vision that evokes modern life; 'empty bottles, sandwich papers, / Silk hand-kerchiefs, cardboard boxes, cigarette ends', by describing what is



[...](And I Tiresias have foresuffered all Enacted on this same divan or bed; I who have sat by Thebes below the wall And walked among the lowest of the dead.) Bestows one final patronising kiss, And gropes his way, finding the stairs unlit . . .

It is interesting to point out how Madame Sosostrisis related to Tiresias, the unconventional narrator of 'The Waste Land': first through the quality of the double gender. Secondly, the word clair-voyant, which comes from French and means roughly the one who sees clearly is yet another allusion to Tiresias, who was blind. According to the legend, after the blinding of Tiresias by goddess Hera, Zeus gives him prophetic powers in compensation, the ability to see beyond what is visible. In note 218 to 'The Waste Land', Eliot admits that what Tiresias sees is, in fact, the subject of the poem.

Hence, Eliot appropriates the name from Huxley, changes its gender and parallels it with Tiresias. Tiresias is considered here as a source which is the most familiar and frequently studied kind of intertextuality, that of sources and texts in which the author honors, reshapes and parallels. By summoning this mythical character from the ancient to his new world, Eliot seems to universalize his poem; to evoke that the same events could be echoing and that Tiresias vision could extend to the modern world.

For Eliot, one of the greatest causes ofcivilization to become a 'Waste Land' is the fact that religion does not really have the influence it once did. In the modern world though, Eliot diagnoses a decline in the power of religion, and one of the symptoms of this decline is that more and more people are feeling like they are suffering from a spiritual crisis.

What are the roots that clutch, what branches grow Out of this stony rubbish? Son of man, You cannot say, or guess, for you know only A heap of broken images, where the sun beats, And the deadtree gives no shelter, the cricket no relief, And the dry stone no sound of water.

Eliot also borrows from Ezekiel, using religious language to build a sort of dialogue between the narrator, the "son of man" and a





(the First Punic War between Carthage and the Roman Republic). When the narrator mentions Stetson, we return to the prospect of history. World War I is replaced by the Punic War. Eliot seems to be arguing that all wars are the same. Brooks (2001) expresses that:

The Punic War was a trade war-might be considered a rather close parallel to our late war. At any rate, it is plain that Eliot in having the protagonist address the friend in a London street as one who was with him in the Punic War rather than as one who was with him in the World War is making the point that all the wars are one war; all experience, one experience. (p.191)

This replacement is essentialand intentional at the same time. When Eliot wrote 'The Waste Land,' the First World War was definitively 'The First Great War' for those who had witnessed it. There is no other war to compare with it in history. The prevailing sensibility was thatthe world had been turned upside down and now, with the rapid progress of technology, the movements of societies, and the radical upheavals in the arts, sciences, and philosophy, the history of mankind had reached a turning point. (As cited in www.gradesaver.com)

Eliot drawsparallels between 'The Waste Land' and other texts trying to solve contemporary problems through his reference to historical persons and literary characters from other works and authors. He chooses to employ them directly in more than one instance. The idea of predicting the future is very well manipulated by Eliot through his reference to Madame Sosostris and Tiresias. Eliot introduces the reader to Madame Sosostris, the famous clairvoyant (Eliot'sspelling), who is acknowledged to have originated from Aldous Huxley's 'Chrome Yellow'. In Huxley's novel, the fraud sorceress appearing as Sesostris, which is the name of Egyptian kings, is in fact a man, Mr. Scogan.

Madame Sosostris, famous clairvoyante,
Had a bad cold, nevertheless
Is known to be the wisest woman in Europe[...]
I Tiresias, though blind, throbbing between two lives,
Old man with wrinkled female breasts, can see
[...]I Tiresias, old man with wrinkled dugs
Perceived the scene, and foretold the rest –





cian, a fortnight dead/ He who was living is now dead/ Dead mountain mouth of carious teeth.

In the first section of 'The Waste Land', "The Burial of the Dead", Eliot is alluding to Geoffrey Chaucer, the first major poet of the English language, who is considered to be "the Father of English Poetry." Chaucer's 'Canterbury Tales' begins with a description of April's "sweet showers," which cause the flowers of spring to grow. In Eliot's poem, the case is very different. The natural cycle of death and rebirth traditionally associated with the month of April appears tragic to Eliot's speaker:

April is the cruellest month, breeding Lilacs out of the dead land, mixing Memory and desire, stirring Dull roots with spring rain.
Winter kept us warm, covering Earth in forgetful snow, feeding A little life with dried tubers.

Eliot's speaker is pessimistic. For him, April's showers are cruel, not sweet. These opening lines, then, pose the question of the poet's originality in relation to a tradition that seems hardly capable of nourishing the "dull roots" of the modern poet's sensibility. 'The Waste Land' does not deal with life during the war, but with the aftermath of the war. The poet lives in a modern waste land, in the consequences of a Great War, World War I, in an industrialized society that lacks traditional structures of authority and belief, in a world that is not suitable for new growth. Eliot (1982:39) praises the literary tradition and states that the best writers are those who write with a sense of continuity with those writers who came before. Only the very best new work will subtly improve the literary tradition. Eliot sees history as a repeating cycle. When he references Mylae, the Punic War stands for World War I.

There I saw one I knew, and stopped him, crying: 'Stetson!

'You who were with me in the ships at Mylae![...]

Here Eliot mixes history with modernity. He makes a replacement of the two wars. Stetson is a friend of the narrator in the Waste Land but he says that he was with him in the ships at Mylae





living thing, and just as each writer is judged in terms of those who went before, so does the meaning of the tradition change as new works are added to it."

It should be noted first that 'The Waste Land' is written after World War I. Therefore, most of the dwellers of the Waste Land, the world that Eliot has created, have suffered the aftermath of this destructive war. Eliot, through his brilliant portrayal of Great War's aftermaths, has succeeded to visualize the unfavorable world which has lost its identity, and he does his best to recapture it by any means.

Eliot begins his poem with a quotation from Petronius's 'Satyricon.' In his notes to 'The Waste Land', Eliot translates this epigraph which is in a mixture of old Greek and Latin as:

I saw with my own eyes the Sibyl at Cumae hanging in a cage, and when the boys said to her: "Sibyl, what do you want?" she answered: "I want to die."

Sibyl was a woman with prophetic powers who asked the Greek god Apollo to live for as many years as there were grains in a handful of dust. Unfortunately, she forgot to ask for eternal youth to accompany immortality. Apollo granted her request, and as she aged. her body shrank until she was nothing but a bottle of dust. The Sibyl of Cumae expresses her desire to die, which would put an end to the pain inflicted upon her by the burden of feeling all the suffering of the world. The epigraph opens the door to what the reader will meet further. The Sibyl's death wish may come, therefore, as the consequence of what her consciousness has gathered along centuries, culminating in the disaster of modernity. The fragment of this epigraph is maintained in the original language and the reader is thus, unless assisted by his linguistic proficiency, compelled to decipher the message, either continuing to read the text or by looking it up elsewhere. In the same way, the Waste Land dwellers are just like Sibyl. This death wish covers almost the whole body of Eliot's poem although the dwellers of the 'Waste Land' do not express this wish directly. Lilacs out of the dead land, mixing/And the dead tree gives no shelter/ I was neither Living nor dead,/ Where the dead men lost their bones/ the lowest of the dead/ Phlebas the Phoeni-



invites a conversational dialogue between two "texts." Sometimes the two texts seem to be very different and therefore create competing dialogues about which is dominantor most important. Intertextuality can sometimes undermine the original text being referenced or a scene or idea in the primary book. For instance, we may discover something new about the original story when being referenced or reframed by the later text. On the contrary, the text may produce a scene, character, or story that we feel we are about to understand when it is disrupted and destabilized by access of this intertext.

# 3. Analysis and Discussion

T. S. Eliot's 'The Waste Land' is replete with examples of intertextuality. The power of quotations is fully explored in Eliot's 'The Waste Land.' The poem is choked with quotations and references from different cultures and civilizations. Some quotations are left untranslated and absorbed as they appear in their original texts. Moreover, Eliot employs mythical characters directly along with contexts from the original sources.

Eliot shows great respect for myth and the western literary standard, and his poem 'The Waste Land' is full of allusions, quotations, footnotes, and scholarly exegeses. In "The Tradition and the Individual Talent," Eliot (1982:37) argues that the literary past must be integrated into contemporary poetry. But the poet must guard himself against excessive academic knowledge and distill only the most essential bits of the past into a poem, thereby enlightening readers. The Waste Land juxtaposes fragments of various elements of literary and mythic traditions with scenes and sounds from modern life. The effect of this poetic combination is both a reinterpretation of canonical texts and a historical context for his examination of society and humanity.

Actually, this does not diminish the poet's originality. True originality, as Eliot sees, lays in an original way of assembling the most desperate material to form a new whole. Scruton (2004:45-6) demonstrates that Eliot sees true originality possible only within a tradition and that every tradition must be recreated by the genuine artist in the very act of generating something new. "A tradition is a



Yet the seventh type of intertextuality is Paralogues. "Paralogues are texts that illuminate the intellectual, social, theological, or political meanings in other texts." (Ibid).

# 2.2. Functions of Intertextuality

Scholars identify several functions of intertextuality the majority of which revolve around Kristeva's (1986:37) famous definition "Any text is constructed as a mosaic of quotations; any text is the absorption and transformation of another." Wang (2006:129) reports that according to Bazerman (2004), there are many reasons for conducting an intertextual analysis. One of these reasons is to identify which realm of sources writers rely on and how they do this. Another relevant reason is to understand how writers attempt to characterize, rely on, and advance prior work in their related fields of study.

According to Fairclough (1992:270), intertextuality "points to how texts can transform prior texts and restructure existing conventions (genres, discourses) to generate new ones". Intertextuality is concerned with how texts are produced in relation to prior texts and how texts help to construct the existing conventions, or to use lampolskii's(1998:28) words, intertextuality superimposes text on text, meaning upon meaning, to produce new texts. Yule (2010:45) states that intertextuality is the connection that exists between a text and all the other texts that are echoed in its form and content.Zindziuvienë (2007:147) looks atintertextuality as playing an important role; the essence of which lies in the fact that any text is aproduction of new issue of 'past citations.' The historical and social determining factors of intertexts make the writing of nowadays "the iteration, and also re-iteration or re-writing which foregrounds the trace of the various texts it both knowingly and unknowingly places and displaces."

Lemaster (2012:1) identifies three functions of intertextuality; comparison, dialogue, and destabilization. Intertextuality involves an embedded comparison between two texts. Here, the reader must be acquainted with the original text to identify the similarities and differences between the text and its intertext. Intertextuality



# 2. Types and Functions of Intertextuality

# 2.1. Types of Intertextuality

Miola (2004:14- 24) distinguishes seven types of intertextuality. Nevertheless, this number is open to reduction or addition. The first type of intertextuality is Revision. Revision shows a close relationship between previous and later texts. The later text takes most of its features from the previous text, even as it deviates from it. In this type, the reviser produces another text with completely different problems and considerations from the original text but at least keeps the author's subsequent wishes.

The second type of intertextuality is Translation. Translation-transfers a text into a different language producing a new version. In this case, translation is seen as a process of rewriting to transform the original materials of the text to suit the requirements of a certain period.

Quotationisthe third type of intertextuality. Here, the writer repeats expressions from well-known texts and uses them in his own texts.

Another type of intertextuality is Source. Some writers take their plot, character, idea, language, or style from previous texts. The original text shapes and enhances the later text. For instance, the plot, the theme, and even the names of Romeo and Juliet serve many other writers to include them in their stories.

The fifth type of intertextuality is that of Conventions and Configurations. Some authors are interested in the conventions and configurations of previous texts. They reflect, for instance, numerous conventions from classical, medieval, and continental literatures, formal and rhetorical.

Genres can be considered as a type of intertextuality. Intertextuality also includes the wide range of expressions generic forms. For example, the technique of the 'play-within-the-play' of revenge tragedy, and the expression 'Once upon a time' in fairy tales become widely adopted in some modern texts.





possibility of later texts. Indeed, Barthes (1977)specifically warns against confusing the study of the intertextual with source-hunting. He describes the text as:

...woven entirely with citations, references, echoes, cultural languages (what language is not) antecedent or contemporary, which cut across it through and through in a vast stereophony. The intertextual in which every text is held, it itself being the textbetween of another text, is not to be confused with some origin of the text: to try to find the 'sources', the 'influences' of a work, is to fall in with the myth of filiation; the citations which go to make up a text are anonymous, untraceable, and yet already read: they are quotations without inverted commas. (P.160)

Culler (1976:1382-3)also comments on this idea stating that "the notion of intertextuality emphasizes that to read is to place a work in adiscursive space, relating it to other texts and to the codes of that space." A description of intertextuality would involve the most general and most significant considerations: the relationship between a text and the languages or discursive practices of a culture and its relationship to those particular texts which, for the text in question, articulate that culture and its possibilities.

Some intertextual theorists showlittle interest in the text's author.Riffaterre (1980) describes intertextuality as "a modality of perception, the deciphering of the text by the reader in such a way that he identifies the structures to which the text owes its quality of work of art." Further he (1984) adds that "The term indeed refers to an operation of the reader's mind." So, the concern of the intertextualist has moved away from the creative function of the author to the perceptive function of the reader. Other scholars have gone beyond ignoring the activity of the author to denying it. Eco (1986) insists that "it is not true that works are created by their authors. Works are created by works, texts are created by texts, all together they speak to each other independently of the intention of their authors." (As cited in Wood, 1991: 193).



Schwartz (1988:613) argues that "Intertextuality refers to both the relationship among literary texts and the dialogue between them and other writing. Each text takes its meaning from other texts, not merely prior texts, but other concomitant texts and expressions of culture and language." In this respect, the text is intertextual because it responds not only to extant literary texts, but to contemporary and previous ideas as well. Abrams (1999) provides a similar definition of intertextuality used by Schwartz in which he states that intertextuality is a term popularized especially by Kristeva to:

signify the multiple ways in which any one literary text is made up of other texts, by means of its open or covert citations and allusions, its repetitions and transformations of the formal and substantive features of earlier texts, or simply its unavoidable participation in the common stock of linguistic and literary conventions and procedures that are "always already" in place and constitute the discourses into which we are born. (p.317)

WortonStill and(1990:1-2)give two reasons why a text cannot exist as a hermetic or self-sufficient whole, and so does not function as a closed system. Firstly, just before becoming a creator of texts, the writerhimself is a reader of texts (in the broadest sense) and therefore the work of art is inevitably shot through with references, quotations and influences of every kind. Secondly, a text is available only through some process of reading; what is produced at the moment of reading is due to the interaction of the packaged textual material (say, a book) by all the texts which the reader brings to it. A subtlereference to a work unknown to the reader, which therefore goes unnoticed, will have a dormant existence in that reading. On the other hand, the reader's experience of some practice or theory unknown to the author may lead to a fresh interpretation. Clayton and Rothstein (1991: 29) hold this same view by stating that "the intertextuality theorist believes that the only reader is the writer reading another text, a figure that becomes no more than a text rereading itself as it re-writes itself."

The study of intertextuality is not an investigation of sources and influences; rather, it includes the anonymous expansive practices, codes whose origins are lost, which are the conditions of





#### 1. Introduction

Since Julia Kristeva, a French linguist who has written much on this topic, first coined the term"intertextuality" in the 1960s, ithas been a dominant idea within literary and cultural studies, taken up by practically every theoretical movement. However, intertextuality remains the subject of such a diversity of interpretations and is defined so variously that it is anything but a transparent, commonly understood term (Allen, 2000: i). This word has a broader meaning in today's context than the theories she expounds in her influential work on intertextuality "Word, Dialogue, and Novel". Her conception of intertextuality refers to the literal and effective presence in a text of another text. According to her, a text is a permutation of texts, an intertextuality in the space of a given text, in which several utterances, taken from other texts, intersect, neutralize one another. In this sense, the text is not an individual, isolated object but a compilation of cultural textuality. Individual text and cultural text are made from the same textual material and cannot be detached from each other. (Ibid: 35-6).

In his discussion of intertextuality, Thibault (1994:1751) indicates that "all texts, spoken and written, are constructed and have the meanings which text-users assign to them in and through their relations with other texts in some social formation". It is widely believed that Kristeva coined the term intertextuality on the basis of Bakhtin's work. Bakhtin (1986) argues that every text (or utterance) is dialogical, in the sense that it gains its meaning in relation to other texts. Therefore, Kristeva's (1981) use of the term aims to describe the complex and heterogeneous nature of discursive materials which intersect in particular textual production. Kristeva refers to texts in terms of two axes: a horizontal axis which connects the author and reader of a text, and a vertical axis, which connects the text to other texts. Thus, Kristeva, as does Bakhtin, sees all texts as being constituted out of, and understood in relation to, other texts in the same social formation.



# ملخص البحث

تستكشف هذه الدراسة كيف ألهمت المراجع الثقافية إليوت في كتابة قصيدته (الأرض اليباب). إن الهدف الرئيس، من إجراء تحليل تناص، هو معرفة كيف اعتمد إليوت على مصادر أخرى في كتابة قصيدته. أي أن الهدف من إجراء التحليل هو كيف ضَمَّنَ الكاتب مصادر أخرى في قصيدته، وماهى أنواع المصادر التي أستخدمها، ولم أستخدم هذه المصادر، وكيف انه وضع نفسه بالنسبة إلى مصادر أخرى ليدلى بتصر يحاته الخاصة.



#### **Abstract**

The present study explores how cultural references inspire T. S. Eliot in the writing of his poem 'The Waste Land.' In this study, the major purpose for conducting the intertextual analysis is to examine how Eliot draws on other sources for the writing of his poem. That is, the analysis aims to explore how the writer includes other sources in his poem, what types of sources he uses, what he uses these sources for, and how he positions himself in relation to other sources to make his own statements.



# History and Modernity A Study of Intertextuality in Eliot's (The Waste Land)

التاريخ والحداثة دراسة التناص في قصيدة إليوت (ألأرض اليباب)

Lecturer. Ayad Abdul Razzaq Abood Shatt Al Arab University College Department of English

خضع البحث لبرنامج الاستلال العلمي Turnitin - passed research



"Abu Shakir, just like us the plants also do not see their Creator, but they worship Him by obeying His laws instinctively." "I know that you will not accept, or perhaps you do not understand, what I say. A man must have sufficient knowledge **to understand** complicated problems."

"Abu Shakir, not only animals by their animal instinct and plants by their plant instinct obey Allah and worship Him, the lifeless and inanimate objects also, with whatever instinct they have, obey Allah and worship Him. If they did not worship Him, they would not have followed the laws made by Him. As a result, their atoms would have broken apart and they would have been destroyed."

"The light which comes from the sun also worships Allah by obeying his laws, which are very stringent and exact. It comes into being by the combination of two opposite forces. These forces also obey the laws of Allah and worship Him, otherwise they cannot produce light."

"Abu Shakir, if there was no Allah there would have been no universe and no you and me. The sentence, "There is no Allah', is meaningless. The existence of Allah is a must. If attention of Allah is diverted, even for a moment from the affairs of the universe to something else, it would break up. Everything in the universe obeys His laws, which are permanent and eternal. Because of His absolute wisdom and knowledge, He could make such wonderful laws, which will last for ever. Each and every law, made by Him serves some special and useful purpose."

When the Imam concluded his discourse, Abu Shakir fell into a deep reverie as if he was greatly inspired. Imam Jafar as-Sadiq asked: "Do you now believe that Allah, who cannot be seen, does exist and what you worship is the unseen Allah?" Abu Shakir replied: "I am not yet convinced. I am in a quandary. I am full of doubts and misgivings about my faith and my convictions." Jafar as-Sadiq remarked: "The doubt about idol worship is the beginning of the worship of Allah."

You have admitted just now that although you do not see it, but your instinct or your soul tells you that there is something inside the stone, and is not the stone, which can help you. That something is Allah. Your instinct also tells you that you cannot live without Allah and without worshipping Him." Abu Shakir said: "It is true. I cannot live without worshipping idols."

Said Imam Jafar as-Sadig: "Do not say idols. Say Allah. It is He, Who is worthy of worship, just like you everyone is obliged to worship Him. One, who does not worship Allah has no guide and no guardian. He is just like one, who cannot see, cannot hear, cannot feel and cannot think. He does not know where to go and on whom to depend when in trouble. Worshipping Allah is a part of living. Every living being worships Him instinctively. Even the animals cannot live without worshipping Him. We cannot ask them and they cannot tell us that they worship Allah, but their well regulated and orderly life is sufficient proof that they worship Him.

"I do not say that the animals believe in Allah and worship Him just as we do. But there is no doubt that they obey the laws made by their Creator faithfully, which means they worship Him. If they were not obedient to their Creator, they could not have such an orderly and regulated life."

"We see that just before the advent of spring the titmouse (a kind of small bird) always comes at the same time and sings, as if to give us the tiding of the new season. The itinerary of these migratory birds is so regulated and their schedule so fixed that even if the last days of winter are still cold, their arrival is not delayed for more than a few days. When Chilchila (a migratory bird) returns after covering a distance of thousands of miles, it builds its nest at the same place, where it had built it last spring. Was it possible for these small birds to have such a well organized life if they did not obey the laws of Allah and worship Him?"

"Abu Shakir, even the plants obey the laws made by Allah faithfully and worship Him. Out of 150 species of plants, which are further divided into hundreds of sub-species you will not find even one plant, which has a disorganised and disorderly life."

plains and no fodder is left, the shepherds take their flocks of sheep to the mountains and stay there till the end of summer. Mountains are also habitats of birds and animals, some of which are a good source of food for those, who live there. Even the mountains, which are not green, are not without some use. If the people try, they may discover in them mines of metals and minerals which are useful for mankind."

"Abu Shakir, I am too small and too weak to create Allah with my brain. It is He, who has created my brain, so that I may think of Him and know Him - my Creator. He was there before I came into being and He would be there when I am no more. I do not mean that I would be totally destroyed. Nothing in the universe is totally destroyed. Everything is subject to change. It is only Allah, Who does not change."

"Abu Shakir, please tell me **sincerely** to whom will you turn for help when you are in trouble? Do you hope that the idol you carve out of stone can come to your succor? Can it cure you when you are sick; save you from mishaps and calamities; save you from starvation and help you pay your debts?"

Abu Shakir replied: "I have no such expectations from the stone, but, I think there is something inside the stone, which will help me. Moreover, I cannot help worshipping it." Imam Jafar as-Sadiq enquired: "What is inside the stone? Is it also stone?" "I do not know what it is. But it cannot help me if it is also stone," replied Abu Shakir. Said Imam Jafar as-Sadiq: "Abu Shakir, what is inside the stone and is not stone and can help when you are in trouble is, Allah." Abu Shakir pondered over the subject for a while and then said: "Is Allah, who cannot be seen, inside the stone?" The Imam replied: "He is everywhere." Abu Shakir said: "I cannot believe that a thing may be everywhere but remain unseen." The Imam said: "Do you know that the air is everywhere but cannot be seen?" Said Abu Shakir: "Although I cannot see the air, I can, at least, feel it when it moves. But I can neither see your Allah nor feel his presence."

Imam Jafar as-Sadiq said: "You do not feel the presence of air when it is not moving. The air is only a creation of Allah. He is everywhere, but you cannot see Him or feel His presence by your senses.



Shakir said: "I am laughing because you say that the stones are made of water." Jafar as-Sadiq (A. S.) replied: "I did not say that the stones are made of water. What I had said was that in the beginning they were in a liquid state." Abu Shakir said: "What difference does it make. The liquid and water are the same things."

Imam Jafar as-Sadiq replied: "There are many liquids which are not water. Milk and vinegar are liquids, but they are not water, although they have a water content in them. In the beginning the stones were liquid like water and they flowed like water. Gradually they cooled down and became hard so that you could cut them and make them into idols. The same hard stones will turn into liquid, if they are heated."

Said Abu Shakir: "When I go home I will check the truth of your statement. I will put the stone in the fireplace and see if it turns into liquid or not." Said the Imam: "You cannot liquefy stone in your fireplace. Can you liquefy a piece of iron at home? A very high temperature is required to turn solid stone into liquid." "Do you realise how you could make the idols out of stones? It was Allah, who made the stones. It was He Who created you and gave you the hands with the unique fingers, which enabled you to handle tools and chisel out the idols from the stones. Again it was He who gave you power and intelligence, which you used in making the idols." "Abu Shakir, do you think that the mountains are only heaps of stones? The Great Allah has created them to serve some very useful purpose.

They were not created so that you may take stones and turn them into idols. Wherever there is a mountain there is flowing water. Rain and snow which fall on the mountain tops produce streams of fresh water. These streams combine together to form big rivers, which irrigate farms and fields. The people who live in the valleys, through which the rivers flow, are assured of constant supply of water. People who can afford it, go to the mountains during the summer season to escape the heat of the plains."

"The mountains work as a great bulwark and protect towns and villages, which are in their valleys from the devastation and destruction of hurricanes. Green mountains provide good grazing grounds for sheep. When scorching heat burns the pastures down in the

"You said just now that both of us create our own gods - you by your hands and I by my imagination. But there is a big difference between your god and my Allah. Your god did not exist before you made him out of wood or stone, but my Allah was there before I could think about Him. I do not create my Allah by my hands or by my brain. What I do is to know Him better and think of His Greatness. When you see a mountain you try to know more about it. It is not creating the mountain by imagination. That mountain was there before you saw it and it would be there when you are gone."

'You cannot know much about the mountain because of your limited knowledge. The more your knowledge grows, the more you will learn about it. It is impossible for you to find out when and how that mountain came into being and when it would disappear. You cannot find out what minerals are there inside or underneath the mountain and what is their benefit to mankind."

"Do you know that the stones, out of which you make your idols came into being thousands of years ago and shall exist for thousands of years more. These stones have come here from a distant place. They could travel that long journey because different parts of the earth are always moving, but this movement is so slow that you do not feel it. There is nothing in the universe, which is not in motion. Rest or motionlessness is meaningless. We are not at rest even when we are sleeping. We are in motion because the earth is in motion. Besides, we have a motion inside our own bodies."

"Abu Shakir, if you had any knowledge about the piece of stone, out of which you carve an idol, you would not have denied the existence of Allah and said that I have created Him by my imagination. You do not know what a stone is and how it came into being. Today you can handle it as you like and cut it into any shape or form, but there was a time when it was in liquid state. Gradually it cooled down and Allah solidified it. In the beginning it was quite brittle and would have broken into pieces in your hand like a piece of glass."

Asked Abu Shakir: "Was it in a liquid condition before?" "Yes, it was", replied JafarasSadiq (A. S.) Abu Shakir burst into a peal of laughter. One of the students of Jafar as- Sadiq got angry and was about to say something when he was stopped by his teacher. Abu

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the stone. The time will come when the learned people would see the motion which is in the stone." Continued the Imam: "Abu Shakir, you have said that everything in the universe came by itself and has no Creator. You think that the grass in the field grows and gets green by itself. You must know that the grass cannot grow without seeds and seeds would not germinate without moisture in the soil and there would be no moisture if no rain falls. The rain does not fall by itself. First the water vapours rise and gather above in the atmosphere in the form of clouds. The winds bring the clouds. Then the water vapours condense and fall down as rain drops. The rain must also fall at the right time, otherwise no grass will grow and become green. Take the seeds of ten kinds of herbs and put them in a closed jar, which has sufficient water, but no air. Would they germinate? No, in addition to water, seeds need air also. It is possible to grow grass, herbs and fruits in hot houses, when it is very cold, provided there is sufficient air. Without the presence of air no grass will grow in the fields and get green. If there is no air, all plants and animals. including human beings, would die."

"Abu Shakir, do you see the air, on which your very existence depends. You only feel it when it moves. Can you refuse to believe in the existence of air? Can you deny that to grow and get green the grass needs many things like seeds, soil, water, air, a suitable climate and above all a strong managing power, which may co-ordinate the action of these different elements. That Managing and Co-ordinating Power is Allah."

"You say that everything comes by itself because you are not a scientist. No scientist would ever say that. All scientists and all scholars believe in the existence of a creator, albeit, they may call Him by different names. Even those, who do not believe in Allah, believe in a Creative Force."

"Abu Shakir, it is not because of one's knowledge, but it is due to his ignorance that he does not believe in Allah. When a wise man thinks of himself, he finds that his own body needs a controller so that all its organs and systems may function properly. He then realizes that this vast universe also needs a controller or supervisor so that it may run smoothly."

Abu Shakir asked: "What is the relationship between seeing within one's own body and the existence of your unseen Allah?" Imam Jafar as-Sadiq (A. S.) replied: "You have said just now that a thing, which cannot be seen, touched, tasted or heard, does not exist." Abu Shakir said: "Yes, I have said that and I believe it is true." Jafar as-Sadiq asked: "Do you hear the sound of the movement of blood in your body?" Said Abu Shakir: "No, I do not. But does blood move in the body? Imam Jafar as-Sadiq (A. S.) said: "Yes, it does. It makes a full circuit of your body. If the circulation of blood stops for a few minutes you will die." Abu Shakir said: "I cannot believe that blood circulates in the body."

Imam Jafar as-Sadiq said: "It is your ignorance, which does not let you believe that your blood circulates in your body, and the same ignorance does not let you believe in the existence of Allah, Who cannot be seen."

Then the Imam asked Abu Shakir whether he has seen the tiny living beings, which Allah has created in his body.

Jafar as-Sadiq continued: "It is because of these small creatures and their wonderful work that you are kept alive. They are so small that you cannot see them. Since you are a slave of your senses, you do not know about their existence. If you increase your knowledge and decrease your ignorance, you will come to know that these small beings in your body are as large in number as the particles of sand in the desert. These small creatures are born in your body, multiply in your body, work in your body and die in your body. But you never see them, touch them, taste them or hear them in your life time."

"It is true that one who knows himself knows his Allah. If you had known yourself and had the knowledge of what is going on inside your body, you would not have said that you do not believe in Allah, without seeing Him."

Pointing his finger to a huge stone he said: "Abu Shakir, do you see the stone, which is in the foot of that portico? To you it seems lifeless and motionless, because you do not see the brisk motion, which is inside the stone. Again it is lack of knowledge or your ignorance, which would not let you believe that there is motion inside



"I have heard, O Abu Shakir, that your father was a pearl merchant. Perhaps you may have some knowledge about pearls. But I know all about pearls and precious stones. I can also appraise their market value. If I wanted to get rich I would have worked as a jeweller. Can you test and recognise a precious stone? Do you know how many kinds of rubies and emeralds there are in the world?" "I know nothing about them", replied Abu Shakir. "Do you know how many kinds of diamonds there are and what colours they have?" asked Imam Jafar as-Sadig.

"I do not know", replied Abu Shakir. Imam Jafar as-Sadiq said: "I am not a jeweller, but I know all about the pearls and precious stones. I also know where they come from. All jewelers must know about gems, what I know, but few of them know their sources."

"Do you know what makes a diamond shine?"

"I never was a diamond merchant, nor was my father. How can I know why diamonds shine?; replied Abu Shakir.

Said the Imam: "Diamonds are obtained from the beds of rivers and streams. Rough diamonds are cut by experts. This is the cut of a diamond, which gives it its brilliance. Those who are experts in cutting diamonds are trained from the childhood in the profession of their fathers and forefathers. Cutting a diamond is a very delicate and difficult art. A diamond is cut only by a diamond."

"Abu Shakir, I have said all this simply to show to you that if I wanted to accumulate wealth, I could have done so by making use of my knowledge about jewels. I have replied to your accusations and now I shall deal with your objections."

"Abu Shakir, you have said that I have fabricated stories and ask the people to worship Allah, who cannot be seen. You refuse to acknowledge existence of Allah, because He cannot be seen. Can you see inside your own body?"

Replied Abu Shakir: "No, I cannot."

Imam Jafar as-Sadiq said: "If you could have seen what is inside you, you would not have said that you do not believe in Allah, who cannot be seen."



not create anything. He is himself our creation. I created him by my hand and you by your imagination."

Imam Jafar as-Sadiq (A. S.) did not say a word during the long tirade of Abu Shakir. Sometimes his students, who were present, wanted to intervene but he asked them to remain quiet. When Abu Shakir stopped his lengthy discourse, the Imam asked him, if he had anything more to say. Retorted Abu Shakir:

"By introducing your invisible Allah to the people, you want to acquire wealth and position and have a respectable, comfortable and luxurious life. **These are my last words. I do not want to say anything more**."

Imam Jafar as-Sadiq (A.S.) said: "I would like to start with the last part of your speech. Your accusations that I want money, position and a comfortable life would have been justified if I was living like a caliph. You have seen today that I have eaten a few morsels of bread only and nothing else. I invite you to my house to see for yourself what I will have for dinner and how I live."

"Abu Shakir, if I wanted to acquire wealth and have a good life, as you say, I was not obliged to teach and preach to get rich. I would have earned money and got rich by my knowledge of chemistry. Another way to get rich was to do business. I have more knowledge about foreign markets than any merchant in Medina. I know what goods are produced in different countries and where to sell them for profit. I also know how to bring them here to reduce the cost of transport. Our merchants import goods only from Syria, Iraq, Egypt and some other Arab countries. They do not know what goods are available in Isphahan, Rasht and Rome, otherwise they would have imported them and sold them with profit."

"Abu Shakir, you have said that I ask the people to worship Allah to deceive them and to get rich. I must tell you that I have never taken anything from anyone, except some fruits as presents. One of my friends sends to me every year fresh dates from his garden and another some pomegranates from Taif. I accept these presents so that they may not get offended."





their god does not appear before them, because whoever casts his eyes on it, would instantly die."

"Your Allah is also like the veiled god of the Hindus. It is out of His mercy that He does not appear before us. If he does, we shall surely die. You say that the universe was created by Allah, who did not talk to anyone, except to the Prophet of Islam. As a matter of fact the universe came by itself. Does anyone create the grass, which grows in the field? Does it not grow and get green by itself? Does anyone create the ants and the mosquitoes? Do they not come out by themselves?"

"I must tell you, who claims to be a scholar and the successor of the Prophet, that among all the stories, which circulate among the people, none is more absurd and baseless than the story of Allah, who cannot be seen. There are many baseless stories, but they, at least, depict real life and present before us the people and personalities, who may themselves be fictitious, but their acts and deeds are like those of real human beings. We can see them. They eat, they drink, they talk, they sleep and they love. When we read these fictitious stories, we enjoy them. We know that they are false, but we see in them the faces of men and women, who are like us. The people mentioned in the stories might not have existed, but our common sense accepts existence of such people in the world. However, when we cannot see, feel or touch your Allah, our logic and reasoning, which depend upon our senses, do not accept his existence."

"I know that some people, who have been deceived by you, believe in your invisible Allah, but you cannot deceive me and make me believe in Him. I worship God, who is made of wood and stone. Although my God does not talk, but I can see him with my eyes and touch him with my hands."

"You say that the God whom I have made from my own hands is not worthy of being worshipped, while you ask the people to worship Allah, you have created by your imagination. You deceive innocent people by saying that your imaginary Allah has created the universe, but I do not deceive anyone. No one created the universe. There was no need of any god to create it. It came by itself. God can-



# **Appendix**

## Imam Jafar AL-Sadiq (as) & Abu Shakir

Jafar as-Sadiq (A. S.) was one of the most patient and tolerant teachers of his time. He used to take his classes every day. After his lectures he would listen and reply to the objections of his critics. He had asked his critics, who attended his classes, not to interrupt him during his lectures. They were quite free to ask him any question or raise any objection after the classes were over.

Once Abu Shakir, one of his opponents, said to him: "Would you allow me to say something and ask some questions?"

"Yes, you can", replied Imam Jafar as-Sadiq.

Said Abu Shakir: "Is it not a myth that there is Allah? You want people to believe in a thing which does not exist. If there was Allah, we could have felt his existence through our senses. You may say that we can feel His presence by the help of our inner senses, but our inner senses also depend upon our five outer senses. We cannot conjure up an image of anything in which some of our senses were not involved. We cannot conjure up the picture of a person whom we have not met; recall to our memory his voice if we have not heard him and feel the touch of his hand by our inner senses if we have never taken his hand in our hand."

"You may say that we can perceive the presence of Allah by our intelligence and not through our inner or outer senses. But our intelligence also needs the assistance of our five outer senses, without which it cannot function. We cannot make any reasoning or come to any conclusion without the help of our senses. By your imagination you have created a being, which is of your own image. Since you see, talk, hear, work and rest, He also does exactly what you do."

"You do not show Him to anyone. To maintain your hold on the people you say that He cannot be seen. You also say that He was not born from the womb of a woman. He does not procreate and that He would not die. I have heard that there is an idol in India, which is hidden behind a curtain and is not allowed to be seen by the Hindu devotees. The custodians of the idol say that it is out of mercy that





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neutrality, and transparence. They discuss a matter that is general which is the presence of a Being to be worshipped. The debate is over Who is that God. The Imam gives many proofs to support his argument that the only Being worthy to be worshipped is Allah. AbuShakir admits that he cannot live without worshipping an idol. The force of the argument of Imam As Sadiq (AS) make the man full of doubts, though not yet convinced. Moreover, the Imam takes his role to tell Abu Shakir that this doubt in worshipping idols with the necessity of having a being to worship is the beginning for worshipping Allah. The transparency in communication between the Imam and Abu Shakir is shown in their aims and intentions that are known openly to each other from the beginning. The force of the Imam's argument causes doubt to Abu Shakir's attitudes.

#### 3.Conclusion

Testing the argument between Imam Saddiq (AS) and Abu Shakir in terms of Habermas' theory of discourse ethics and communicative rationality shows the power of argumentation of the Imam .The force of his argument defeats AbouShakir's skeptics and make him suspect his own attitude.The high style of the Imam and the comprehensibility of his speech in addition to the ideal role taking and neutrality based on rational reasoning give success to win the argument .

schools of thought and with atheists represent a great heritage to theology and human ethics.

In discourse ethics argument establishes normative or ethical truths by examining the presuppositions of discourse .The rational argument of Imam Saddiq (AS)in the appendix shows that the participants adhere to the requirements of rational argument. AbouShakir is free to ask without **coercion**since he has got the permission to ask whatever he likes.He also has **freedom of access** (**openness**).At the end of his lectures the Imam gives chance to any one to ask freely, and everyone has**equal rights** to participate.During Abu Shakir's speechthe Imam permits no interruption by his students to guarantee**neutrality of power**.He waits until Abu Shakir finishes and asks him at the end if he has something to add. Stating that these are his last words ,the Imam replied to him.This shows smoothness and **free access** which the participant needs in communicating his attitudes.It shows also the **ideal role taking** in the act of communication.

The debate that proceeds is also characterized by **truthfulness**. This is represented by the sincere invitation of the Imam to Abu Shakir to visit him at home to make sure of the life the Imam lives. Abu Shakir has the **autonomy** to doubt the truthfulness of the Imam and, realizing this autonomy, the Imam invites him. This act of invitation on the part of the Imam validates his claim and represents an element to enforce his argument to make assertions for what Abu Shakir questions.

At the process level the requirements of argumentation are also realized. Both the Imam and Abu Shakirare competent and allowed to question any assertion and express their attitudes freely. Being ignorant of whatthe Imam tries to reveal and clarify, Abu Shakir argues boldly and freely and questions what the Imam tries to prove. Rational reasoning and good argument of As Sadiq (AS) make these suspects vanish away.

They realize the validity claims of truth, rightness, and appropriateness (comprehensibility).

In this ideal speech situation validity of the argument on both parts comes from **generality**, **autonomy**, **ideal role taking**, **power** 





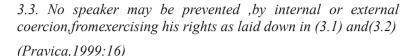
- 1. Validity and truth can be ensured ,as Flyvbjerg (2000:3) concludes through five requirements:
- 2. The requirement of **generality**: that no party affected bywhat is being discussed should be excluded from the discourse.
- The requirement of autonomy: that all participants should have equal possibility to present and criticize validity claims in the process of discourse
- 4. The requirement of **ideal role taking**: that participants must be willing and able to empathize with each other's validity claims.
- 5. The requirement of **power neutrality**: that existing power differences between participants must be neutralized such that these differences have no effect on the creation of consensus
- 6. The requirement of **transparence**: that participants must openly explain their goals and intentions and in this connection desist from strategic action.

The intersubjective validity of these claims "is understood as the expression of a potential accord among those affected by a given norm, freely achieved by means of argument" (Wellmer, 1991:145). In such a way human social interaction is approached through acceptability of speech act and not truth conditional semantics, and this what makes validity claims prerequisite for cooperation principles. According to Habermas "we understand speech act when we know the kinds of reasons that a speaker could provide in order to convince a hearer that he is entitled in the given circumstances to claimvalidity for his utterance \_in short ,when we know what makes it acceptable" (1998:232)

### 2. Discussion

This part discusses Mirza's translation(2012) of the argument between Imam As Sadiq (A.S) and an atheist called Abu Shakir.Imam Jafar Ibn Muhammad-Al-Sadiq (A.S) is the sixth infallible Imam or spiritual leader and successor to the prophetMuhammad (PBUH). He is known for histolerance, wisdom, liberal andenlightened views on learning. His debates with scholars belonging to different





Habermas formulates the U principle in stating that "for a norm to be valid ,the consequences and side effects that its *general* observance can be expected to have for the satisfaction of the particular interests of *each* person affected must be such that all affected can accept them freely" (1990:120).

Throughout moral argumentation and philosophical justification participants reach understanding throughstages of cognitive evolution and processes of reasoning. Being based on rationality and since only responsible people behave rationally, communicative action is counted on responsible people who can orient their work on validity claims

## 1.2.2. Validity Claims

Human processes for reaching reciprocal understanding in social life are universal. To get this mutual understanding participants raise validity claims that are defended by reason. They claim "truth for statements or existential presuppositions, rightness for legitimately regulated actions and their normative context", and "truthfulness or sincerity for the manifestation of subjective experiences" (Habermas, 1984:99). Habermas (,1984:39) gives claims that are implied in any utterance as: truth, rightness, and appropriateness (comprehensibility or wellformedness). Leaving wellformedness aside, Habermas (ibid:99) states the participant must give at least the following three claims:

- 1. That the statement made is true ( or that the existential presuppositions of the propositional content mentioned are in fact satisfied);
- 2. That the speech act is right with respect to the existing normative context (or that the normative context that it is supposed to satisfy is itself legitimate); and
- 3. That the manifest intention of the speaker is meant as it is expressed.



they suppose that the conditions of "ideal speech situation" are sufficiently realized (ibid:57)

Rationality and consensus ,on which validity claims are built , represent the core of Habermas' theory. Communicative action aims at "clarifying the presuppositions of the rationality of processes of reaching understanding, which may be presumed to be universal because they are unavoidable" (Habermas, 1985:196).

## 1.2.1. Rational Argumentation

Validity ,rule of argument , or universalization principle "U", as Habermas calls it, is basic to discourse ethics"D" and leads to it. This principle is indispensable to moral argumentation logic and built on the fact that "every argumentation, regardless of the context in which it occurs rests on pragmatic presuppositions from whose propositional content the principle of universalism (U) can be derived" (Habermas, 1990:85). For him, anyone seriously engaged in argumentation must presuppose that the context of discussion guarantees freedom of access, equal rights to participate, truthfulness of participants, absence of coercion in adopting positions and influenced by the force of the better argument (Habermas, 1993:31). The individual himself is the ultimate authority for judging what really is in his own interests and remains amenable to the criticism of others.

Pravica refers to Alexy's three levels of presuppositions for argumentation referred to by Habermas as :production ,procedural and process levels. The third(process) level of argumentation, for Habermas, requires that :

- 3.1. Every subject with the competence to speak and act allowed to take part in a discourse
- 3.2.a. Everyone is allowed to question any assertion whatever.
- 3.2. b. Everyone is allowed to introduce any assertion whatever into the discourse.
- 3.2. c. Everyone is allowed to express his attitudes ,desires ,and needs.



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carries with it connotation based ultimately on the central experience of the unconstrained ,unifying,consensus-bringing force of argumentative speech,in which different participants overcome their merely subjective views and,owing to the mutuality of rationally motivated conviction,assure themselves of both the unity of the objective world and the intersubjectivity of their lifeworld. (1984:10)

The lifeworld or "context-forming horizon" represents unproblematic an prereflexive background that plays a constitutive role in the achievements directed to achieve understanding (Habermas,1991:223).

## 1.2. Communicative Rationality

Communicative rationality refers to communicative reason or being engaged in arational argument or a discourse with "a noncoercively unifying ,consensus-building force" in which "participants overcome their at first subjectively based views in favor of a rationally motivated agreement" (Habermas,1987:315).

The strength of the position of communicative rationality comes from the force of the "unconstrained, unifying, consensus-bringing" argumentative speech in which participants transcend their subjectivity to arrive at "both the unity of the objective world and the intersubjectivity of their lifeworld", owing to the mutuality of rationally motivated conviction (Habermas, 1984:10).

Participants in a conversation , in this sense, can justify what they utter and provide evidence. The ground on which Habermas set his theory of communicative rationality is reason and the force of better argument. Participants convince each others by "pragmatic assumptions" and not "institutionalized arrangements" in an idealized context . This context guarantees: "freedom of access (openness) , equal rights to participate, truthfulness on the part of participants, absence of coercion in adopting positions , and so on" (Habermas, 1993:31). The rule of argumentation in which they are engaged is derived from these suppositions of rationality and



values" ;and,the zone that colonizes it (i.,e)"system"or "the sphere of material reproduction dominated by capitalism" (ibid).

The lifeworld is the social environment (the everyday life established on relatonships with others) while the social system refers to structured and institutionalized interaction patterns among people as economic ,political and legal-normative. The lifeworld rationality is dominated by the system because the "communicative practices of the lifeworld tend to be progressively transmuted, through the influence of the steering media of money and power into system environments" (ibid:5).

Mitrovic (1999:220) clarifies this stating that the social systems (by means of controlling media of money, power, influence and value) affect human behavior despite direct interaction and individual personal interests, and, with time and human society development systems get separated from the lifeworld so that new modern institutions (based on principles of social integration, knowledge, legitimacy and regulation) start to mediate among people. The rational range of these system institutions gets narrower and they become social blockage factors and lose legitimacy. The system starts narrawing human free space and subdue worldlife, and the way out is searched in "communicative rationality" to strengthen the autonomy of civil society and expand the free action and communication to "bring about rational decisions founded upon rational argumentation and consensus instead of upon strengthening of authoritarian government forms and system enforcement" (ibid:220).

Habermas' theory of communicative action comprises two kinds of rationality: the communicative reasoning (action) and the strategic one which oppose each other. The communicative action is "oriented towards mutual conflict resolution through compromise" while the "strategic action oriented towards other persons from a utilitarian point of view ", i.,e. manipulating others(Schaefer et al, 2013:1). The communicative reasoning which is morally desirable is inherent in language and semantics whereas the strategic use of language is parasitic and strategic rationality is unsociable and morally undesirable (ibid).



discourse(Thompson,1998:32). In this ideal speech situation people are equal in competence and free from intellectual disabilities ,psychological or social repressions and accept only conclusions that are supported by the strength of the best reasons(ibid:33). In his *Justification and Application* (1994:31-32) Habermas states that the program of justification pursued by discourse ethics derives from suppositions of rationality a rule of argumentation for discourses in which moral norms can be justified. A norm is justified when the participants of the actual discourse are unanimous and where the power of argument is above the argument of power(Wojciechowski,2010:55).

Discourse ethics is summarized by Pravica (1999:14) as:

a conflict resolution theory based within the process of argumentation. It deals with moral dilemmas or conflicts in which people have not come to an understanding. It offers a process whereby ,through reasoning, participants can come to some form of moral understanding. It does this ,not by generating principles, but by offering a process for discussing moral issues intended for moral understanding

( D) is a discourse ethical and theoretical principle that welds communicative action and communicative rationality altogether.

### 1.1. Communicative Action

Communicative action refers to a process of deliberate interaction between individuals and argumentation. Habermas established this theory on different sources: Buhler's reference semantics , Frege's truth semantics (developed by Wittgenstein and others , and Searl's speech acts and Chomsky's structuralism.

The core of Habermas' discourse ethics is the communicative ideal set in his theory of communicative action. In this theory, Pomeroy states (n.d:3) that Habermas sees the modern world as divided into two distinguishable zonesof human activity: the "lifeworld" zone that consists of friends, families and peers that represent "the sphere of symbolic reproduction where individuals recreate their understandings of each other and themselves, as well as norms and





#### 1. Disourse Ethics

Discourse ethics (D) is a formal moral theory proposed by the German philosopher JurgenHabermas (1929-) as a normative ethics for pluralistic societies that have no single overarching moral authority. This theory has no single version . It was anticipated by G.H.Mead (1962) and pursued by a number of philosophers as Apel(1990), Wellmer (1991), Benhabib(1992) Wingert(1993), Forst (2012) and others; and has been open to different perspectives and modes of thinking. Basing his theory onKant's morality and formal ethics and the interaction between philosophy and different social sciences, Habermas aims at producing a systematic, comprehensive framework for the critical social theory and communicative rathionality in which the moral principle is founded on universal structures of argumentation

Discourse ethics is based on Habermas' vision of the communicative rationalization of society. It "seeks to ground the theory of moral action in an ethos of communicative practice" in which people "see themselves as free and responsible members of a community that offers space for a plurality of forms of life...settle conflicts with others on the basis of mutual tolerance, respect and deliberation" (Ulrich, 2013:6). In this sense, discourse ethics can be seen as a means to achieve human co-existence because it leads to " such a way of justifying norms and obligations which in case of a conflict among the intra-particular moral religious or view- of -theworld notions can constitute an elementary, common ground for an acceptable agreement" (Wojciechowski, 2010:54). Ethics justification is the ground of discourse ethics and it is reached when the power of agreement wins over the argument of power, when the principles, rules and arguments that order discourse are open to public discussion and can be agreed upon on a deeper level of justification(ibid:55).

Habermas adopts a consensus theory of truth in which the right is determined by what is universally agreed upon in

النزاع ونصل لاجماع عقلائي لان هناك أساس للأخلاق في الافتراضات التداولية للخطاب نفسه. ويستند هبر ماس على تداولية اللغة التي تتوسط الافعال البشرية من خلال التواصل بنمط من العقلائية التواصلية للافعال التي تتجه للوصول إلى الفهم او الموافقة المشتركة بسبب الوصول الى تفسيرات مشتركة للعالم المتحقق.

تتخذ هذه الدراسة نظرية اخلاقيات الخطاب لهابر ماس منهجا لتحليل نموذج من الاحتجاج من موروث الامام الصادق عليه الغنى الوافر.وهذا الاحتجاج حدث مع الكافر ابو شاكر الديصاني وترجمها بامانة الى اللغة الانجليزية كوكب على مبرزا (٢٠١٢). ويبين البحث قوة وحسن المجادلة اذيتبع الامام منطقا مؤثرا وعقلائية تواصلية ليفوز بالمجادلة اعتمادا على على فعل التواصل وصحة الادعاء التي يراعيها الامام ومن يخاطب.





## ملخص البحث

ان أول من قدم اخلاقيات الخطاب هو عالم الاجتماع والفيلسوف الالماني يو رغن هابر ماس (١٩٢٩) مخاطبا بها منظر واالخطاب وليس ممارسوه. وقد قادته نظرية الفعل التواصلي الى ان يطور اخلاقيات المحاججة (١٩٨٤ و١٩٨٧ و١٩٩٠ و١٩٩٦)، وتستند هذه النظرية إلى حقيقة إننا بوصفنا بشر نتمكن من تنسيق أفعالنا مجتمعة من خلال اللغة والتواصل مما يجعلنا قادرين على فهم بعضنا البعض وبناء الموافقةاً فالنقاش والحوار العقلائي عند التواصل بحثا عن الحجة الاقوى يوصلنا الى الموافقة وليس عناصر الخطاب الأخرى مثل القوة او الدرجة او العقيدة والدين.فعند تشكيل الألفاظ (او عند المجادلة) يقدم المتحدثون حجج نافذة متمثلة بقول الحقيقة و الصحة والأمانة (١٩٩٠) كي يفوز الجدل الأحسن نهاية المطاف في هذا الموقف الكلامي المثالي الذي يتمتع فيه المشاركون بفرص متساوية للتعبير عن مواقفهم ويجدوا إصغاء. ومن اجل ان يكون الشخص مقنعا عليه ان يقدم حجة مقنعة أيضا وعلى الرغم من هذا فانه حر في ان يقول نعم او لا للحجج النافذة المقدمة ويحترم حق الأخر للقيام بعمل مماثل. فهذا الجدال مستند الى عالمية اخلاقية وهذا المؤشر من الكونية يبرهن ماهو صالح أخلاقيا اذبجري تبرير واختبار الحجج النافذة وفق مبدا الكونية بغية الوصول الى موافقة (او تسليم) مرض مشترك طالما ان المنطق مفهوم عالمي.

يخط هامرز منهجا أخلاقيا للمجادلة في المجتمعات التعددية التي تختلف في القيم وليس لها مرجعية أخلاقية موحدة او مطلقة .ومع هذا يمكن ان نحل Habermas theory of Discourse Ethics is taken in this study as a model to analyze a debate from the tradition of Imam JafarAs-Sadiq (A.S.), as his tradition is rich in this aspect. This debate is with an atheist (Abu Shakir As....) which is translated faithfully into English By K.A. Mirza (2012). This shows the force of the Imam's argument and the extent to which he presents influential reasoning and communicative rationality to win over by depending on validity claims that are considered by him and his interlocutor.





#### **Abstract**

Discourse ethics was first introduced by the German philosopher and sociologist Jürgen Habermas' (1929) as addressing theorists rather than practitioners .His theory of communicative action led him to develop a discourse ethics for argument (1984,1987,1990 and 1996).

This theory is based on the fact that as humans we are able to coordinate our actions jointly through language and communication which make us able to understand each other and construct agreement. The rational discussion and debate in communication seeking the force of the better argument may convey to agreement and not other factors that control discourse as power, rank or the dogma of tradition or religion. In making utterances (or debates) speakers implicitly make validity claims of Truth, Rightness and Sincerity (1990) that the better argument wins at the end of this ideal speech situation; in which participants equally have the opportunity to express their position and be heard. To persuade, one should present a convincing argument, yet, one is free to say yes or no to the validity claims presented and respect the rights of others to do the same. It is an argumentation that is based on moral universalization .This marker (of universalization) indicates what is ethically valid; (i.e,)validity claims are justified and tested against the principle of universalization to reach a mutually satisfying agreement since reason is universal.

Habermas delineates a formal ethical approach for argumentation between pluralistic societies that differ in values and have no single moral authority, yet, they can resolve conflict and reach rational consensus because there is a foundation of morality in the pragmatic presuppositions of the discourse itself. He relies on pragmatics of language that mediates human actions through the process of communication; a sort of communicative rationality to actions that are oriented towards reaching mutual understanding or mutual agreement by means of shared interpretations of the world achieved .

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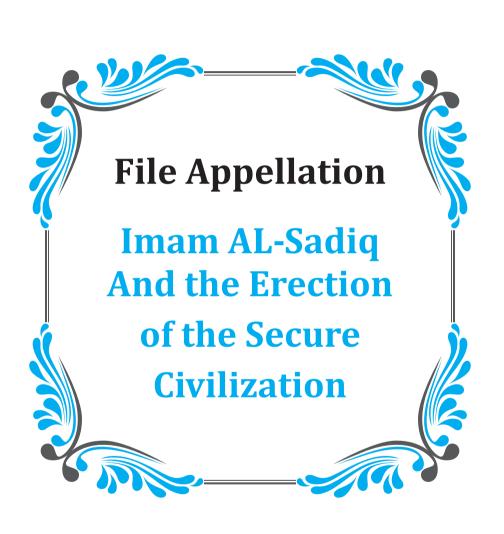
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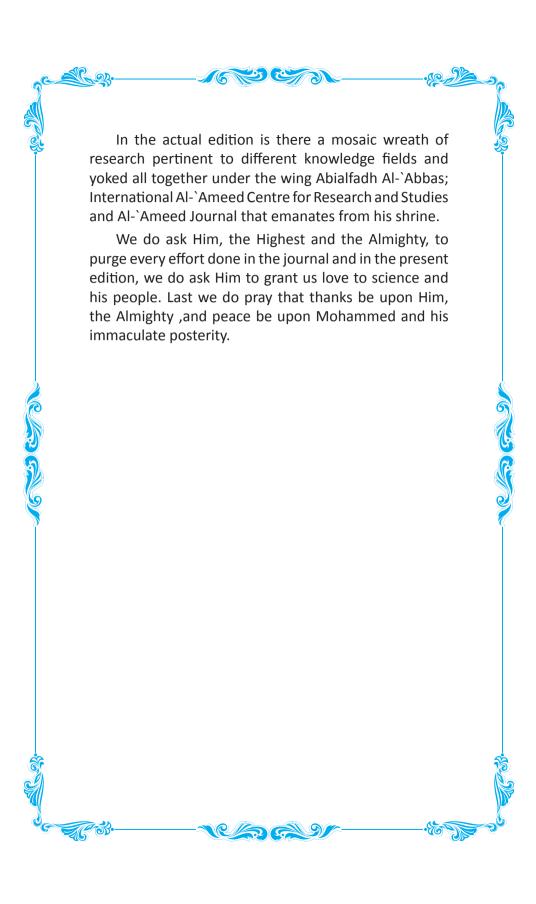
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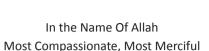
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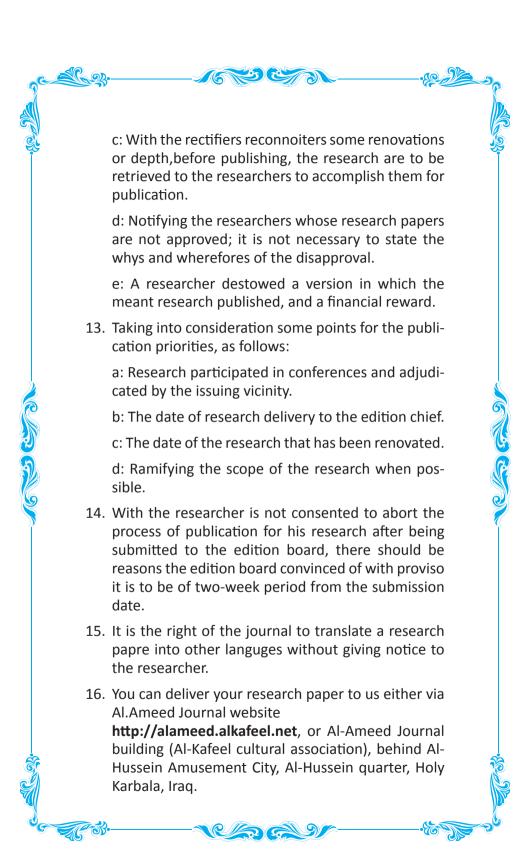
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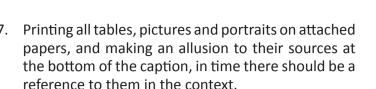
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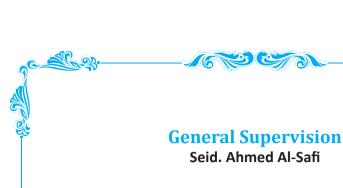
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