

Kalila & Dimna

A Bakhtinian and Vygotskian Educational Interpretation

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ABSTRACT

The history of the text Kalila and Dimna is fascinating like its content. The text had its beginnings in India, it was transmitted to Persia and then to the Arab World. Islam introduced the text to Europe and from the Arabic version it was subsequently translated to all the world major languages. The original Syric manuscript was found (Keith-Falconer, 1885), and after its long journey, returned to its motherland. However, the journey of the text has continued through millions of readers trying to find in it entertainment and wisdom. It is not surprising that the history of the text is like both the structure and content of it. The "dialogic narrative" that takes the main story through multiple voices back and forth through question and answer, a story within a story and back again to the main story reflects its historical journey

The Bakhtin notion of multi-voicedness (1994, 1993) will be used in this paper to interpret the "dialogic narrative" in Kalila and Dimna. Vygotsky's notion of the Zone of Proximal Development (1978) will be used to apply the content and the structure of Kalila and Dimna to the classroom setting. This study attempts to introduce how the dialogic narration can be used as a model to assist the child in problem solving.

kalila and Dimna: A Historical background

Kalila and Dimna is a text of fables to teach wisdom through stories. The title "Kalila and Dimna" is named after the two main characters, who play important roles in two stories of the text. The text is originally from India, transmitted to Persia and then translated to Arabic approximately thirteen hundred years ago when Islam ruled the

old world. Taha Hussein describes the text as the following: "In this book one can find the wisdom of India, the effort of Persia, and the language of the Arabs" (Ibn al-Muqaffa, 1986, p. 8). It is not surprising, therefore, that the content of this text includes stories from the Panchatantra, Mahabharata, and Vischnow Sarna (Fakhuri, n.d, Hamzah, 1965, Keith-Falconer, 1885), Persian stories, and Arabic stories that Ibn Al-Muqaffa added after he translated the text (El-Najjar, 1995; Fakhuri, n.d; & Khurasani, n.d). Keith-Falconer (1885) contends that from the twenty one chapters of the text of *Kalila and Dimna*, twelve are Indian, six are Arabian, and three are Persian. They have only all appeared together in the Arabic version that Ibn Al-Muqaffa translated. However, Dawood (1983) claims that there is no one version in any language that includes all of the chapters. Perhaps Dawood (1983) was not familiar with Farouk Saad's version which appeared in 1977 and includes all the chapters (El-Najjar, 1995).

After the text traveled to different places, cultures from a variety of religious backgrounds celebrated this text and translated it to their own mother tongue (Wood, 1980). Despite all the translations, the Arabic version became dominant after the original text was lost (Keith-Falconer, 1885).

The question has been raised as to what attracts readers to this text, this "Ocean of Tales" that has had more readers than the Bible in its time (Keith-Falconer, 1885, Wood, 1980) and has united various readers from diverse religious traditions such as Buddhism, Zoroastrianism, Christianity, Judaism, and Islamism (Wood, 1980). Doris Lessing in her introduction to *Kalila and Dimna: Selected Fables of Bidpai* (1980) argues that the reason it has attracted popular attention is hidden in the content of these tales that combines both instruction and entertainment. Dawood (1983) states that in addition to the political issues that have been raised in the text, it also "poses larger questions in this world,... [how] men deal with one another, the human condition..., and the art of prosperous living." (Dawood, 1983, p. 7).

The main topics in the *Kalila and Dimna* can be summarized as opposing ideas between the king who ruled the kingdom and the philosopher who ruled knowledge; the stories portray dichotomies through the characters that are human or animals; female or male; birds

or animals portraying human characteristics such as cleverness or stupidity; friendship or animosity; deception or loyalty; foolishness or wisdom; patience or impatience; and insider or outsider.

Existing research on *Kalila and Dimna* has focused on the historical aspects of the text and less attention has been given to the content. Nevertheless, studying the content will enhance our understanding of the intent or meaning of the text. Ibn al-Muqaffa, the translator, in the introduction of the text states that the text combines both wisdom and entertainment. The wise can take it for its wisdom and the foolish for entertainment. The text is like a nut, according to Ibn al-Muqaffa, you only know if the nut is good to eat when you break it, thus in order to understand the meaning of the text, deconstructional analysis is necessary. The text, according to Ibn al-Muqaffa has four main points: 1) entertainment for the public; 2) metaphors for the king using animals to depict how rulers govern; 3) entertainment or didactic lessons for the public or the king to be gleaned from the text and to be copied to give the text continuity and recreation in time; and 4) a message that only philosophers can decipher (Ibn al-Muqaffa, 1986).

I believe when Ibn al-Muqaffa disguises the fourth point to make the reader read the text cleverly and the make each reader think he is a philosopher – meaning to give the text a unique interpretation. This reinterpretation is a clue to the structure of the entire text, a story within a story or what I will call the "dialogic narrative."

What is the dialogic narrative?

In *Kalila and Dimna*, the storyteller narrates a story, and in most cases the story is expanded by introducing another voice to tell another story. Therefore, it creates a dialogue within a dialogue or a story within a story. These parenthetical stories differ from chapter to chapter. The longest dialogic narrative is in the "Lion and the Ox" which contains sixteen sub-stories (see Appendix I for an illustration of the stories). Each of the multiple voices has the right to tell its point of view about an issue, as in the case of the "Lion and the Ox" it is about friendship and animosity.

In addition to the stories within the stories in *Kalila and Dimna*, the narrator employs similes throughout the text which is usually used to clarify the idea being used by giving a comparative example from

previous story. For example, in the story "The lion and the Ox" the storyteller makes one of the characters advise his three sons by working hard, investing the money, and spending it in the right place. If they do not follow the advice, the money will become:

"Like a tank of water which has many entrances but not a single exit: for when there is much water in such a tank in some cases breaches are made in it, and the water runs out of it, and it becomes useless; while in others the tank is saved from accident or bursting, and the water remains in it, but the parching wind dries it up" (Keith-Falconer, 1885 p.2).

Using literary forms such as the simile continue to play upon the notion of a dialogue within a dialogue creating a mini-dialogue or a sub-dialogue. The simile elucidates the main dialogue, like the parenthetical stories expanded upon the main story, to explain it. The dialogic narrative is all the narrative dialogues in the stories that make up one dialogue or a main dialogue that embodies multiple dialogues. The dialogic narrative is parallel to the structure of the story.

The dialogic narrative begins when the king of India instructed Bidpai to edit "Kalila and Dimna" so it could be used as an exemplum by future generations. Then Bidpai continued the narrative by telling the stories to the king who in turn promoted the story being told. A relationship between the teller and the audience is fundamental to the story and necessary to start the dialogue. The king's voice is present throughout the book because he suggested the subject to be narrated at the beginning of each chapter. The narrator created an atmosphere of narration to get the king to listen to his message carefully. This is an important step in the narration because if the audience was not interested in the subject, the narration would have no meaning. The narrator would have become an intrusive person, and there would have been no text (Kilito, 1988). The question that was asked at the beginning of each chapter by the king and the answer given by the teller was the seed of the dialogic narrative. The question "How is that?" announced that the king was ready to listen and to be informed. This question and answer dialogue framed the content of each chapter.

The question raised is: to whom do these voices belong? Before answering this question, one must examine why Bidpai, the storyteller, made his characters animals. Animal tales are found throughout the

world. Scholars have classified these tales into four categories: 1) the beast etiological tale that explains why a particular animal has a specific character; 2) the beast fables that have double-sided messages, such as *Kalila and Dimna*; 3) the beast epic which also criticizes societal problems, such as the epic of Reynard the Fox; and 4) the beast romance which is only found in Arabic literature (El-Najjar, 1995; Thompson, 1977). These four categories of animal tales have different functions in society such as criticizing the political situations, ("*Kalila and Dimna*" and "*Reynard the Fox*"), teaching moral values, ("*Aesop*" and "*Kalila and Dimna*"); and creating a magical reality (almost in all animal tales).

Bidpai uses all the functions mentioned above but focuses more on the first one. His audience is the ruler; therefore, the fable is used like a mask to criticize the societal problems. When Bidpai narrates the tales, he never claims authorship but rather says that "somebody said" which is used at the beginning of each tale. This opening formula frees the teller from any responsibility and allows him to be able to indirectly criticize the king.

Who invented these tales? Although answering this question is difficult because of the anonymity of the authors. It is understood from the opening statement that there were previous authors or storytellers of these fables. In addition, this statement also suggests that the story might be true and happened in the past or might have not happened at all (Kilito, 1988). Furthermore, animals can give a message better than humans, especially when it comes to advising, because animals as speakers make the advice less direct or commanding.

Dialogues in Bakhtin and *Kalila and Dimna*

The characteristics of the stories being discussed can be better understood through Bakhtin's notion of multi-voicedness. Through this idea we will have a better framework to answer the questions surrounding the identities of the voices and their function in *Kalila and Dimna*. In his essay, "Epic and Novel" (1994) Bakhtin celebrated the novel because among all other literary genres "the novel is the only developing genre" (p. 4). Because of its dynamism, the novel can reflect reality more deeply, intrinsically, and perceptively than the epic. (Bakhtin, 1994). The hero in the novel is not heroic but rather is "evolving and

developing" and learning from life. The voices of these characters inside the novel represent the variation of voices of both the group and the individual (Bakhtin, 1994; Kochis Pomorska, 1984; and Shukman, 1984). Bakhtin also recognized that the roots of the novel must be sought ultimately in the folk tradition (Bakhtin, 1994). *Kalila and Dimna*, following in the tradition of storytelling, is dynamic like the novel because the voices too represent a variation of society and because it is continuously being retold and reread.

The animal voices in *Kalila and Dimna* play a unique role in the dialogic discourse. Stith Thompson (1977) states that it is difficult to distinguish whether the characters in animal tales are human or animals. The reason, according to Thompson, is a result of the folk choosing their animal characters accurately "to make the human actions as nearly appropriate as possible" (Thompson, 1977 p. 217). Thompson's statement clarifies the role of the animal voices in *Kalila and Dimna*. If the reader replaces the animal voices with human voices, *Kalila and Dimna* will fit into Bakhtin's characterization of the novel. For instance, the content of *Kalila and Dimna* can reflect contemporary issues, contemporary society, and human qualities. The heroes in these tales are not heroic in the epic sense, but they are heroic in the human sense of "evolving and developing" if we borrow Bakhtin's words. They live and die (the story of the "Lion and the Ox"); are rewarded and punished (*Dimna's* defense); are clever and stupid ("Owls and the Crows") to mention a few examples. In addition, the voices in the text represent different classes in a society from the lion as a head of the state to the fish as the commoner.

Multi-voicedness represents multiple "points of view on the world" and exposes the complexity of the human experience and the diversity of life (Bakhtin 1993). The representation of voices expresses the author's purpose but in "refracted way" (Bakhtin, 1994, c1981 p. 324). The refracted speech according to Bakhtin (1993):

"Constitutes a special Type of double-voiced discourse. It serves two speakers at the same time and expresses simultaneously two different intentions: the direct intention of the character who is speaking, and the refracted intention of the author. In such discourse there are two voices, two meanings and two expressions. And all the while these two

voices are dialogically interrelated, they-as it were - know of each other (just as two exchanges in a dialogue know of each other and are structured in this mutual knowledge of each other); it is as if they actually hold a conversation with each other. Double-voiced discourse is always internally dialogized." (p. 324).

The discourse in *Kalila and Dimna* is not double-voiced as in the novel but rather a tripled-voice discourse. The direct discourse is Bidpai's voice, the refracted intention is the characters' voices, and the third discourse is the author's intention. Bidpai, the narrator, represents the refracted speech in a similar way that Dostoevsky creates his characters' voices in his novels. Bidpai creates two types of discourse. The first is a direct one between Bidpai and the king which is structured in a question/answer format. For instance, in the story of the "Lion and the Ox", the King of India asks the philosopher the following:

- the king: "show me the similitude of two men, companions or friends, between whom a false or astute cunning individual has produced dissension so that they have been turned from mutual love and harmony to hatred and enmity" (Keith-Falconer, 1885, p. 1).
- the philosopher: "when a false man comes between two Loving brothers, he disturbs their brotherly feeling and destroys their harmony" (Keith-Falconer, 1885, p. 1).

The second discourse is an indirect or refracted one between animals which mainly serves Bidpai's purpose to criticize societal problems and indirectly criticize the king himself. The following dialogue is an example between *Kalila and Dimna*, two brothers who are jackals

- Dimna said to Kalila: 'I see that the king has been Staying in one place without moving from it to another; I should like to know for what reason he does so, and Why he does not amuse himself as usual.'
- Kalila [replies]: and you, why do you ask about such a thing as this, which is none of your business or your affairs?... be quiet brother, and know that if a man

longs and craves for something which doesn't befit him or lies outside the range of his mental vision, there will happen to him what happened to the ape.

- Dimna. How runs the story about him?
- Kalila. They say that.... (Keith-Falconer, 1885, p. 3-4).

Kalila continues narrating the story of what happened to the ape when he interfered with the carpenter's business and how the ape suffered as a result. Dimna is not satisfied with his brother's advice and his reply is the following:

- Dimna. I have heard your discourse, and understood what you have said; but know, O brother, that not everyone who approaches kings, or gains intimacy with them, (does so) merely to receive a salary whereby to fill his belly; because the belly may be filled anywhere. But he who is anxious to approach a king (should wish to do so) that his position may become distinguished and his born exalted, and that he may be more highly thought of (Keith-Falconer, 1885, p. 4).

The double-leveled discourse, the narrator's voice and the characters' voices, represent different political opinions. The variety of opinions implies the message rather than stating it directly. The combination of the two discourses brings us to the third discourse, which is the hidden intention of the author Bakhtin's (1994), words that best summarize the structure of the examples given above:

Behind the narrator's story we read a second story, the author's story; he is the one who tells us how the narrator tells stories, and also tells us about the narrator himself. We acutely sense two levels at each moment in the story; one, the level of the narrator, a belief system filled with his objects, meanings and emotional expressions, and the other, the level of the author, who speaks (albeit in a refracted way) by means of this story and through this story. The narrator himself, with his own discourse, enters into this authorial belief system along with what is actually being told. (p. 314).

The dialogic narrative is fundamental to Kalila and Dimna. Its foundation is the question/answer pattern fused with underlying didactic intentions. Of particular interest in this study are the ways that children can take problem-solving strategies used in Kalila and Dimna and relate them to their own lives. Multi-voicedness as presented above, asserts that Kalila and Dimna contains numerous voices and dialogues among and between characters in the tale, as well as, between those characters, the author, and the listener.

Dialogic Narrative and problem solving

Buzzelli (1995) states that discourse in the classroom is more than just a linguistic phenomena but rather it generates a context to which children can relate. The dialogic narrative as previously presented can be a tool that guides the child's behavior and makes him/her go beyond from just listening to a story to applying the story to their own lives. This can be approached by using the content and style of Kalila and Dimna. As exemplified in the stories, the questions and answers are probes to provide information and expand upon that information into more complex forms through thinking and recalling.

The process of thinking and recalling are crucial elements for learning and problem-solving (Berk Bodrova Emerson, 1986; Vygotsky, 1996). Vygotsky (1978) made a distinction between children's "thinking" and adolescents' "recalling". He stated that "[f]or the young child, to think means to recall; but for the adolescent, to recall means to think" (p. 51). The style of Kalila and Dimna is based on thinking and recalling. When Bidpai recalls his stories, he "thinks" of stories that represent moral issues to the king, like a philosopher. When his narrators narrate their stories, they are "recalling" stories they heard that gave them assistance to solve their problems. In this case both recalling and thinking are a means of assistance for problem-solving. For the philosopher, this format helped solve his problem with the king when he thought about the best tales to tell, and used the animal as a mask to give his message; and for the animal characters, it helped them solve their problems with each other.

The Teacher Role

The teacher's role in the classroom is similar to the philosopher's

role with the king; both have information or a message to convey. The philosopher by using the beast's voices to solve a problem in the form of refracted speech teaches what he wanted to teach the king. The teacher as an instructor uses the dialogic narrative to teach the students the subjects or topics that are to be taught. Through the voices of the students and teacher, the children can enter into a dialogic discourse. This dialogue can be internalized as an inner dialogue which the children can draw upon to guide and assist them in solving problems and/or answering moral questions (Berk Dixon-Krauss, 1996; Hedegaard, 1998).

Although the content of Kalila and Dimna is aimed to criticize societal problems, especially political ones, the stories that deal with the concept of friendship can be a good model for children to introduce them into the world of storytelling. The teacher can apply the stories to contemporary life; for instance, the chapter of the "Ring Dove" which metaphorically illustrates the friendship between a dove, a mouse, a gazelle, a turtle, and a crow, to reflect the diversity of social groups in a contemporary society. Each group of animals can be regarded as a class hierarchy in society - the crow and the dove of the sky-world, the mouse and the gazelle of the land-world, and the turtle of the sea-world. The story illustrates how different animal groups can live together when they trust each other, cooperate with each other, and face the one enemy together that will destroy their harmony.

The role of the teacher is crucial in interpreting the stories of Kalila and Dimna, by introducing their meaning to the children and then applying them to real life situations. The teacher can help students to learn the importance and value of discussing a problem. By mapping out the conflicts in the story and demonstrating how the characters resolve conflicts through dialogic narrative, the teacher can show how dialogue can be used for problem solving in general. This interaction between the teacher and the students introduces the children not only to the content of the story but also to the world of storytelling, its structures and techniques (Galda, 1984).

Storytelling and Vygotsky's ZPD

Vygotsky's theory of learning places is an important emphasis in the interaction between the child and the capable others (Vygotsky,

1978). It is through this interaction that learning becomes more fruitful. He clarifies this notion in what he calls the Zone of Proximal Development (Hedegaard, 1998; Tudge, 1995). Tharp and Gallimore (1995, c1990; 1993, c1988) reinterpreted the idea of the ZPD and expanded it by adding two more phases. The four phases presented by Tharp and Gallimore are the following: 1) other regulation, 2) self-control, 3) self regulation in which assistance no longer is needed, and 4) back again to the other regulation. The ZPD can be used to apply the structure of the dialogic narrative of Kalila and Dimna to classroom instruction.

In Kalila and Dimna, Bidpai represents the other regulation, the characters self control, internalizing the dialogues (the message) to become self regulated. When a new story is introduced, the characters go back to Bidpai and the phases are repeated. Evidence of internalization (self-control and self-regulation) is seen when the characters tell stories to deal with a problematic situation (see Appendix 2 for an illustration of the dialogic process). Internalization is demonstrated well in the story of the "Monkey and the Tortoise". In this story, the tortoise's wife makes him believe that she is ill and that the only medicine that will cure her illness is the heart of a monkey. The tortoise invites the monkey to come to his house so he can get his heart. During the journey from the monkey's house to the tortoise's house, the monkey has a private speech about what is the real purpose of his invitation. The closer he gets to the house, the closer he is to figuring out why he was invited and becomes anxious to find a solution. When the tortoise reveals his purpose, the monkey had already arrived at a solution through the private speech and inner speech he had during his journey. Through a dialogue between the tortoise and the monkey, the monkey informs the tortoise that he left his heart at home and must return for it. The tortoise accompanies the monkey. When the monkey is safe in his house, he tells the tortoise a story that manifests the tortoise's tricky behavior to teach him a lesson. The dialogic narrative in this anecdote demonstrates the four phases of the ZPD.

The teacher, as an instructor, like Bidpai, the philosopher, can use storytelling as an approach to take the child through these phases presented in the ZPD by Vygotsky and expanded by Tharp and Gallimore. For example, when the teacher tells a story in the classroom,

s/he is not only telling the story but also offering assistance to the child via the story. The selection process of the stories is as important as the content of the story because the teacher has to take all factors of the audience into consideration such as age, intellectual level, and cultural background. In addition, the teacher can choose a story based on its content to instruct certain values. The content will be discussed through verbal interaction between the teacher and the students. Through this interaction, the story-line may be altered to fit the audience's circumstances. Therefore, the teacher and the story are equally important to assist the student through the learning phases. When the student becomes the storyteller of the story that s/he heard from the "others," the learning cycle is complete and it become "his or her" own story—the child becomes self-regulated.

In addition, the classroom stories as a whole become like the different voices of the main voice (the narrator or the teacher). They are also like the structure of *Kalila and Dimna* which started with a main story (for example, the story of the "Lion and the Ox") narrated by a main narrator (Bidpai) and expanded or refined by many stories or other voices through a dialogic discourse. The voices that students bring to the classroom setting represent their beliefs on certain issues which make the classroom like a microcosm of society.

Bidpai's role as narrator is parallel to the teacher or "other regulation" and Bidpai's dialogic narrators are parallel to the students or "self-regulation". The structure of the dialogues in *Kalila and Dimna* juxtapose Vygotsky's theory of ZPD, expanded by Tharp and Gallimore, by symbolizing the developmental phases from other regulation, self control, then self-regulation, and back to other regulation, thus completing the circle or learning process.

Conclusion

In this paper I have argued how the formation of the tales is reflected in the structure of dialogic narration and how this structure can be used in child developmental phases. Using the dialogic narrative style will introduce the children to the world of storytelling and promote social interaction in the classroom. The use of Bakhtin theory

of multi-voicedness and Vygotsky's notion of Zone of Proximal Development has enhanced the interpretation of Kalila and Dimna and how the stories can be used for instruction.

Folk literature has an important value in the classroom because it reflects the human condition in all its levels. As demonstrated in this discussion, folktales such as Kalila and Dimna have their roots in dialogue. The dialogic narrative transcends the experiences of the past to the present and continues the dialogue not only within generations in one culture but also throughout different cultures.

كليلة ودمنة: رؤية للكتاب من منظور باختين وفيجوتسكي

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الملخص

تعتبر الرحلة التاريخية لكتاب كليلة ودمنة عبر البلدان مدهشة مثل محتواه الفكري وبنائه الفني. فقد بدأ النص رحلته من الهند، ثم انتقل إلى بلاد فارس ومنها إلى العرب. وقدمت بلاد الإسلام النص إلى أوروبا من خلال النسخة العربية، وتلك التي انطلقت منها بقية الترجمات إلى اللغات الحية. وتم العثور على النسخة السنسكريتية الأم، ورجع النص إلى بلاده بعد أن طُوف في البلدان من خلال ملايين القراء الذين ينشدون فيه الترفيه والحكمة. الطريف في الأمر أن هذه الرحلة للكتاب من حضارة لأخرى ومن قارئ لآخر كان لها انعكاسها على شكل بنائه الفني إذ يأخذنا الكتاب من حكاية لأخرى، ومن سارد لآخر ليبيرز لنا عبر هذه الحوارية السردية التنوع الصوتي لشخصيات النص.

وفي هذه الورقة جرى توظيف فكرة باختين لتعدد الأصوات التي أبرزها في كتاباته المتعددة (١٩٩٣؛ ١٩٩٤)، وذلك من أجل فهم أعمق لمفهوم الحوارية القصصية في كتاب كليلة ودمنة. كما استخدمت فكرة فيجوتسكي (١٩٧٨) عن المساحة ما بين النمو الفعلي والنمو المحتمل وذلك للكشف عن الإمكانيات التي يتيحها الاستخدام في الفصل المدرسي لمساعدة الطلاب في حل ما يواجههم من مشكلات.

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Appendix 1**Outline of the stories and the Narrators****I. The chapter of the Lion and The Ox**

Bidpai is the main narrator. Dabshaleem is the main audience.

- 1 - The Lion and the Ox. (Bidpai the narrator).
- 2 - The man and the wolf. (Bidpai the narrator).
- 3 - Back to story 1.
- 4 - The story of the monkey and the carpenter. (Dimna the narrator).
- 5 - Back to the story 1.
- 6 - The story of the Fox and the Drum (Dimna the narrator).
- 7 - Back to story 1.
- 8 - The story of the Crow and the Black Snake. (Dimna the narrator).
- 9 - The story of the White Bird (Ibn Aawa the narrator).
- 10- Back to story 8. (Dimna the narrator).
- 11- Back to story 1.
- 12- The story of the Rabbit an the Lion. (Dimna the narrator).
- 13- Back to story 1.
- 14- The story of the Three Fish (Dimna the narrator).
- 15- Back to story 1.
- 16- The story of the Lice and the Flea (Dimna the narrator).
- 17- Back the story 1.
- 18- The story of the Duck.
- 19- Back the story 1.
- 20- The story of the Camel's Death by the Wolf, the Crow, and Jackal (Shatraba narrating to Dimna).
- 21- Back the story 1.
- 22- The story of Wakeel Al-Bahr (the master of the sea) and the Sandpiper (Dimna the narrator).

- 23- The story of the Turtle and the Two Ducks (The Female is the narrator).
- 24- Back the story 22.
- 25- Back the story 1.
- 26- The story of the Man and the Bird (Kalila is the narrator).
- 27- The story of the Trickster and the Fool (Kalila is the narrator).
- 28- Back the story 1.
- 29- The story of the Rats that Ate Iron (Kalila is the narrator).
- 30- Back the story 1.

II. Dimna's Defense Chapter

Bidpai is the main narrator. Dabshaleem is the main audience.

- 1 - The story of Dimna and what happened to him after the lion discover his tricks. (Bidpai the narrator).
- 2 - The story of the physician who said what he did not know (Dimna the narrator).
- 3 - Back to story 1.

III. The Ring-Dove Chapter

Bidpai is the main narrator. Dabshaleem is the main audience.

- 1 - The story of the Bird, the mouse, the Gazelle, and the Crow. (Bidpai the narrator).
- 2 - The mouse story (The Hermit and his guest) (The mouse the narrator).
- 3 - The story of the Woman who sell uncovered sesame with a covered one. (the guest is the narrator).
- 4 - The story of the wolf (A man is the narrator).
- 5 - Back to story 3.
- 6 - Back to story 2.
- 7 - Back to story 1.

IV. The Owls and the Crows Chapter

Bidpai is the main narrator. Dabshaleem is the main audience.

- 1 - The story of the owl and the crow (Bidpai is narrator).
- 2 - The story of origin of hatred between the crows and owls (The crow is the narrator).
- 3 - The story of the rabbit who thought that the moon is belongs to her. (The crow is the narrator).
- 4 - The story of the rabbit and the corncrake. (The crow is the narrator).
- 5 - Back to story 2.
- 6 - Back to story 1.
- 7 - The story of the hermit and the people who stole his goats (The crow is the narrator).
- 8 - Back to story 1.
- 9 - The story of the hermit, the thief, and Satan (The Owl's Vizier is the narrator).
- 10- Back to story 1.
- 11- The story of the mouse and her grooms (The crow is the narrator).
- 12- Back to story 1.
- 13- The story of the Black /snake and the Frog's King. (The crow is the narrator).
- 14- Back to story 1.

V. The Monkey and the Tortoise Chapter

Bidpai is the main narrator. Dabshaleem is the main audience.

- 1 - The story of the monkey and the male turtle. (Bidpai is the narrator).
- 2 - The story of the Jack ass and the fox (The monkey is the narrator).
- 3 - Back to story 1.

VI. The Ascetic and the Weasel Chapter

Bidpai is the main narrator. Dabshaleem is the main audience.

- 1 - The story of the Ascetic and the Weasel (Bidpai the narrator).
- 2 - The story of Ascetic who spoil the honey on himself. (A woman is the narrator).
- 3 - Back to story 1.

VII. The Mouse and the Cat Chapter

Bidpai is the main narrator. Dabshaleem is the main audience.

- 1 - The mouse and the cat story. (Bidpai the narrator).

VIII. The King's Son and the Bird Fanza Chapter

Bidpai is the main narrator. Dabshaleem is the main audience.

- 1 - The story of the king's son and the bird Fanza (Bidpai the narrator).

IX. The Lion and the Ascetic Jackal Chapter

Bidpai is the main narrator. Dabshaleem is the main audience.

- 1 - The story of the lion and the Ascetic jackal (Bidpai the narrator).

X. Eilath, Bilath and Eirakt Chapter (The wise Bilar)

Bidpai is the main narrator. Dabshaleem is the main audience.

- 1 - The story of the wise Bilar. (Bidpai the narrator).
- 2 - The story of the Two Birds (Eilath the narrator).
- 3 - Back to story 1.
- 4 - The story of the monkey (Eilath the narrator).
- 5 - Back the story 1.

XI. The Lioness and the Jackal Chapter

Bidpai is the main narrator. Dabshaleem is the main audience.

- 1 - The story of the Lioness and the Jackal. (Bidpai the narrator).

XII. The Hermit and the Traveler Chapter

Bidpai is the main narrator. Dabshaleem is the main audience.

- 1 - The story of the hermit and the traveler. (Bidpai the narrator).
- 2 - The story of the Crow. (The hermit is the narrator).
- 3 - Back of story 1.

XIII. The Traveler and the Goldsmith Chapter

Bidpai is the main narrator. Dabshaleem is the main audience.

- 1 - The story of the traveler and the goldsmith. (Bidpai the narrator).

XIV. The King's Son and his Companions Chapter

Bidpai is the main narrator. Dabshaleem is the main audience.

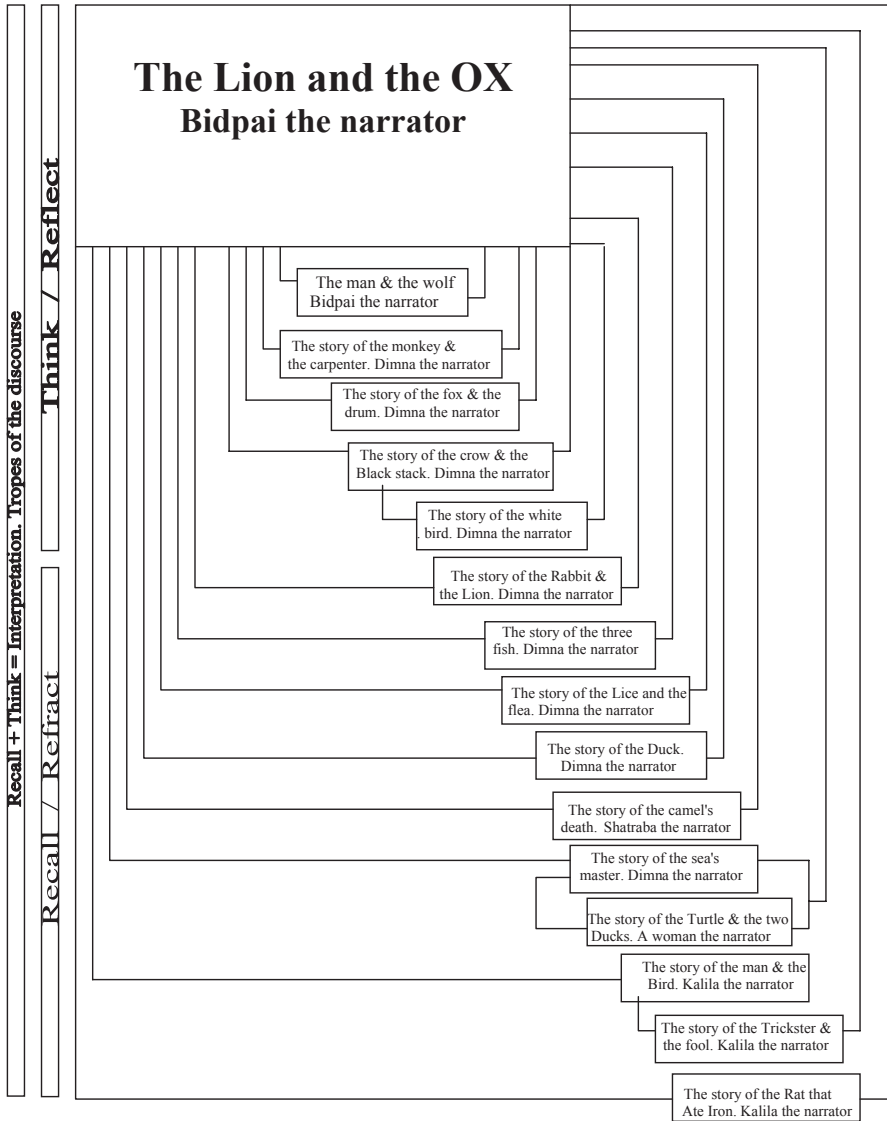
- 1 - The story of the King's and his companions. (Bidpai the narrator).
- 2 - The old man story (The old man is the narrator).
- 3 - Back to story 1.

XV. The Bird, the Fox, and the Heron Chapter

Bidpai is the main narrator. Dabshaleem is the main audience.

- 1 - The story of the bird, the fox, and the heron. (Bidpai the narrator).

Appendix 2 A Dialogic scheme of the story "The Lion and Ox"



Vygotsky's
Multi-Usages

Bakhtin's Multi-voicedness

