



Critical And Intellectual Insights On The Book Of Kalila And Dimna By Ibn Al-Muqaffa

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Abstract

This study aims to shed light on a text from famous and timeless heritage narrative texts. "**Kalila and Dimna**," which was translated, as far as we know, by the writer and scholar **Abdullah ibn al-Muqaffa**'. In this critical framework, we aspire to explore some of the contextual and cultural aspects related to it. We also seek to dig deeper and delve into the political backgrounds and intellectual circumstances that shaped it. The goal is to provide a critical and intellectual understanding of this controversial legacy text, especially concerning the perplexing questions of whether it is a translated work or an original composition authored by Ibn al-Muqaffa himself.

Keywords : Ibn al-Muqaffa/ Tales of Kalila wa Dimna/ Tradition/ Critique/ Context.

Introduction

This research aims to shine a light on one of the most well-known and enduring legacy tales. It relates to the book "**Kalila and Dimna**," which was, as far as we know, translated by the author and scholar Abdullah ibn al-Muqaffa. Our goal is to inquire about some of its contextual and cultural elements. within this critical framework, we want to delve further and look into the political and intellectual contexts that influenced it. This will be accomplished by concentrating on the circumstances and components that contributed to the creation of this text and attempting to comprehend the interpretive possibilities and analytical paths made available by recognizing the contextual and sociological dimensions of the classic text. We have thus examined the nature of this classical text, told from the perspective of animals or creatures, and the time period in which its author or translator lived while not discounting the illustrative clues and textual structures that offer the opportunity to unravel hidden meanings, uncover concealed nuances, and delve into its depths and riches. This is due to the fact that the context and place in which the writer or author grew up unquestionably have an impact on their thinking, culture, and literary output. In this framework, we may identify certain strategies that we use to delve into the classical text's depths and help provide a critical, intellectual, and informed view of this contentious classical text. especially in light of the perplexing concerns regarding whether the work was written by al-Muqaffa himself or if it was a translation. We will try to answer some of the questions and concerns raised about this literary classic and its timeless stories in the pages that follow.

1- The First Issue: Was the book Kalila wa Dimna, a Translated Book or Was it Written by Al-Muqaffa?

Ibn Khallikan, an ancient scholar, raised the issue of the origins of the book "**Kalila and Dimna**". Although Ibn Khalikan does not explicitly disclose his stance on this matter, his words seem to suggest that he leans towards the book being an original. He supports this by emphasizing that the introductory sections are the creation of Ibn al-Muqaffa himself¹. Among modern scholars, both **Hussein Marwa** in the book "**Our Heritage: How Do We Recognize It?**" and **Muhammad Kurd Ali** in his work "**Princes of Eloquence**" lean towards the view that Ibn al-Muqaffa' authored the book, even if some of its chapters were adapted or translated from Indian or Persian sources. Hussein Marwa bases their view, which does not exclude "**Kalila and Dimna**" from the realm of Arabic literature, on several indicators and pieces of evidence. Among these is the fact that researchers have not discovered any Indian source with the same title despite finding some chapters written in ancient Sanskrit. These scattered chapters include "**The Lion and the Bull**," "**The Dove Surrounded by Snakes**," "**The Owl and the Crows**," "**The Monkey and the Boy**," "**The People and the Monk**," and "**Ibn Arus**." Marwa suggests that Ibn al-Muqaffa' created the title based on the names of two character jackals, around whom the stories of the first two chapters revolve, reflecting the concept of the part relating to the whole.

Another piece of evidence is Hussein Marwa's observation of a significant alignment between the content of several chapters of the book, estimated to be more than a third of it, and the nature of Arab-Islamic thought. This is in addition to the exclusive Arabic expressions adopted by Ibn al-Muqaffa' in narrating these stories, diverging from the styles of Indian and Persian rhetoric. Furthermore, the social and political motivations stemming from Arab life during the era of the Abbasid Caliph Abu Ja'far al-Mansur, as well as the intellectual and political approach and the societal content found in all of Ibn al-Muqaffa's works, exhibit parallels with the approach and content of "Kalila and Dimna," despite differing in execution methods. This led Marwa to conclude that if not all of "Kalila and Dimna," then many of its chapters and sections were authored by Ibn al-Muqaffa' under the inspiration of the social and political circumstances he lived through². In this regard, Hussein Marwa states, "By examining the temporal circumstances under which the book first adopted the attire of Arabic expression, it becomes evident that 'Kalila and Dimna' are intimately linked to the heritage of Arab culture. It owes its presence in this heritage to the realities of Arab life during a specific era. A literary or intellectual work does not require more than this to become an integral part of the cultural heritage of a nation among nations. What prevents us, then, from asserting that 'Kalila' And Dimna' is indeed a component of Arab literature?"³

As for Muhammad Kurd Ali, he too leans towards considering "Kalila and Dimna" as an original composition rather than a translation. He states, "The most likely scenario is that he [Ibn al-Muqaffa'] wrote it directly. He mentioned in the introduction that he wrote some of its chapters and adapted the rest from others. This was done to protect himself from the

¹ Ibn Khallikan, Deaths of Notables and News of the Sons of Time, Part 2, Tah, Ihsan Abbas, Dar Sader, ed., ed., Beirut, Lebanon, p.: 152.

² Marwa, Hussein. Our Heritage... How do we recognize it, Arab Research Foundation, Beirut, Lebanon, 2nd edition, 1986, p. 121 and beyond.

³ Ibid., p.: 126.

consequences of certain contents and to avoid the wrath of kings if they find any criticisms of their autocracy within it.⁴

Likewise, we find Omar Frokh, who presents in the second part of his renowned series "**The History of Arabic Literature (The Abbasid Period)**" addressing this issue by reviewing three theories about the origin of the book. This comes after he poses the significant question: "**Is 'Kalila and Dimna' a translation or an original work?**" These theories can be summarized as follows:

1-The book has Indian origins, and after being translated into ancient Persian, it was later translated by Ibn al-Muqaffa' from Persian into Arabic. This is what Ibn al-Muqaffa himself indicated in the introduction to the book.

2-The book is part of Arab-Islamic culture, as it was not known by this name in global literature. The characters it includes are fictional and not widely recognized, and the book incorporates Quranic verses, noble Prophetic traditions, and pure Arabic styles. All of these elements point to its affiliation with Arabic literature and its pure Arab origins. Perhaps Ibn al-Muqaffa's fear of the hostility of al-Mansur, the Caliph known for his animosity towards him, led him to falsely claim that he translated it from ancient Persian.

3-It is plausible that Ibn al-Muqaffa' drew the essence of the book from Indian and Persian literature and then crafted it in a way that aligned with his goals, intentions, and the requirements of the Arab society and environment he lived in. He delved into its depths and was influenced by its factors, which compelled him to edit and add content according to his literary and imaginative talent and taste.⁵

As for Hanna al-Fakhoury, he takes a completely different stance, firmly asserting that the book is a translation based on the testimony of Ibn al-Muqaffa himself, historical accounts, and the evidence of ancient Indian manuscripts. He also emphasizes the complexity and foreign structure apparent in the book. Regarding the book, he states, "It has been firmly established that it originates from India, translated into Persian, and then translated by Ibn al-Muqaffa' due to the social and political value he recognized in it. This was particularly true at the beginning of the Abbasid era when rulers were harsh and oppressive. According to some claims, he intended by this - allegedly - to present Abu Ja'far al-Mansur in a bad light compared to Dabshlim, the king of India." In this way, Ibn al-Muqaffa translated it from Persian, just as he translated several works of Aristotle and Persian histories from Persian sources.⁶

Wael Hafez Khalaf, the editor of the book, shares this view and believes "that the book has Indian origins, initially crafted by the Indian philosopher Bidpai for Dabshlim, the King of India. It was then translated from Indian to Persian by Borzuya ibn Azhar, the head physician of Persia under the orders of King Anushirwan, son of Qobad son of Firuz, the Persian ruler. Subsequently, it was translated into Arabic by the eminent writer and exceptional orator the most eloquent among writers, and the pioneer of composition, Abdullah ibn al-Muqaffa'. He

⁴ Ali.K,Muhammad. Princes of the Statement, Part 1, Religious Culture Library, Egypt, 1st edition, 2012, p.103.

⁵ Farroukh, Omar. History of Arabic Literature, Part 2, The Abbasid eras, Dar Al-Ilm for Millions, Beirut, Lebanon, 4th edition, 1981, pg.: 54

⁶ Al-Fakhoury, Hanna. Al-Jami' fi Tarekh Al-Arabi Al-Adab, Dar Al-Jil, Beirut, Lebanon, 1st Edition, 1986, pp.: 539, 540.

enriched and enhanced it, showcasing his mastery in eloquence and refining his skill in an exquisite style, with a pen that was both nimble and graceful, rarely matched or surpassed, even when imitated by eloquent speakers."⁷ Hafez Khalaf's perspective is grounded in some previous opinions, including those of al-Jahiz, who attributes the book to India in his discussions about their heritage and knowledge. Al-Jahiz states, "...and from them, the book of Kalila and Dimna was taken."⁸ Similarly, Ibn Qutaybah, who indicates that he had access to this book and quoted from it, uses the repeated phrase in multiple instances in his book "Uyun al-Akhbar," saying, "And I read in a book from India."⁹

2- The Second Issue: The Historical and Political Circumstances that Prompted the Writing or Translation of the Book Kalila wa Dimna:

It is well-known that the book was composed during a politically and socially charged atmosphere, marked by political, intellectual, and religious disagreements fueled by the struggle for power to rule. This period saw the emergence of theological factions, sects, and political parties such as the Kharijites, Shia, and Mu'tazilites, along with the spread of populist and heretical movements. This all occurred during the reign of the Abbasid Caliph Abu Ja'far al-Mansur, who was known for his enmity towards the Umayyads and his strong bias and hostility towards Ibn al-Muqaffa', who was associated with the Umayyad faction. This eventually led to Ibn al-Muqaffa's death due to the fabricated charge of heresy that was placed upon him by the Caliph himself. Reliable historical sources recall that Ibn al-Muqaffa' frequently engaged in mockery and satire directed at Sufyan ibn Mu'awiyah ibn Yazid ibn al-Muhallab ibn Abu Sufra, the governor of Basra, to the point where his mockery extended to Sufyan's mother and included vile insults. He would refer to him as "Ibn al-Mughatlima". This led to deep animosity and ultimately resulted in al-Muqaffa's death at the behest of Caliph al-Mansur on charges of heresy as mentioned before.¹⁰ Regarding this incident, Imam al-Dhahabi commented, saying: "**Ibn al-Muqaffa'** was endowed with great knowledge and exceptional intellect, yet he was impulsive. He used to refer to Sufyan al-Muhallabi as 'Ibn al-Mughatlima.' He was ordered to be placed in a tannur (clay oven), and after his limbs were cut off, they were thrown into the tannur while he watched."¹¹ Ibn al-Jawzi also mentions another reason for his death, stating that al-

⁷ Khalaf, H., Wael. Thoughts about the book "Kalila wa Dimna" and the ruling on applying wisdom to the tongues of beasts of the animal, Dar Noor Al-Ilm for Publishing and Distribution, ed., p.: 13, 14.

⁸ Al-Jahiz, The Letters of Al-Jahiz, Part 1, Tah, Abd al-Salam Harun, Al-Khanji Library, Cairo, Egypt, ed., 1964, p.: 224.

⁹ Ibn Qutayba, Oyoum al-Akhbar, part 1, Dar al-Kitab al-Arabi, Beirut, Lebanon, ed., pp. 3, 27, 30.

¹⁰ This was indicated by what Al-Hafiz Ibn Kathir mentioned, narrating from Al-Mahdi, who said: 'No book of heresy was found except that its origin was from Ibn al-Muqaffa'.' (Ibn Kathir, Al-Bidaya wa'l-Nihaya, Vol. 10, Ed. Mamoun Muhammad Saeed Al-Saghri, Dar Ibn Kathir, Damascus, Syria, 2nd ed., 2010, p. 323). However, Wael Hafez Khalaf, a contemporary scholar, refutes this accusation, saying: "As for Ibn al-Muqaffa', no such thing happened. His writing is before us, almost speaking, saying: 'By Allah! My associate is innocent of what has been attributed to him. Would that my poetry [continues Wael Hafez Khalaf] could express how certain individuals among those who translated for the man have affirmed that, even though all of their hands have been devoid of proof? It is merely an accusation that has been circulated without clarification. In the past, they accused Abu Al-Ala' al-Ma'arri of the same until God provided him among the great scholars of the later generations with a shining evidence and clear proof of his innocence. So, take heed, may God have mercy upon you.'" (Wael Hafez Khalaf, Reflections on the Book of Kalila and Dimna, pp. 19, 20. Also see, Ibn al-Muqaffa', Al-Adab Al-Saghir, read it and commented on it, Wael bin Hafez bin Khalaf, Dar Nour Al-Alam for Publishing and Distribution, ed., dd., pp. 5, 6).

¹¹ Al-Dhahabi, Biography of the Nobles, Part 6, Tah, Shuaib Al-Arnaout, Hussein Al-Assad, Al-Risala Foundation, Beirut, Lebanon, 11th edition, 1996, p.: 209.

Mansur's anger was sparked by Ibn al-Muqaffa's writing a letter titled "The Will of the Commander of the Faithful" to Abdullah ibn Ali. In it, he wrote: "And when the Commander of the Faithful betrayed his uncle, Abdullah, his women were widowed, his livestock were confiscated, his slaves were freed, and the Muslims were released from their oath of allegiance. This angered al-Mansur, who wrote to Sufyan ibn Muawiyah, the governor of Basra, instructing him to kill Ibn al-Muqaffa." Abu Bakr al-Souli adds that al-Rabi' the chamberlain remarked: "When al-Mansur read the letter of allegiance written by Ibn al-Muqaffa, he asked, 'Who wrote this?' It was said, 'A man named Abdullah ibn al-Muqaffa' wrote it to your uncle Solomon and your cousin Isa, the sons of Ali, in Basra.' So, he wrote to his agent in Basra, instructing him not to let Ibn al-Muqaffa escape and to kill him."¹² Regardless of the multiple reasons and motives behind Ibn al-Muqaffa's assassination, whether related to his critical and satirical stances or his writing the security deed to Ibn Ali, it is established that he died the worst death at age thirty-six. This occurred in the year 142 AH (760 CE).

3- The Third Issue: Ibn al-Muqaffa's Resorting to Narrative Tricks in order to Pass his Reform Message:

The critical viewpoints that suggest that the book was authored by Ibn al-Muqaffa' himself tend to lean towards the idea that Ibn al-Muqaffa' resorted to this narrative strategy and persona to conceal his intentions and veil his purposes of political and social reform. He likely employed hints and symbolism to avoid the harm of the ruling authority and its repression. This interpretation is articulated by the thinker and critic, Hussein Marwah, who states:

"Indeed, Ibn al-Muqaffa' utilized his awareness of Indian and Persian cultures, as well as the ancient tales preserved in his educated memory from India and Persia. However, he did not simply translate them into the Arabic language. Instead, he borrowed the style alone to express the conditions of an Arab society dominated by the ruling elite. He crafted those stories from the Arab reality, of which he himself was one of the victims. Ibn al-Muqaffa's excellence lies not only in creating this revolutionary literature but also in pioneering a type of allegorical and symbolic storytelling within Arabic literature." Through this approach, which came to be known as the accessible yet profound style, he effectively revitalized Arabic prose, adapting it to the plain language understood by the people of the streets, markets, schools, and mosques at the time. ideas, wisdom, logic, and symbolism, this style was not remote or deep, rather, it was within the grasp of everyone's hands, ears, and eyes. People perceived the characters in the tales of Kalila and Dimna as their own elites, heard about them, and felt their influence in the daily life events that revolved around them like the turning of a millstone every day."¹³

This perspective clearly indicates that, despite the circumstances that prevented Ibn al-Muqaffa' from openly expressing his social ideas, political stances, and revolutionary activism, he was able to ingeniously craft a method that artfully combined humor and amusement on the one hand, and wisdom, philosophy, and politics on the other. His amazing talent and aesthetic sensitivity enabled him to construct an artistic style that strikes a balance between enjoyment and entertainment, as well as profound insight and philosophy, despite the fact that he could not directly state his ideas owing to the current constraints.

¹² Ibn al-Jawzi, Abd al-Rahman. *Al-Muntaziz fi Tarekh al-Muluk wa Ummun*, vol. 8, edited by Muhammad Abd al-Qadir Atta, Mostafa Abd al-Qadir Atta, Dar al-Kutub al-Ilmiyyah, Beirut, Lebanon. 2nd edition, 1995, p.: 56.

¹³ Marwa, Hussein. *Our Heritage, How Do We recognise It*, p. 136.

4- The Fourth Issue: Ibn al-Muqaffa's Method of Criticising Ridiculing Authority

Indeed, Ibn al-Muqaffa's notable inclination towards critiquing authority, ridiculing rulers, and providing advice and guidance to them is a prominent characteristic that defines all of his works. It becomes evident that Caliph al-Mansur was familiar with his writings and discovered this socio-political reformist tendency within them. The messages he intended to convey and strive to communicate to rulers became clear to him. Particularly, the message directed towards the rulers, possibly even Caliph al-Mansur himself, contained governance instructions and advice aimed at rectifying the ruling system and promoting justice in Abbasid society. In it, Ibn al-Muqaffa states: "One of the responsibilities of the governor is to be cautious and prudent in appointing his associates, for they are his support, the adornment of his court, the tongues of his subjects, the proponents of his policies, the upholders of his honor, both in private and public matters. The matter of appointing these associates had been mismanaged by the officials and scribes before the caliphate of the Commander of the Faithful. They engaged in reprehensible actions of excessive ugliness, causing corruption in status, manners, and politics. This led the wicked to aspire to it and the virtuous to disdain it, turning the company of associates into a ridiculous affair. It attracted the scoundrels and repelled the righteous, thus turning the fellowship into an absurdity"¹⁴. In addition to his statement in "Ad-Durrat al-Yatimah" (The Orphan's Pearl): "And times are four, differing according to people's circumstances. The best of times is when the welfare of the shepherd and the flock coincide... Then the time that follows is when the ruler rectifies himself while the people are corrupt... The third time is when the people are righteous, but the ruler is corrupt... And the worst of times is when corruption afflicts both the ruler and the subjects."¹⁵ As for "Al-Adab As-Saghir" (The Minor Etiquette) and "Al-Adab Al-Kabir" (The Major Etiquette), they are two books on wisdom, ethics, and reform, their intellectual content does not differ from what was presented in the aforementioned books or what was in "Kalila and Dimna," even though their methods of delivery differ. In "Al-Adab As-Saghir", he wrote: "...Then, after that, the kings must entrust their workers and inspect their affairs so that the good deeds of the benefactor and the bad deeds of the wrongdoer are not concealed from them. Then, they must not leave a benefactor without reward, nor should they acknowledge a wrongdoer or someone incapable of wrongdoing. If they neglect this, the benefactor will become lax, the wrongdoer will become bold, the situation will become corrupt, and the work will be ruined."¹⁶ In this context, it is also mentioned in "Kalila and Dimna" through the words of the philosopher Bidpa: "Kings must heed the admonitions of scholars, and scholars must advise kings with their words and discipline them with their wisdom, and present clear evidence. that is necessary for them, so that they may be deterred from deviating and straying from justice".¹⁷ From this perspective, the common thread among the works of Ibn al-Muqaffa' becomes clear. They all revolve within the same orbit,

¹⁴ : Ibn al-Muqaffa', Athar Ibn al-Muqaffa' (The Message of the Companions), Dar al-Kutub al-'Ilmiyyah, Beirut, Lebanon, 1st edition, 1989, pg.: 319.

¹⁵ Ibid., p.: 328.

¹⁶ Al-Adab Al-Saghir, read it and commented on it, Wael bin Hafez bin Khalaf, Dar Nour Al-Alam for Publishing and Distribution, ed., p.: 37.

¹⁷ Athar Ibn al-Muqaffa, (Kitab Kalila wa Dimna), p. 19.

around shared themes and ideas. Ibn al-Muqaffa' worked to refine these ideas through his talent, diverse knowledge, beautiful style, and expansive imagination.

The Fifth Issue: Attributing the Stories to the Philosopher and Sage Bidpa

The fact that these stories originate from a wise philosopher indicates that the book is rich with moral lessons, wisdom, and proverbs. Not to mention the effective solutions and insightful ideas that can only come from those who possess wisdom and intellect. Despite the suppression and marginalization that often targets this group in society, the messages and values presented in the book tend to resonate more closely with belief, compliance, and social awareness.

6- The Sixth Issue: The Narration by Animals, Beasts, and Birds

The phenomenon of attributing speech to animals and creatures is an ancient practice not limited to Arabic literature alone¹⁸. It is a phenomenon that was also seen in Western literature later on, particularly with La Fontaine's Fables "Les Fables de la Fontaine," which he wrote in poetic form. It appears that La Fontaine was acquainted with the stories of Kalila and Dimna and adapted them in a similar manner. This practice was also adopted by Ahmed Shawqi in modern times. However:

Whatever the context may be, expressing ideas through the voices of animals is an age-old technique driven by at least two motivations. Writers might resort to it to avoid harm, fearing the oppressive power. Alternatively, they might choose it to engage the reader and alleviate boredom. This form of writing attempts to combine both enjoyment and usefulness. However, this utility is aimed at both the individual and society collectively. Its purpose is to contribute to changing mindsets and circumstances, not solely for the sake of entertainment.¹⁹

From this perspective, readers may wonder about the intentions and goals that Bidpa, the wise philosopher, aimed to achieve. Despite the apparent reason for his book's authorship being an invitation from King Dabshelim, to create a work "encompassing seriousness, humor, amusement, wisdom, and philosophy,²⁰" it seems to serve two fundamental purposes: The first purpose is to provide entertainment for both specific individuals and the general public, captivating and amusing them. The second purpose is more profound. It aims to educate and enlighten the public and the subjects of the realm. It seeks to clarify their

¹⁸ Researcher Nafusa Zakaria Said points out that the book Kalila wa Dimna, when translated into Arabic, did not clash with the religious and Islamic feelings of the Arabs. This is because they knew that birds and animals spoke to our master Solomon, peace be upon him, in the Holy Qur'an, and therefore they accepted him with good acceptance. (See, Nafusa Zakaria Said, La Fontaine's Fables in Arabic Literature, Faculty of Arts, Alexandria University, University Culture Foundation, ed., dd., p. 15). They also took great care of it, and started organizing it and transmitting it in the form of poetic systems to facilitate memorization. One of the most famous of them was Aban bin Abd al-Hamid bin Thaqiq, known as Aban al-Lahqi. He transmitted the book Kalila wa Dimna to the Barmakah in poetry in a long poem, from which we mention these verses:

**This is a book of literature and wisdom,
And it is the one called Kalila and Dimna.
Within it are deceptions and also guidance,
And it is a book composed by the people of India.**

They described the manners of every world spoken by the tongues of beasts (see, Al-Sawli, Book of Papers, Muhammed Al-Sayyid Amin Al-Khanji Library, Egypt, 1st Edition, 1993, p. Al-Saafin, Bakr Abbas, Dar Sader, Beirut, Lebanon, 3rd edition, 2008, p. 139).

¹⁹ Amer, Makhlof. A New Reading in Ancient Texts, Dar Al-Adeeb publications, Oran, 1st Edition, 2012, p.: 85.

²⁰ Athar Ibn al-Muqaffa', (Kalila wa Dimna), p. 21.

relationship with authority, on one hand, and on the other, it seeks to define the broader objective of aligning the public with the rulership. It sets out to delineate the governing authority's role and policies in organizing their affairs and determining their living conditions.

The Seventh Issue: The Challenge of Interpreting Heritage in Light of Modern Approaches

The affiliation of the studied text to heritage presents us with a deep methodological challenge, concerning the nature of the analytical tools, readerly mechanisms, and interpretive approaches designed for this purpose. This issue remains widely discussed among researchers and scholars²¹, and it continues to raise debates, discussions, and questions regarding how

²¹ The modern and contemporary Arab critical and intellectual discourse attempted to address the problematic aspects of heritage and engage in discussions surrounding the various issues that arise from dealing with it. The efforts of Arab researchers and scholars have resulted in remarkable studies that consistently inquire about the nature of heritage. They explore the reading tools and interpretive mechanisms that can facilitate extensive dialogue with it, as well as raise awareness of its underlying meanings, unveil its treasures and treasures, and the methods of understanding it in our present reality. Among the most important of these studies and investigations are:

- -Hussein Marwa, *Our Heritage... How do we know it*, Arab Research Foundation, Beirut, Lebanon, 2nd edition, 1986.
- -Aziz Al-Azma, *Heritage between the Sultan and History*, Dar Cordoba for Printing and Publishing, Casablanca, Morocco, 1st edition, 1987.
- -Muhammad Arkoun, *The History of Arab Islamic Thought*, tr., Hashim Saleh, National Development Center, Beirut, Lebanon, Arab Cultural Center, Casablanca, Morocco, 2nd edition, 1996.
- -Islamic Thought: Criticism and Ijtihad, (Question Eleven), Tr, Hashim Saleh, National Book Foundation, Algeria.
- -Islamic Thought: A Scientific Reading, tr, Hashim Saleh, National Development Center, Beirut, Lebanon, Arab Cultural Center, Casablanca, Morocco, 2nd Edition, 1996.
- -Muhammad Abed Al-Jabri, *We and the Heritage*, Contemporary Readings in Our Philosophical Heritage, Arab Cultural Center, Beirut, Lebanon, Casablanca, Morocco, 6th edition, 1993.
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- -Taha Abdel Rahman, *Renewing the Curriculum in Evaluating Heritage*, Arab Cultural Center, Beirut, Lebanon, Casablanca, Morocco, 3rd Edition, 2007.
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heritage is read in general. These inquiries have led to the formulation of various perspectives and different approaches, oscillating between excavating the heritage itself to produce justified and reasoned reading tools, and seeking new means and contemporary methodological approaches to develop our reading mechanisms, change our perspective of it, and enrich it by reviving it and grounding it once again in the tangible reality, this approach can embark on an adventure aimed at renewing the study of literature, particularly represented by narrative heritage.²² It seeks to enrich the process of teaching by investing in modern critical methodologies and engaging with them positively. This involves a conscious application of various analytical and procedural propositions. It also involves actively listening to the literary text and responding to its diverse aesthetic and thematic characteristics. Through these means, the approach aims to infuse new life into the heritage, making it relevant and vibrant in contemporary contexts.

The approach recognizes the potential for interaction between past and present, fostering a meaningful dialogue that enables literature to retain its relevance. By embracing modern critical perspectives and methodological tools, scholars can unlock new layers of meaning in the literary heritage, enhancing the educational process and facilitating a deeper understanding of both its artistic and substantive aspects.

Conclusion

In the end, this method is meant to present a critical reading of "Kalila and Dimna" that goes beyond the customary and challenges frequently held beliefs within Arab cultural and literary circles readers, and experts. It intends, in particular, to shed light on some of the mysterious issues surrounding the circumstances and motives that led to the publication of the book at that time. This has resulted in the removal of obscurity and misunderstanding around the book, the correction of several erring conceptions woven around it, and the resolution of questions about its author, Ibn al-Muqaffa'.

An in-depth and thorough assessment of the background, Ibn al-Muqaffa's philosophy, and his clear critical and satirical tone in many publications drive this approach. This investigation has unearthed underlying meanings, disclosed hidden realities, and provided a clear and exact comprehension of the nuances of the book's composition. Ibn al-Muqaffa' felt obligated to refer to these complexities rather than say them explicitly.

This method aims to unearth the numerous layers of meaning by delving into textual nuances and context, revealing the author's goals and motivations. Finally, it seeks to present a holistic view of the multifaceted terrain of "Kalila and Dimna," expanding our comprehension of its historical and literary significance while dispelling misunderstandings that may have confused its interpretation.

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²² Ahmed Farshoukh, Renewing the Lesson of Literature, Dar Al-Thaqafa, Al-Najah New Press, Casablanca, Morocco, 1st Edition, 2005.

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