Towards a dictionary of narrative characters in the narrative heritage

(Control standards)

Prepared by

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Abstract:

Arab narrative narration (ancient and modern) lacks a dictionary of fictional narrative characters that can bridge the knowledge gap that exists in the Arab narrative code. By formulating such a dictionary, a large amount of studies can be built upon it. These studies are related to the narrative functions, the cultural connotations of characters, the extent of their association with literary genres or Arab societies, the development of Narrative characters in the Arabic narrative texts, the nature of the Arab narrative imagination, its limitations and its criteria, to the latest of countless studies.

In order to fill this cognitive gap, the researchers believe that, before making the dictionary, a set of conditions should be available in order that the lexicon can perform the service related to it, and provide important information about the characteristics that distinguish people at the level of the external appearance, and on the level of internal dimensions - if any - as well as the role of **characters in tales, the spatial space in which they appear, the temporal space, the culture of** characters and their location in the textual world community and its linguistic characteristics. This would achieve - upon completion of the dictionary and the accumulation of characters - important indicators that lead to real knowledge of the narrative characters of the text studied and the narrative code in full. This is what prompted the researchers to set a number of criteria, through which we strive to get as close as possible to the optimal verification of these conditions.

Keywords: Dictionary/Characters/ Heritage/Tales/Standards.

Lexicon industry standards

Adherence to a set of requirements; So that the dictionary can perform the service entrusted to it, and provide information indicative of the characteristics that distinguish the characters at the level of external form, and at the level of internal dimensions - if any - as well as the role of characters in the stories, the spatial space in which they appear, the temporal space, the culture of the characters and their position in the society of the textual world , And its linguistic features

The first criterion

The first criterion is concerned with documenting the character, through three pillars: the name of the character with which it appeared in the text (Isa bin Hisham in the Maqamat) or her surname with which she was famous (Sinbad al-Bahri in A

Thousand and One Nights, or Zeebq in the popular biography), and the name of the text in which she appeared.

The second criterion

This criterion distinguishes between real and fictional character types, human and non-human; Real characters are those that have a concrete presence in history outside the narrative text, and fictional characters are the ones that literary fiction makes.

The third criterion

The third criterion concerns the external appearance of the characters; It is divided into four parts; The age of the character with which it appeared in the text, the physical characteristics of the character, the dress (the nature of the dress / fixed or variable), as well as the name of the profession or work that was attributed to it in the text, and its related attachments in the text.

Fourth criterion

The fourth criterion takes into account the internal body of the characters, clarifying the characters' culture, and is concerned with their morals and character as they appear in the texts, but this feature appears to have two dimensions. A dimension evidenced by the characters 'behavior during the story's movement, and a dimension that appears through the attitudes of other characters towards them within the literary world of the story.

Fifth criterion

The fifth criterion is concerned with the time of the character's appearance, from the point of view of time, and from the point of view of the narrative time.

Sixth criterion

The sixth criterion concerns the position of the personality in terms of its appearance and the point of its affiliation, and therefore it is divided into two places: A spatial aspect related to the public and private spheres in which the character appeared, starting from determining the general place for the character's appearance (city / village), then determining the special spatial space for its appearance (market / mosque / house ... etc.), and another aspect related to determining the place to which the origins belong Character (Shami, Egyptian, Iraqi, etc.).

Seventh Criterion

This criterion relates to belonging (race and religion), the first is related to the origins of the personality (Arabic / Persian / Rumi / Kurdish ... etc.), and the other is related to the personality belief (Muslim / Christian / Jew ... etc.).

The eighth criterion

The eighth criterion relates to the narrative actions of the characters, and it is concerned with the action that the character performs within the growing events of the story and its sequence.

Ninth criterion

The ninth criterion is concerned with another dimension of the characters' dimensions related to the size of their presence within the events, and the size of their participation in them, so that it determines whether the character is primary, secondary or marginal.

The tenth criterion

The tenth criterion is concerned with searching for what distinguishes characters linguistically, if there is anything that distinguishes them in this regard, in terms of the uniqueness of style, the uniqueness of terms, expressions, or words, or the nature of the language.

eleventh criterion

The eleventh criterion concerns itself with the narrative functions performed by the characters.

twelfth criterion

The criterion looks at characters and functions in terms of cultural signs.

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