

The Analysis of Characterization in 'A Sparrow from the East' and 'The Beggar' Using Busemann's Hypothesis

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Extended Abstract

1. Introduction

Characters are considered as one of the main elements transferring the theme of a novel. Characters in a novel are functional signs processed by the author so as to demonstrate his/her flow of thoughts through words and phrases. Turnel asserts that Every character is a verbal structure that is devoid of existence outside the boundary of books. It is an action through which the states and feelings of the novelist are manifested, and its value and validity lies in relationships it finds with other verbal structures of the writer (Alott, 2007). Consequently, the present study seeks to identify and compare the characterization styles of novels, 'A Sparrow from the East' and 'The Beggar' according to statistical fashions and criteria posed in Busemann's theory. The purpose of this study is to analyze the morphological variables of both novels as well as their statistical data in order to lay out the typical signs of difference between the styles of the two authors in a more scientific, literary atmosphere. Furthermore, it is attempted to specify the extent of dynamism, emotionality, passivity, rationality, etc. in both novels using statistical methods.

2. Theoretical Framework and Background

Statistical fashion is a style founded by Busemann in order to identify and compare various methods. In his theory, he considered the presence of morphological variable which are reduced and/or increased through indicative lines. Busemann's hypothesis attempts to disregard the inevitable origins of style identification such as conjecture and biased tastes and judgments, and identify stylistic features such as dynamism, emotionality, passivity, rationality, etc. so as to offer a logical analysis. The abbreviation for this formula is "VAR", namely Verb-Adjective-Ratio.

Of the most significant attempts made based on statistical fashions, there are two books written by Sa'ad Maslouh entitled 'On the text: A statistical stylistics study' and 'Style: A statistical language study'. In the former, he has focused on Johnson's theory; however, he relies on Busemann's hypothesis in the latter, comparing the writing styles of a

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number of authors, playwrights, and novelists. There have also been many studies on the novels 'A Sparrow from the East' and 'The Beggar'. Certain studies have even taken into account some of the aspects of characterization in these novels; however, there has been no study or book comparing the characterization styles of the two novelists. Another difference between this inquiry and other studies is the incorporation of statistical methods, relying on Busemann's hypothesis and avoiding conjectures or personal interpretations in comparing the authors' styles.

3. Method

According to the statistical methods and given one of the aspects of morphological variables in such methods, first the texts of both novels were read in their entirety. Then, statistics were obtained on the entire dialogues and monologues of the main characters and the omniscient point of view of the novels. Ultimately, the characterization styles were analyzed based on Busemann's hypothesis.

4. Findings

The following are the effective factors on increasing or reducing the value of VAR in both novels:

a) Factors related to form include:

1. *Manner of expression*. In Busemann's formula, the value of VAR may be reduced or increased based on the triple types of expression. Accordingly, such value is increased significantly in both novels from narrative to monologue and in dialogue ultimately.

2. *Love, affection, emotion*. The impact of these parameters on increasing VAR is quite apparent where in dialogues between "Mohsen" and his lover, this value reaches 7.11. Meanwhile, this value is reduced to 2.87 in dialogues between Mohsen and "Ifano", who is the man of science and philosophy.

3. *Citing poetry*. In both novels, when the protagonists and characters go through imaginations and recite poetry, their value of VAR are increased.

4. *Dynamism*. The character named "Alhamzawi" involves much more activism, dynamism and engagement in crisis compared to Mohsen. Having turned away from arts and literature with static, neutral features, characters such as "Andrie" and "Mustafa" have a much lower VAR value compared to other active characters in these novels.

5. *Literary Prose*. Using verbal tools such as *saj'* (rhymed prose), puns, paradox, contrast, and other rhetorical techniques such as simile, metaphor, and codified language, particularly at the final chapters of Naguib Mahfouz's novel, increases the VAR value to the extent to which the impact of these parameters cannot be neglected.

b) Factors related to the theme include gender and age. In 'The Beggar' these factors result in a higher VAR value for "Susie's" dialogues as compared to even the main protagonist of the story. Although the love story of "Vardah" does not take too long in Naguib Mahfouz's novel, the VAR value of her dialogue is at the same level as the protagonist is.

5. Results

In both novels, the female gender and particularly the two lovers are of the highest VAR value as compared to other characters because they have included more increasing

criteria given the Busemann's hypothesis. Dealing with social, scientific topics in a literary way results in certain characters to be processed through a style of more scientific fashion. During a period of passionately flowing through love and excitement, the VAR value of protagonists in both novels increase considerably. What has made Mahfouz's characterization style more literary as compared to Tawfiq Hakim's is writing the novel as a prose which is, at times, completely similar to poetry as well as using the theatrical point of view and adhering to the features of any POV used throughout the novel. But Tawfiq Hakim has majorly used the third person point of view while his theatrical vision often involves omniscient features.

Keywords: Characterization, Statistical Fashions, Busemann, 'A Sparrow from the East', 'The Beggar'

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