
**PERSONIFICATION IN *KALILA WA DIMNA* AND METAPHOR IN
1001 NIGHTS WITHIN ABBASID ERA**

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ABSTRACT

This study examined literary works of the Abbasid era, focusing on narratives from *1001 Nights* and *Kalila Wa Dimna*. It tried to contribute to the understanding of Abbasid literature. Through textual analysis and library research, the study explored the cultural and social dimensions of the era. It used a descriptive qualitative method. The findings revealed there were frequent use of personifications and metaphoric existed in both literary works, which enhanced characterization and conveyed moral lessons. The narratives from *1001 Nights* and *Kalila Wa Dimna* provide captivating stories that entertain readers and offer insights into human experiences and wisdom. In conclusion, there were limitations in the reliability of the narratives and the subjective nature of the evaluation.

Keywords: Abbasid era, *1001 Nights*, *Kalila Wa Dimna*, personification, metaphor

INTRODUCTION

The period of Abbasid rule, which lasted from 750 to 1258 CE, represented a noteworthy epoch in the annals of Islamic civilization. The Abbasid dynasty, which traced its lineage to Abbas, the uncle of the Prophet Muhammad, rose to power during this period and displaced the Umayyad as the dominant political force. In addition to the socio-political and cultural transformations, the era of Abbasid rule was characterized by a remarkable proliferation of literary and scholarly pursuits, thereby earning the distinction of being a noteworthy epoch for Arabic's literature. The Abbasid era's literary corpus comprises a diverse array of literary forms, such as poetry, prose, historical chronicles, and scientific treatises. The cultural milieu of the

Abbasid Empire was marked by a heterogeneous amalgamation of Arabic, Persian, and Greek elements, indicative of its cosmopolitan ethos. The court of the Abbasid caliphs, particularly in Baghdad, emerged as a dynamic hub for intellectual and literary pursuits, drawing the attention of erudite individuals such as scholars, poets, and writers from diverse regions of the Islamic sphere (Dewi *et al.*, 2023). According to the scholarly work of (Kennedy, 1991), it is posited that a Figurative Language can be observed when a speaker or writer deviates from the conventional literal meanings of words in order to introduce novelty or highlight certain aspects. A Figurative Language is a deviation from conventional forms of expression or the typical progression of ideas, with the intention of creating a more impactful result. This definition elucidated the concept of Figurative Language in relation to its connotative connotation. A Figurative Language refers to the utilization of words or phrases in a manner that produces a certain impact, typically deviating from their primary or literal significance (Wren, P.C. and Martin, 1981). The literary work *Kalila Wa Dimna* employs personification as a stylistic method within its figurative language, when human attributes are ascribed to inanimate objects or beings devoid of life. Personification is a distinct facet of metaphor, as it enables the portrayal of non-living entities partaking in acts and communication like that of humans (Keraf, 2001). As for the *1001 Nights* consist the rich use of metaphoric, metaphor is a component of figurative language that employs an analogy or close comparison between two entities that are inherently dissimilar. Typically, individuals are regarded as possessing some form of substance or content. It is widely observed. Metaphor is a widely utilized method of expression expanding the applications and citations of lexical terms (Green, 1942). This study was undertaken due to a paucity of research completed by scholars in this particular field in both academic publications. The primary objective of this research is to analyze the narrative material and the extensive use of figurative language in the two literary works. This study has the potential to uncover novel research avenues and enhance our understanding of the creative process involved in producing a literary piece.

LITERATURE REVIEW

The Abbasid Caliphate, which existed from 750 to 1258 C.E. and was headquartered in Baghdad, had a significant impact on the Middle East. The cultural expression during this period was primarily demonstrated through the art forms of poetry and literature, which effectively conveyed the values upheld by the Abbasid court. Abbasid poetry notably emphasized the importance of the caliph's power, amusement, and the confirmation of knowledge through the recitation of poetry. Prose literature, as demonstrated by works such as *Kalila wa Dimna* and *1001 Nights*, fulfilled didactic objectives by providing instruction on conduct while simultaneously providing amusement. These literary works expressed the societal norms and the

obligation to worship God (Weidner, 2017) An analysis of the poetry and literature from the Abbasid Caliphate provides valuable insights into the intricate nature of the era. This highlights the significance of studying literature in conjunction with historical and political events in order to fully grasp the progress and societal standards of that time.

Moreover, these literary works are inherently intertwined with the utilization of rhetorical figures, particularly metaphor and personification. Rhetorical figures, known as Figurative Language, are linguistic expressions or phrases that possess a figurative meaning distinct from their literal interpretation. It can serve as a metaphor intended to elucidate a concept. Alternatively, it could be a rhetorical device wherein a non-living entity or abstract concept is attributed with human characteristics or capabilities (Alm-Arvius, 1942)

The development and research on literary works from the Abbasid era, which spanned from the 8th to the 13th century AD, have been the primary focus for researchers interested in the intellectual and cultural richness of Islam during that time. During the Abbasid period, particularly in the cultural hub of Baghdad, there was a rapid development in the fields of literature, philosophy, and science.

Literary works, such *Kalila Wa Dimna*, which is a compilation of didactic and moral animal tales originating from the Sanskrit classic "*Panchatantra*", abound with personification. These stories employ personification to communicate moral messages and teachings by attributing human characteristics to animals and non-human entities (Utendi et al., 1978) The utilisation of this literary technique enhances the readers' ability to connect with and be captivated by the narrative, as the animal characters that have been given human-like qualities become more lively and comprehensible. *Kalila and Dimna* effectively communicates moral lessons and wisdom through entertaining stories by employing personification, showcasing the enduring efficacy of stories in conveying ethical values and insights (Puriyadi, 2010)

The utilisation of metaphors in *1001 Nights* is a crucial and distinguishing feature of this anthology of tales. Metaphors serve to enhance visual representations, intensify significance, and generate impactful visuals. Metaphors frequently serve as a means of depicting the enchanting and extraordinary aspects of the world portrayed in fantastical and magical narratives. Metaphors can manifest themselves in character descriptions or in the extraordinary occurrences that characters experience. The literary language of *1001 Nights* is distinguished by its distinctive and unique quality, which is largely attributed to the significant presence of metaphors (Yamanaka & Nishio, 2020).

METHOD

The present investigation employs a qualitative research methodology to examine the literary works produced during the Abbasid era. The purpose of qualitative studies is to get in-depth-knowledge about certain contexts, to achieve a comprehensive understanding of the research object, or to develop and establish concepts and categories (Thuv, 2023). The researchers employed the Phenomenology methodology in their study, which seeks to comprehend the manner in which individuals perceive and interpret their surrounding environment. A phenomenological investigation into the readership of a specific literary piece can yield valuable insights into their subjective encounters with and interpretations of the recurring themes, linguistic elements, and symbolic representations within the narrative. This inquiry aims to comprehend the manner in which readers, as well as the characters within the story, engage with and construe the figurative language employed throughout the text (Mann, 1980).

Library research is a method employed by researchers to gather data by engaging in the process of reading, examining, analyzing, and taking notes from pertinent books, including literature, rules and regulations, documents, and writings that are relevant to the subject matter being investigated. This is pertinent to the issue being investigated. One of the works that the researcher managed to find the source or data of the stories *1001 Nights* (Victoria Bradshaw, Nadia Maestri, Simona corniola, 2006). The data obtained for *Kalila Wa Dimna's* literary work are from *Kalilah and dimna, the Fables of Bidpa 2016* (FALCONER, 2016).

Once the specific type of primary data in the form of paper, which encompasses textual, numerical, graphical, or symbolic representations, has been identified, the subsequent task involves ascertaining the data source, i.e., the origin or location from where the data were acquired. The term "documents" refers to written or printed materials that contain information or evidence. These documents refer to informational content that is preserved in the form of documentary material, such as letters, diaries, memorabilia, reports, and similar items. In this study, the researchers can utilize pre-existing data inside the subject of investigation researchers conducted a thorough investigation (Ahmad Suryana, 2017).

FINDINGS AND DISCUSSIONS

This section provides an overview of the findings obtained from the research. The purpose of this research was to address the issues identified in the study. The researcher elucidated the methodology employed for the computation and subsequent presentation of the data findings. In the discussion phase, the researcher will undertake an analysis of the findings.

The present study revealed that within the collection of stories known as *1001 Nights* by Abu Nawaz, a prominent figure of the era, the utilization of

metaphors holds significant importance in the composition of this work due to its historical context, wherein literary works of the time period greatly value this literary device. Furthermore, the author's personal attributes contribute to the prevalence of metaphors in this work, as opposed to other forms of figurative language (Laura Quintana Crellis, 2016). Consistent with prior research, this finding supports the theory to the utilization of metaphor in the composition of literary works within the *1001 Nights*. Metaphor emerges as a prominent element in the construction of this literary masterpiece, exerting a significant influence in fostering public engagement with reading. The present discovery validates our initial hypothesis concerning the literary work *1001 Nights*, suggesting that its composition incorporates a significant amount of figurative language, with a particular emphasis on the utilization of metaphors as the foundation for its development.

The *1001 Nights* is widely regarded as one of the most renowned works among Eastern classics. From the 6th century AD onwards, Eastern narratives such as *The Book of Kalila Wa Dimna*, or *The Fables of Pilpay and Bidpai* have exerted a significant effect on storytellers across the globe, the genesis of this anthology of narratives may be traced back to India, a region where the practice of storytelling held deep historical roots and was widely prevalent. This study reveals that personification plays a significant role in the creation of *Kalila Wa Dimna*, as evidenced by the presence of personified characters in the form of stories throughout the text. The present compilation of fables may be traced back to the Indian subcontinent, where the tradition of storytelling holds deep historical roots and enjoys extensive cultural prevalence. The presence of anthropomorphic animals can be observed in literary works originating from the early first century BC. In a particular story within the early *Upanishads*, it is illustrated that a man becomes privy to a conversation between a pair of swans while they soar above him (Abdelsadak, 2014) In line with previous studies, The employing of personification in the composition of *Kalila Wa Dimna's* literary work, which centers around the theme of fables, substantiates the researcher's hypothesis concerning the genesis of *Kalila Wa Dimna*. This hypothesis posits that Indians have long recognized the inherent allure of animals and fables for individuals of all ages, and have employed them in diverse manners. Fables have been employed in diverse manners to cater to both youngsters and adults. The *Jātakas*, a substantial compilation of ancient animal fables, comprises narratives depicting the preceding incarnations of the Buddha, during which he assumed animal forms.

Metaphor Use in *1001 Nights* Stories

Three Apples

The Abbasid dynasty refers to a significant period in Islamic history, spanning from 750 to the term "caliph" refers to the successor of the Islamic prophet Muhammad, who held Harun al-Rashid engages in nocturnal

perambulations throughout the urban environment with the intention of providing assistance to individuals experiencing extreme poverty. Subsequently, he encountered a disheartened fisherman who had been unsuccessful in his fishing endeavors since daybreak. Upon being informed of the situation, the Caliph proceeded to grant the fisherman a monetary compensation in the form of dinars for the fisherman's catch obtained throughout the night, with the intention of providing solace to the fisherman. The fishermen presented Harun with a river chest. It is noteworthy because the chest contained a deceased woman with several injuries. In a state of intense anger, he commanded Ja'far to resolve the criminal investigation. Otherwise, he would face disciplinary consequences. Ja'far received a reprimand due to his failure to promptly identify the perpetrator.

As she met her demise, an unfamiliar individual assuming the identity of her spouse implored for clemency. A senior gentleman asserted that he had caused the demise of his spouse. The caliph made a request to the spouse for clarification. In a state of great urgency, he fervently endeavored to acquire three atypical apples for his ailing spouse. The husband's vision was impaired as a result of his displeasure upon learning that a slave had claimed to receive fruit from his wife. The husband committed homicide against his spouse in a state of heightened emotional distress. Following a subsequent investigation, it was determined that the husband was innocent; nonetheless, the slave endured adverse consequences. The literary research conducted revealed the presence of Abbasid literature. The renowned poet Abu Nawaz is credited with the authorship of *1001 Nights* (Nisa Meisa Zarawaki, 2022).

Metaphor - *“A man wrongly kills his wife, cuts her into pieces and throws her into the river Tigris. He did so because a slave tricked the man in believing she was his mistress. The slave had a rare apple which the man had brought to his wife and the slave uses this as proof. The Wazir (Ja'afar) finds out it was one of his slaves but asks the Caliph's pardon, because it is not as wondrous as one of his tales.”* ~ Vol 1 (Richard F. Burton, 2002)

The material presented contains a metaphorical component, namely the expression ***“because it is not as wondrous as one of his tales”*** Within this particular framework, the metaphor employed by the Wazir (Ja'afar) implies a comparison between the peculiar and intricate narrative of the man who erroneously took the life of his wife and the deceitful actions of the slave, with the remarkable and engrossing tales for which the Wazir is renowned. The utilization of metaphorical comparison serves to underscore the profound intricacy and depth inherent in the Wazir's storytelling prowess, so accentuating the notion that commonplace occurrences, such as the murder case, pale in comparison to the extraordinary narrative abilities possessed by the Wazir.

Aladdin

"Aladdin" narrates the tale of a youthful individual named Alaeddin who, following the demise of his father, first adopts an indolent and purposeless lifestyle. The trajectory of his life undergoes a significant shift upon his contact with a Maghrabi magician who assumes the role of his paternal relative. The magician skillfully manipulates Alaeddin, employing deceptive tactics to persuade him into undertaking the task of collecting a mystical lamp from a cavern teeming with valuable treasures. Nevertheless, Alaeddin finds himself ensnared within the confines of the cave, while the magician callously forsakes him. Utilizing the mystical capabilities endowed by the enchanted ring bestowed upon him by the sorcerer, Alaeddin successfully extricates himself from the confines of the cavernous enclosure. Subsequently, he fortuitously stumbles onto the revelation that the lamp harbors an immensely potent genie. The protagonist utilizes the supernatural abilities of the genie to enhance his circumstances and ultimately endeavors to enter into matrimony with the princess, Lady Badr al-Budur. Nevertheless, the son of the Wazir had been given a commitment to marry her.

Alaeddin, driven by his feelings of envy, employs the mystical powers of the lamp to disrupt the wedding ceremony, ultimately leading to his successful betrothal to the princess, as sanctioned by her father, the Sultan. The accumulation of Alaeddin's wealth and influence is perpetuated by the assistance provided by the enchanted light. Nevertheless, upon discovering the absence of the lamp within the cave, the malevolent magician proceeds to embark on a quest for retribution. The magician employs deception to manipulate Alaeddin's wife into swapping the enchanted lamp for an ordinary one. Subsequently, he harnesses the lamp's mystical abilities to abscond with Alaeddin's pavilion, along with the princess it contains, and relocate it to his African domain. Alaeddin, with the assistance of the genie of the ring, initiates a quest to recover the pavilion and liberate his spouse. Following a sequence of remarkable events, which encompassed the triumph over the sorcerer, the narrative culminates with Aladdin assuming the role of the new Sultan and enjoying a successful and contented existence alongside his spouse, Lady Badr al-Budur. The narrative amalgamates several components encompassing adventure, magic, romance, and morality, finally accentuating the prevailing victory of virtue over malevolence.

The narrative of "Aladdin" is featured in the compilation of tales known as "One Thousand and One Nights" (*1001 Nights*). The narrative incorporates a plethora of figurative language that is replete with vivid imagery and analogies, thereby imbuing the story with a heightened sense of realism. The ensuing discourse presents a comprehensive examination of the employment of figurative language in the narrative "Aladdin" (Rahimsyah, 2005).

Metaphor - *"On a Sabbath day the Magician brings Alaeddin well beyond the city gardens. The Moorman soothes Alaeddin but when at night Alaeddin finds him conjuring with words he does not understand he tries*

*to flee. He is stopped and hit on the head. When he wakes up he asks why he has deserved such a treatment upon which the Magician says that he is making a man of him and that he must obey. He tells him he will cast the earth asunder to open a hoard of treasure which Alaeddin has only access to. He tells him he will **cast the earth asunder** to open a hoard of treasure..." ~ Vol 13 (Richard F. Burton, 2002).*

The previous phrase serves as a symbolic representation of the magician's enchanting maneuvers, imbuing them with heightened dramatic and enigmatic qualities. The utilization of the metaphor bring figurative language in the narrative of "Aladdin" serves to engender striking mental images and evoke imaginative responses from the reader. The utilization of literary devices such as comparison, metaphor, personification, hyperbole, and symbolism in the narrative of "Aladdin" featured in "One Thousand and One Nights" serves to enhance its appeal and vibrancy, while also strengthening the ethical implications and enchantment conveyed in the tale.

Ali Baba and the 40 Thieves

Kasim and Ali Baba, siblings who inherit their father's money, have different life paths in Ali Baba. Ali Baba, a poor woodcutter, meets a band of thieves led by a captain on one of his woodland trips. After discovering the charmed incantations, the protagonist finds the hidden grotto with their treasure. Ali Baba flees with some of the gold. His wife suspects him of stealing when he arrives home. He convinces her of his innocence. The wealth is found when Ali Baba's sister-in-law secretly weighs the gold and ruins the scales. Sibling of Ali Baba, Kasim, learns of the cave but fails to escape and dies at the robbers' hands.

Morgiana, a smart servant, helps Ali Baba keep Kasim's death a secret and arrange her proper burial. Ali Baba marries Kasim's widow. However, the surviving perpetrators realize that someone knows about their secret activities and decide to find and punish them. A clandestine operative was sent to monitor the home, but Morgiana marked all the entries to foil them. They try again more but fail. In search of revenge, the captain disguises himself as Khwajah Hasan and enters Ali Baba's premises. Morgiana recognize the person and kills him at a meal, saving Ali Baba and his family. Ali Baba marries Morgiana, making her his nephew's spouse, and they live a blissful life. Ali Baba has free access to the treasure cave and teaches his children the secret incantations, enabling them to succeed. A classic example of Middle Eastern folklore, Ali Baba's story shows astuteness, cleverness, faithfulness, and equity (Koochshahee & Anushirvani, 2015).

Metaphor: - *"She chalks all the other doors of the quarter to make sure their home isn't found by the thieves. The robbers come to the*

quarter where the thief chalked the house, but they can't find the right door, because all the doors are chalked." ~Vol 3

The presence of a metaphor may be identified within the text through the utilization of the phrase: "she chinks all the other doors of the quarter to make sure their home isn't found by the thieves." Within the given context, the practise of "chalking the doors" should not be interpreted in a literal sense. Alternatively, the act of marking or labelling the doors with chalk in order to obscure the identity of Ali Baba's residence from potential robbers might be interpreted as a metaphor. This method serves to prevent the identification of a particular property by concealing all doors within the neighbourhood, hence decreasing the risk of attracting undesired attention from potential criminals. The metaphor employed well exemplifies Morgiana's adeptness in employing swift cognitive processes and ingenuity to protect Ali Baba's residence from the imminent danger posed by the band of thieves.

Personification use in *Kalila Wa Dimna* Stories The Owls and The Crows

In a time long ago, there existed a sagacious and equitable king who governed a thriving realm. The individuals under his authority held a deep admiration and reverence for him due to his equitable and sagacious demeanour. The royal court of the king was renowned for its erudite scholars and astute advisors, who gave invaluable counsel and wisdom to the monarch. On a particular day, the king made the decision to convene a lavish gathering within the confines of his royal residence. The individual expressed a desire to solicit the counsel of their subordinates over an issue of significance, although harbored apprehensions regarding potential reticence among certain advisors due to fear of repercussions. In order to tackle this issue, he made the decision to convene a gathering of crows and owls.

The king had the belief that the crows, renowned for their candidness and directness, and the owls, renowned for their sagacity, would offer him unadulterated advice. The individual employed logical thinking to conclude that the individuals in question would exhibit impartiality and refrain from excessive prudence when articulating their viewpoints. During the gathering, the crows and the owls successfully met the expectations of the king. They provided their sincere perspectives and recommendations without any apprehension. The crows had a straightforward and direct demeanor, whilst the owls offered sagacious and contemplative advice. The king expressed satisfaction with the individuals' contributions and bestowed upon them substantial rewards (FALCONER, 2016)

The narrative of "The Owls and the Crows" extracted from the literary work "*Kalila Wa Dimna*" exemplifies the significance of heeding sincere and sagacious counsel, although it originates from unforeseen quarters. The king's choice to solicit advice from the avian species of crows and owls, renowned

for their distinctive characteristics, underscores the significance of many perspectives and the prudence of incorporating multiple opinions in matters of governance and decision-making(Warner, 2023)

Personification: *“The king said to the Philosopher: I have heard the fable about brothers, and how they make friends with one another. Their concord is beautiful in my eyes. Now give me an example of an enemy whom no one should approach, even though he show him a friendly face. The philosopher answered : When a man believes a cunning foe, there befalls him what befell the owls at the hand of the crows. The king said : What befell them, and how runs the story about them The philosopher answered : It is said that in a certain mountain was a large wood, full of big trees and abounding with pasturage. And there was a large rookery there in which were a thousand crows; **and one of them was their king. In that wood too were a thousand owls, one of whom was their king. One night the king of the owls went forth with his army, and fell upon the king of the crows and his army, and killed many of them, and tore and wounded those that were left”** ~1st Chapter*

The owls and crows are avian species, representing non-human creatures. Nevertheless, the owls are depicted with anthropomorphic attributes and behaviors, exemplified by their engagement in offensive actions resulting in harm being inflicted upon the crows. The utilization of personification in this context enables the depiction of these avian species as possessing deliberate objectives, strategic thinking, and the capacity to partake in conflicts in a manner reminiscent to human behavior.

The Tortoise and The Ape

In a densely populated jungle, there resided a primate known as an Ape and a reptile known as a Tortoise. The Ape was renowned for his astute and duplicitous behavior, but the Tortoise exhibited humility and sincerity. One fateful day, a profound drought befell the woodland, resulting in a pronounced scarcity of water resources. The primate devised a strategic course of action in order to endure the period of prolonged dryness. The individual ascended a lofty tree and, employing their elongated limbs, gathered coconuts and various fruits for the purpose of water preservation. The individual created a minute aperture in each fruit to facilitate the collection of rainwater within. Subsequently, he elevated these fruits to elevated positions within the arboreal branches, rendering them inaccessible to other fauna.

The Tortoise, characterized by its sympathetic and benevolent nature, expressed genuine concern for the plight of the other animals amidst the ongoing drought. Motivated by his desire to provide aid, he made the decision to solicit the Ape's assistance. Upon arriving to the tree inhabited by the Ape, the individual cordially made a request for a modest amount of water in order to satiate their thirst. The Ape, assuming an appearance of benevolence,

consented to partake in the distribution of water, although stipulated that the Tortoise would be required to ascend the tree independently in order to obtain it. The Tortoise expressed his perplexity and conveyed his incapacity to ascend trees as a consequence of his substantial and leisurely locomotion. The primate, exhibiting a sly grin, responded by asserting that the matter was not within his purview and declined to offer assistance.

The Tortoise departed from the arboreal dwelling of the Ape with a sense of disillusionment. The individual came to the realization that the avarice exhibited by the primate was impeding their ability to provide assistance to others. The Tortoise made the independent decision to seek a resolution autonomously. He proceeded at a leisurely pace towards a river in close proximity, consuming an appropriate amount of water to satisfy his personal thirst while minimizing any water wastage. Subsequently, during the persistent drought, the fauna inhabiting the woodland exhibited signs of diminished vitality and heightened desperation. The Tortoise devised a strategy to outsmart the Ape. The individual extended an invitation to the primate, informing it of the identification of a water source located at the river.

The Ape, with curiosity, proceeded to accompany the Tortoise to the river. Upon observing the Ape's inclination to quench its thirst, the Tortoise strategically executed its scheme by propelling the Ape into the aquatic environment. The primate exhibited difficulty navigating the river, lacking the ability to swim, and ultimately came to comprehend the fallacy of its actions. The underlying message conveyed by the narrative is that virtues such as kindness, compassion, and sincerity hold greater significance and worth than the qualities of cunning and deceit. The narrative imparts a valuable lesson regarding the significance of providing assistance to individuals facing adversity, while also highlighting the repercussions associated with self-centeredness and avarice (al-Muqaffa', 2022)

Personification: *“The tortoise: What kept me so long from you , brother, in spite of my longing to see you and my desire for your society, was modesty on your account, **because of the inability of my poor self to repay the debts which are due to you** ; since your loving - kindness has been very great to me. And I left 1 my wife knocking at the door of the tomb, and am come to you that ' you may comfort me a little in my sorrow, and that I may repay a little of what is due from me”*

The character of the tortoise is personified as having the ability to experience emotions such as longing, gratitude, and the desire to repay a debt. These are distinctly human emotions and actions, but the author employs personification to make the tortoise more relatable to the human audience. The tortoise expresses a wish to repay the debts he believes he owes to the ape. This concept is rooted in human culture and moral values, and the author uses personification to suggest that the tortoise has a sense of moral responsibility.

CONCLUSIONS

Based on the result of the previous chapter, the researcher concluded that the literary works encompassed within the collections of *1001 Nights* and *Kalila Wa Dimna* exhibit significant or principal elements in their composition. In the renowned literary masterpiece "One Thousand and One Nights," the inclusion of the Aladdin narrative underscores the significance of metaphorical devices. One of the stories "*Aladdin*" prominently features enchanting aspects, such as magical lamps and genies, hence elevating the role of metaphor within this literary work. Metaphors are frequently employed as a means of depicting phenomena that possess exceptional or otherworldly qualities. For instance, a lamp possessing considerable power can be elucidated through the use of metaphorical expressions that evoke the notion of enchantment.

As personification plays a central role in the construction of the narrative in the literary work *Kalila Wa Dimna*. This fable relies heavily on personification as a fundamental element in its composition and serves as the underlying framework for its discourse. One other factor that underscores the significance of personification is the frequent portrayal of animal or inanimate characters in fables, which serve as symbolic representations of human characteristics. Consequently, the acquisition of moral teachings becomes more accessible and comprehensible. For instance, the portrayal of a fox as astute and crafty in a fable enhances the accessibility and memorability of the underlying moral lesson, particularly for young readers. The origins of *Kalila Wa Dimna* may be traced back to its inception as a comprehensive collection of ancient animal tales. These narratives primarily focus on illustrating the previous lives of the Buddha, hence imbuing the fables with elements of personification.

This study enhances our comprehension of the literary devices and cultural import of the literary works produced during the Abbasid period, thereby illuminating the function of figurative language in narrative and the communication of profound ethical teachings. Furthermore, the narratives presented in the text serve to emphasize the significance of taking into account multiple viewpoints and opinions when making decisions. The present study possesses the capacity to stimulate other scholarly investigations within the realm of literary analysis and comparative literature.

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