CHAPTER- V

CONCLUSION
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It is proposed here only to draw this work to a conclusion by attempting a brief overall evaluation of the present study. The findings are stated in accordance with the development of the work.

After an indepth study of the background of *Mahjar* literature at the inception it reveals that the Ottoman Turks, who conquered the Arabs, hardly influenced Arabic Literature. But they adopted vocabulary and literary forms from the Arabs. They used Arabic as the language of religion, as Latin was used in the Middle Ages. The literature during the Ottoman period was artificial and imitative, lacking originality.

The study also exposes the fact that Egypt had to face some hindrance to the development of her own Arabic literature because of the fact that Egypt had been ruled by non-Arabic speaking foreigners since 1250. In the Ottoman Empire Arabic was considered as the language of culture and that too mainly for academic purposes. Neither the Turks nor the Mamelukes were purely patrons of literature. The Mamelukes developed science in Egypt rather than literature. The sultans and the dignitaries did not appreciate literary Arabic.

In this literary desolation, the historian ʿAbd al-Raḥmān al-Jabarti (1754-1825) was an exception. When Napoleon Bonaparte invaded Egypt in 1798, Arabic culture was significantly awakened. The catastrophe suffered by the inhabitants was recorded by al-Jabarti in his eyewitness account of history.
entitled ‘Ajā'ib al-Āthār fī l-Tarājim wa'l-Akhbār (عجائب الآثار في التراجم والأخبار)’

This work is one of the best works in Arabic historiography. Because of its simple and direct style it was a refreshing relief for the affected inhabitants and for these styles his work was appreciated even in modern Egypt. Another remarkable figure among the Egyptian poets of the eighteenth century was Ḥasan al-Badri al-Hijāzī. He became very popular for his satirical poetry.

At the beginning of the nineteenth century, education in the Arab world was confined to a few primary schools. There were high schools only in big cities such as Damascus, Aleppo, Cairo and Alexandria. The curricula were restricted to Islamic religious sciences and Arabic language. Since the books were handwritten, were rare and expensive. Arabic printing presses were located only in Beirut and in Istanbul. The emphasis was given mainly in printing Ottoman Turkish books or religious texts.

It has been noticed that the maqāma (مقامة) provided the model for the writers of the nineteenth century. The old system of patronage gradually declined. Some Turks were attracted with the beauties of Arabic. The autonomous Khedives of Egypt and Christian institutions in Lebanon began to support Arabic literary activities.

The magazines and journals, appeared in the second half of the nineteenth century, played an important role in changing the style of writing Arabic prose. Among the best known magazines and journals were: al-Muqtatf (المقتطف),
Beirut 1878, Cairo from 1881 onwards); \textit{al-Hilāl} (الهلال, Cairo, 1892); \textit{al-Mashriq} (الشرق, Beirut, 1898) and \textit{al-Diyā‘} (الضياء, Cairo, 1898).

In the nineteenth century, at first, few Arabs were willing to consider old and respected literature with an open mind. But the work of European orientalists made its mark, not only in their printed books but by personal contact. Modern Arabic literature has been developed during a period of violent political, social and intellectual emergence in the Middle East. Due to the introduction of Western technology the young educated Arab became doubtful of their heritage. As a result, a large body of polemical literature appeared, especially in Egypt and Lebanon. As Egypt and Lebanon had closest contact with the West, were more accessible to new ideas and innovation. During this period, similar literature is seen in other Western-dominated countries. The writings of Sir Sayyid Ahmad Khan in India contain polemics which can also be found in the works of Jamāl al-Dīn al-Afghānī, Muḥammad ‘Abduh and Qāsim Amin.

It may be mentioned here that the themes of modern Arabic literature are partly medieval and partly modern. Prose literature as inherited at the opening of the nineteenth century had become almost as conservative as poetry. In the early Renaissance (النهضة) nostalgia for the past glory, which has been found in poetry, was bound to affect prose as well. But it was the printing press which paved the way to modernity in a rapid stride. In fact the printing press and the impact of current events persuaded authors to concentrate on actuality rather than the past. It was only drama which was an absolutely new form born out of Western
influence. Though poetry inspired by Western forms, has much in common in rhymed prose too.

The study reveals that the Renaissance (النهضة) of modern Arabic literature began with the Napoleon's invasion of Egypt in 1798. As a result of Napoleon's occupation of Egypt, the political, economic, social and cultural scenario in the Arab world dramatically changed. For the first time Egypt came in contact with the European culture and its scientific progress. The process of westernization was slow and gradual. It first started in Egypt and Syria, and then Lebanon, from which it spread gradually to the rest of the Arab world.

In 1798 when Napoleon Bonaparte occupied Egypt, he brought to an end of the power of the Mamelukes. Napoleon took with him a team of distinguished scientists, experts and scholars who made a systematic survey of Egypt and its resources. They established modern libraries and laboratories and conducted their scientific experiments. Napoleon also brought with him an Arabic language printing press from the Vatican. It was the first Arabic printing press in Egypt which played an important role in the Renaissance (النهضة) of modern Arabic literature.

The learned men such as al-Jabarti, Hasan al-'Attar and the teacher of the pioneer of modern Arab thought al-Ṭahtāwī visited the libraries and laboratories and they were very much impressed by their modern libraries and innovative experiments.
The French adventure did not last long. In 1803 the French troops left Egypt in a state of chaos. In this situation Muḥammad ‘Ali took the opportunity and proclaimed himself governor of Egypt in 1805. The reign of Muḥammad ‘Ali marks the beginning of the Arab awakening. He established a number of military and technological schools in which modern sciences and European languages were taught. In 1816 he started a process of introducing Western type of educational system.

Cairo was the suitable center for the Renaissance (النهضة) due to the presence of al-Azhar University. It is still one of the famous seats of learning of Arabic language and literature.

The process of modernization of education was continued by Ismā‘il. He established many schools and colleges for imparting modern education not only for the army and technicians but also for the common peoples and for girls. During Ismā‘il’s tenure (1863-1879), Egypt made pretty large progress and the development made by him contributed much to the Arab Renaissance.

In the literary Renaissance (النهضة), printing press, newspapers, journalism and translations played a vital role which paved the way to modernity in a rapid stride and without these assets the literary Renaissance would not have been possible.

In the first half of nineteenth century the Renaissance (النهضة) had just begun in Egypt. But in Syria and Lebanon the Renaissance was literary from the beginning. The Syro-Lebanese were the most accessible among the Arabs to a
literary revival. In the Levant the Renaissance (النهضة) was due to the activities of the Christians.

It has been revealed that the Arab Renaissance was an outcome of the contribution of the men of letters of the Levant and Egypt and the leaders of important reform movements. The pioneers of the Renaissance of eighteenth and nineteenth centuries who produced their best works during the centuries are: Nikûlá Yûsuf al-Turk (1763-1828), Buṭrus Ibrâhîm Karâma (1774-1861), Nâsîf al-Yâzîjî (1800-1871), Aḥmad Fâris al-Shidyâq (1805-1887), Rizqallah Ḥâssûn (1825-1880) and Sulaimân al-Bûstâni (1856-1925).

In the late nineteenth century, the great reformers such as Ibrâhîm al-Yâzîjî (1847-1906), Jamâl al-Dîn al-Afghânî (1838-1898) and Muḥammad ʻAbduh (1849-1905), played very important roles in the literary Renaissance (النهضة).

The political events most significantly had created a favorable environment to the revival of modern Arabic poetry that led to neo-classicism and pre-romanticism. The earliest exponents of neo-classicism include Maḥmûd Sâmi al-Bârûdî (1839-1904), ʻĀ’isha al-Taymûriya (1840-1902) and Ismâ‘îl Șâbî (1853-1923) of Egypt; Ibrâhîm al-Yâzîjî, Khalîl al-Khûrî (1836-1907) and Sulaiman al-Bûstâni of the Levant.

The different forms of prose such as The Short Story (القصة القصيرة), The Novel (الرواية), The Drama (المسرحية) and The Essay (المقالة) appeared in the nineteenth century. Under Western influence these prose forms were well...
established in Arabic literature in the early decades of twentieth century adopting more modern character. Mention may be made of the outstanding neo-classical poets of the inter-war periods such as Ḥāmid Shawqi (1868-1932) and Ḥāfīz Ibrāhīm (1870-1932) of Egypt; Ma'rūf al-Ruṣāfī (1876-1945) and Jamīl Ṣidqī al-Zahawi (1863-1936) of Iraq.

At the turn of the century the early experiments of romanticism began with the major figure Khalīl Muṭrān (1872-1949). Muṭrān's contributions to poetry made him the key figure in the development process of modern Arabic poetry.

The main exponents of pre-romanticism were the Dīwān (الديوان) group of poets, the Egyptian ʿAbd al-Raḥmān Shukri (1886-1958), ʿAbbās Maḥmūd al-ʿAqqād (1889-1964) and Ibrāhīm ʿAbd al-Qādir al-Māzīnī (1890-1949). They followed the way showed by Muṭrān to make further development in Arabic poetry. The efforts to improve and promote the cause of literature among the Arab writers both inside and outside Egypt, that caused the establishment of the magazine Apollo and Apollo Society in 1932, which was one of the significant events in the history of Egyptian poetry.

As regards the prose literature in the inter-war period, Ṭāhā Ḥusayn (1889-1973), Maḥmūd Taṭmūr (1894-1973) and Ṭawfīq al-Ḥākīm (1898-1987) made numerous contributions to the development of modern prose literature during this period.
Following the inter war periods, the picture of Mahjar comes into fore and a threadbare study has been made on the Mahjar literature (ادب المهاجر) which played a very significant role in the development of modern Arabic literature.

The study reveals that during the late nineteenth century many cultured and educated Arabs mainly from Syria and Lebanon immigrated to North and South America; Australia and West Africa. Wherever they went they maintained their own culture and language. Some of them had the talent to produce works of outstanding quality and originality. There they kept alive Arabic language and literature and they started literary activities in Arabic language and literature. The literary work produced by the emigrant writers is called Adab al-Mahjar (ادب المهاجر) “Emigrant Literature”. It paved the way for the emergence of the whole literary forms like prose, poetry, novel, short story and so on. It is a fact that the Arabs left their homeland mainly for political, social and economic reasons. The Ottoman rule was corrupt in many respects; the rich enjoyed privileges while the poor were exploited. This led them to immigrate to Americas in quest of justice, freedom and livelihood. These immigrant scholars founded an association under the title al-Rābita al-Qalamīyya (الرابطة القلمية) “The Pen Association” in New York in 1920. The writers like Jibrān Khalil Jibrān, Mīkhāʾīl Nuʿāima, ‘Abd al-Masih Ḥaddād and Naṣīb ‘Ariḍa, who played very important roles in the promotion of modern Arabic literature in North American Mahjar (مهاجر). Other important Mahjar (مهاجر) writers Iliyā Abū Māḍī, Rashid Ayyūb and Nadra Ḥaddād also contributed much to the development of modern Arabic literature.
Hence it is evident that without the innovative ideas and works of the Mahjar writers the development of modern Arabic literature would certainly have been poorer. The Mahjar literature (إدب المهجر) bears some special characteristics. These are:

*Mahjar* (مهاجر) writers denied the classical forms of Arabic literature. It was an open revolt against all forms of traditional Arabic literature.

Secondly, they advocated freedom in the process of simplifying construction in all literary forms. In prose, the restriction of *saj* and ornate figure of speech such as *badi* (بدع) were dismissed and poetry was also no longer adhered with rhyme and metre.

Thirdly, a strong characteristic of *Mahjar* (مهاجر) literature is nostalgia. Love and yearning for homeland and hopes for its political emancipation frequently found expression in *Mahjar* (مهاجر) works.

Lastly, *Mahjar* (مهاجر) poetry is sensitive to suffering. The poets complain and sympathize but are firm in their belief and unwavering in their faith.

Now the man, the artist, the gifted painter, the philosopher, the poet and the writer of an outstanding caliber Jibrān Khalīl Jibrān, takes the place who played a crucial role in the lives of the “The Pen Association” (الرابطة القلمية) poets in North America because of his intellectual leadership and the strong impact of his rebellious romantic personality on the other members of the group.

Jibrān was the most influential writer of his generation who brought about a revolution in modern Arabic literature. He enjoyed an international reputation
due to his writings both in Arabic and English. Particularly his fame spread all over the world after the publication of his masterpiece *The Prophet* (النبي), originally written in English, which has been translated in more than twenty languages of the world.

Jibrān’s contribution to Arabic literature is wide and varied. He has conveyed his thoughts through many literary forms of expression. He wrote many books ranging from poems, aphorisms, short plays, parables, to essays and novels. In most of his early works Jibrān rails against the institutionalized laws of the Church as well as man-made social laws which so often become the instruments of injustice and oppression.

To mention the impact of foreign literature on Jibrān’s works it has been studied that the impact of the European culture is seen in Jibrān’s art work, poetry and philosophy. The impact of the Reformers like Balzac, Rodin and William Blake and of European music is evident in all his works. He was also influenced by the Indian thought, the Bible and Buddhism. The impact of the works of Emerson, Rousseau, Hugo, Novalis, Lamartine, Shelley, Keats, Wordsworth and many others is seen in his works. In spite of all this, Jibrān has his own place in the Arabic literature of his time, because of the fact that he was better qualified than any of his contemporaries to refine the language and introduce the prose poem.

Concerning the style of Jibrān’s writing, it is found that all his later works are of the same nature, for he employs the same poetical style and the same
method of treatment whether the subject is language or the political life of Lebanon. In his narratives Jibrān constantly uses the poetical prose (النثر الشعري) for all the characters’ utterances. In his later works the poetical elements are found abundantly.

So far his language is concerned it may be stated that Jibrān prefers the ordinary level of language. He rejects with contempt the belief in language as an end in itself held by the traditionalists of his time.

The basic characteristic of the rhythm and construction of his style are typical of the Biblical style in Arabic. Parallelism in various forms is also one of the chief characteristics of the rhythm of his style.

The marked point to be noted of Jibrān’s Arabic style is the excessive use of adjectives. Imagery is also a style of his writings. His works are full of particular images.

An important style of his writing is epigrammatical. He wrote the entire book Sand and Foam (رمل و زيد) in epigrammatical style. His later works such as The Prophet (النبي) and The Earth Gods (آلهة الأرض) are extremely epigrammatical in style.

The mysticism that characterizes much of Jibrān’s writings is found not in his poetry but in his prose stories exclusively.

Jibrān set the example as to how to combine prose with poetry and vice-versa. He introduced a literary form in a new diction and a captivating style
which came to be known as “The Jibranian style” (الأسلوب الجبراني). He was able
to revolutionize Arabic poetry through his prose poems.

Jibrān liberated Arabic from its sterile form. He combines prose with the
art of the painter, the sculptor, the musician and the poet. Jibrān deploys his
words and phrases as a means towards a rhythmic progression. Jibrān’s shading
of his prose with sound effects makes it very close to poetry. The characteristics
of Mahjar literature are aptly reflected in the works of Jibrān.

Jibrān created the legend which was tended and augmented by his
followers and admirers. He was considered a prophet-poet and a gifted painter.

In the present pursuit of higher learning in Arabic writings, no author of
the East offers greater reward than does Khalīl Jibrān, for he stands alone on the
summit of all that is fascinating, terrible and beautiful in sufī literature.

Jibrān, the great philosopher and poet is remembered as one of the most
read and respected authors of the twentieth century by both Eastern and Western
cultures alike. The genius and versatility of Jibrān is unaccountable and his fame
spread far and wide including the East and the West. The refined sensibility of
the pure poet in him and his gift for language in Arabic enabled him to occupy a
unique place for himself in Arabic literature.

It is hoped that this work would be beneficial to the students and scholars
in general and Arabic students in particular.

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