CHAPTER VI

CONCLUSION
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Through a chapter wise discussion, it is found in the Chapter No I “Introduction” that the Arabic novel become fully developed by twentieth century. The novelists gradually attempted themes, styles and techniques in the light of their growing awareness of European works of fictions. I have found that the majority novelists were born from Egypt like as Najib Mahfouz, Tawfiq al-Hakim, Taha Husain, Al-Mazini etc. They wrote in their novels about the clear pen picture of the society in Egypt during those days. They portrayed social conditions by their novels.

When Napoleon invented Egypt in 1798 A.D. then the Egyptians were brought face to face with European advances in technology and military science. At that time the Egyptian people were very conscious on their life style and other cultural sides also. During that time Muhammad Ali was the ruler in Egypt. He sent young Egyptian missions to Europe in 1820 A.D. That mission first stayed in Italy and then France. Rifah al-Tahtawi (1801-1873) was decided as leader to control that mission. He stayed in France along with his group for a period of five years. He learned French language and studied its culture, political system and habits of the French people in detail. After acquiring knowledge about these fields, then he returned to Egypt and wrote Takhlis al-Ibris Fi Talkis al-Bariz. In this book he describes about the life in French people, their dress, food, government, laws and many other topics. In fact, this subject has served as the frame work for a series of novels which have

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appeared during the course of the twentieth century by Tawfiq al-Hakim, Taha Husain, Yahya Haqqi and Al-Tayyib Salih. Al-Tahtawi was also the editor of Egyptian newspaper *al-Waqi al-Misriyyah*. In this newspaper, some novelists published their novels and love stories in a good style way. However, to providing Islamic reform, the newspapers and journals were also published in the short stories. Then it translated from European languages into Arabic language. In this reference, we can mention about the newspaper *al-Ahram*, which was published in Alexandria in 1875 A.D.

Thus, in the beginning of the novelistic tradition in Arabic within the context of Egypt, we are taking chronologically about the earliest tradition. One of them was combination of two, those of Egypt and Syria-Lebanon. The development of the novel tradition moved along similar lines, mutatis, mutandis, in the other regions of the Arabic speaking world.

**The Chapter No II “Arabic novels and Taha Husain”,** it has been observed that the Arabic novel began in the second half of the nineteenth century with translations from European languages chiefly French and English specially in Syria and Egypt. The people were growing familiar with the novel as a literary form. In fact, stripped of their veneer of Western culture, which provided their setting the translated novels appeared to have much in common with popular romance literature. By creating a demand for the novel, these translations encouraged many an Arab authors to try their hand on novel writing.

Taha Husain was a famous litterateur in modern Arabic literature. A prolific modern Arabic prose writer Husain has large contributions to

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216 Issa J. Boullata, “Encounter between East and West: A theme in contemporary Arabic novels” *MEJ* XXX (winter 1976) p-44-62
different aspects on modern Arabic language and literature. He has immensely contributed to the field of novel, magazines, journals, criticism and mainly to Arabic prose literature. He has touched his writing in the field of literary research as well as social, autobiographical and historical area.

Husain occupies a prominent place for litterateur, educationist, social reformer and contemporary Egyptian literary Renaissance. His writings cover a wide range from poetry, essays, historical fiction, translation, politics and ancient Greek and Roman thought, to tradition and modern Arabic literature. Today he is known in the Arab world as Amid al Adab al-Arabi (The Doyen of Arab Literature).

In conclusion, it may be said that Husain was a man of high royalty artistic scholarship and aristocratic style as for as the Arabic literature is concerned. He stood most relevant person to the situation of the Arabic literature during twentieth century. His works and philosophies will be followed through centuries by the scholars. From the above discussion, it is said that Husain is the best Arabic prose writer in the modern Arabic literature especially for his masterpiece work Al-Ayyam.

The contributions of Husain have been divided into four categories, for the sake on convenience of the study. These are - literary works, historical works, social works and fictional works. In the field of literary works he wrote many books and two theses. He was highly inspired by the writings of two famous persons. They are -Abul Ala al-Marri and Ibn Khaldun. He took the doctorate degree twice on the two persons. He took his first Ph.D. degree on Dhikra Abil Ala al-Marri in 1914 A.D. and second doctorate degree on the topic on Social Philosophy of Ibn Khaldun in 1918 A.D.
In the field of social, he wrote many social books. Among them most famous books are – *Ma wara al-Nahr, Jannat al-Shawq, al-Waid al-Haqq, Bayn Bayn* etc. By all these books he draws the clear pen-picture of his Egyptian society during that time. He portrayed social reflections by these books very clearly. In his historical books includes-*Ala Hamish al-Sira* (in three volumes), *Fitnat al-Kubra, Mirat al-Islam* etc. In the first book he wrote about the life history of the prophet (S.A. S.) concerning his personalities and his companions with charming stories. His book *Fitna al-Kubra* was in two volumes. In the first volume of this book, the writer focused about periodical situation of Hazrat Uthman (R.A.) and second volume deals with Hazrat Ali (R.A.) and his son. And the third book *Mirat al-Islam* is a prominent historical book in which Husain describes about the historical background of Islam. Actually, he expressed in this book about the Islamic sets and the miracles of the Holy Quran along with the Islamic beliefs in a beautiful way.

Taha Husain also wrote many novels. Among them, *Al-Ayyam* is his autobiographical novel in three volumes. In this novel, he described about his life from childhood to the last part of his life very nicely. His other novel *al-Adib* was published in 1935 A.D. in which Taha Husain portrays about his friend Shuayb whom he met in Al-Azhar University. And his other two novels are *Shajarat al-Bu’s* in 1944 A.D. and *Dua al-Karwan* in 1934 A.D. By these two novels, Taha Husain also portrayed his Egyptian society and its social condition.

From the above discussion it is clear that, Taha Husain was not only a famous prose writer but also an excellent storyteller. He has deep ideas of the human condition, manifested in his analysis of the thoughts and attitudes of his characters. By these writings, he portrayed the clear pen-
picture and social conditions of Egyptian people during his time very nicely.

In Chapter No III “Themes and techniques of Taha Husain’s novels”, it has been observed that the novel *Al-Ayyam* is an autobiographical novel of Taha Husain in three volumes. The first part of *Al-Ayyam* is published in 1927 A.D. It covers Husain’s life up to the age of thirteen years in Upper Egypt. Taha Husain says in this part about his early life, till he was sent by his father to study the religious institution at Al-Azhar University. The second part of *Al-Ayyam* was published in 1939 A.D. which covers the period from 1902 A.D. to 1921 A.D. In this part he describes about his student life in Al-Azhar University, the traditional mode of teaching and the relationship between the students and teachers. Taha Husain published *Mudhakkirat Taha Husain* (The Memories of Taha Husain) in 1967 A.D. which is considered the third part of *Al-Ayyam*. In this part he describes about his life and society till to his last part of life.

Taha Husain published his novel *Ahlam Shaharzad* (The Dreams of Shaharzad) in 1934 A.D. In this novel Taha Husain spread out the ancient culture of human being and tried to develop the people in every spare of life. Taha Husain wanted to finish the classification among the people by this novel.

_Dua al-Karwan* (The Call of the Curlew) is another novel of Taha Husain. In this novel Husain describes about the misfortunes of a family which was killed during one of his pleasurable ceremony. The mother Zahra and her two young daughters, Amina and Hanadi moved one place to another place for work. And finally they find work as maid-servants. Hanadi works in the house of an engineer. The engineer seduces her and
her uncle Nasir kills her. Amina wants to work for her taking a new name, Suad. The engineer did not know her identity, tries to seduce her. But she successfully opposes his advances. At last the engineer proposes to marry and then she accepts it.

*Adib* (Man of Letters) is another novel of Taha Husain which was published in 1935 A.D. In this novel he describes about his friend Jalal Shuayb. Shuayb wrote so many writings but he did not try to publish them. Husain calls him an Adib. Husain gathered of all of them in a book form which is known as *al-Adib*.

Another novel of Taha Husain is *Shajarat al-Bu’s* (The Tree of Misery). The writer describes in this novel about the detailing life and misfortunes of an Egyptian family. In this novel he describes about Khalid who marries Nafisa, the daughter of Abd al-Rahman, a friend of Khalid’s father. The novel is marked by emotional and psychological insight of deep familiar misery. The main theme of this novel is misery.

In Chapter No IV “Social reality reflected in *Al-Ayyam & Dua al-Karwan*”, it is found that, Taha Husain's autobiographical novel *Al-Ayyam* shows good reflections of society during those days of Egyptian people. I have found that Husain portrayed his good idea in his novel *Al-Ayyam*. His writing in this novel is most appropriately entitled as the method of picturisation because he used very simple words and sentences. The language of this novel is also very simple, but it is very difficult to understand because he uses some techniques of parallelism in this novel. I have found that Husain used some of the words repetition by some other supportive words. And sometimes he used the same words in the same line to makes more powerful meaning of the sentences.
I have found that the novel *Al-Ayyam* is a social novel. In this novel he wrote some nature of human being with the fantastic art and technique. Though he took the help of earlier nature of the people of Egypt, but he portrayed modern style because, he has some extra ordinary writing style. Raymond Francis reports, that he merely substituted the pronoun 'he' for the pronoun "I" which he presented to us\textsuperscript{217}.

On the other hand, Taha Husain's *Dua al-Karwan* (The Call of the Curlew) is a social novel. Husain describes in this novel about the misfortunes of a rural Egyptian family. After the death of the father, the Beduin mother Zahra and her two young daughters, Amina and Hanadi were moved from here and there for work. And at last they engaged in a small town where they earned their livings as maid servants to different household. And they met only during the weekends. The younger sister Amina works where she is treated more or less as a member of the family. But oldest sister Hanadi works for a young bachelor engineer who seduced her. Then Amina wants to work for her taking a new name Suad. The engineer did not know her identity. He tries to seduce her. At last the engineer proposes to marry Amina and then she accepts it.

This novel is a very good novel. Husain says in this novel that some readers seem to have been misled by the narrator's reference. Of course we are made to sympathise with Hanadi and abhor her betrayer and murderer. But it is not the central interest in the realistic novel. Nasir, the uncle, disappears into the wilderness as quickly as he has emerged from it. The engineer wins the love of the murdered girl's sister. Amina soon realizes that the engineer is a blazing fire and that she herself is a butterfly attracted to it. It represents the central interest in the novel rather

\textsuperscript{217} Raymond Francis, Aspects de la litterature Arabi contemnoraine, Cairo. 1963, P-19
than any moral lesson that she or the author may have intended for the reader.

The point, I am trying to make is that his interest in both refinement and culture which we see in *Dua al Karwan*. Perhaps it is true to say that Husain has a great performance among the contemporary Arab world in the field of Arabic literature. Moreover, in *Dua al-Karwan* he shows an interest in some modern devices. So, I can say that Husain's novel *Dua al-Karwan* is a pure a moral and self-interested romantic novel.

**In Chapter No V “Al Ayyam and Dua al-Karwan : A stylistic study”,** it is found that the writing style of Taha Husain is an involuntary one which he sets up as the model of all literary creation- like as short stories, novels, articles etc. He wrote many novels. Among them *Al-Ayyam* is an autobiographical novel in three volumes which he wrote in a very good style way. The writing style of the writer in this novel is a fantastic one. We have found that Taha Husain portrayed his good idea in his novel *Al-Ayyam*. Taha Husain's writing in this novel is most appropriately entitled as the method of picturisation. The writer mainly used by simple words and sentences.

Taha Husain wrote this novel by using short and easy sentences with the stylistic techniques. The language of this novel is very simple but it is very difficult to understand. Taha Husain uses some techniques of parallelism in this novel. Many sentences of this novel are composed of two or more parallel parts which are either synonymous; nor complementary or contrasting. Some of the words are repetition by some other supportive words which makes more powerful meaning of the sentences. And this is a good writing style of Taha Husain which we see many times in this novel *Al-Ayyam*. 
There are some stylistic tools of Taha Husain which we have seen in his novel *Al-Ayyam*. His important tools used in this novel are as given below:

He dependence short sentences and their appropriate used in it. His repeated same words in the same sentences which we have been seen in this novel many times. Taha Husain expressed his writing style by portraying a picture using his extra ordinary words. He also multiplies his successions in this nicely. He also multiplies his successions in this novel which provides the human life. The most significant aspect of Taha Husain's method in the novel *Al-Ayyam* is the use of succession with the help of different tools. He portrayed a distant physical picture in artistic style.

The novel *Al-Ayyam* is an excellent work. He eradicated of dissimilarity among the nation by his writing style in this novel. Moreover it is a natural result which we confront in our life. There are many nations which preceded us in the modern period in relation to development. Those nations put forward in line which we cannot disconnect it.

We have found that the novel *Al-Ayyam* is a social novel. In this novel he wrote some nature of human being with the fantastic art and technique. Though he took the help of earlier natures of the people of Egypt, but he portrayed modern styles, because Husain has some extra ordinary writing style.

The point I am trying to make is that his interest in both refinement and culture which we see in *Dua al-Karwan*. Perhaps it is true to say that Taha Husain has a great performance among the contemporary Arab world in the field of Arabic literature. His reputation depends exclusively on his fiction.
Thus the reader is immediately hurled into the drama of the situation. Taha Husain's worst weakness to my mind is his sad lack of thoroughness and the interest in discipline. But he is always quick to show his impatience with formulae and hard-and-fast rules. This is understandable, but cannot be made to justify sheer amateurishness and even downright sloppiness. Drs. Mandur and Cachia have pointed out that he sometimes can be so careless that he fails to give us the 'illusion of really' even in situations where he could have provided us with such illusion had he taken the least trouble to do so.218

The Chapter No VI "Conclusion", deals with that in a novel there must be some plots. At least in a novel there should have a definite and consistent relation to the facts of existence. The audience can acquired more knowledge by enjoying both of audio and video of the novel because, the people always wants to take their interest to see pictures in the artistic form of their certain facts. Of course, many people do not read novels at all. On the other hand, some people enjoy the novel only for light entertainment.

After long search, it is clear that a novelist may have some ideas. And it is a very important thing for novelists and perhaps it may be essentials for imaginative writer also. Their ideas are divided into two types. One of them is thematic material, the organizing motives, the central pre occupations of a literary work. It may be called "Internal ideas". The other kind is the ideas that could be intelligibly expressed and discussed outside the novel, which have nothing to do with the particular "World" of a particular novel. But in such cases the "ideas" are unlikely to be very original or interesting, because many novelists have different

218 M. Mondur, Fil-Mizan al-Jadid, Cairo, nd (3rd impression) P-55,
types of ideas. I am sure that Angus Wilson has ideas, and I am sure he expressed them in his novel.

I think, the heart of the matter of a novel is to be the supreme form, because it is the closest to human realities. It is true to life, in which other kind of literature is not true of life. The novel dealt with people as they are unique individuals. On the other hand, the other literature had dealt in norms and standards, moral and social types. Novel is the realist genre par excellence and it may also literary realism truthfulness to individual experience. Dr. Johnson says, if realism is not seen in a novel, then a "sufficient vindication of a character, that is drawn as it appears; for many characters ought never to be drawn." He urges that the novelist to use the opportunity of fiction to display ideal types of human life. He further states, the new art of fiction is exhibiting 'Life in its true state, diversified only accidents that daily happen in the world. The province of the novel, he says to bring about natural events easy means and its true state, diversified only accidents that daily happen in the world. The province of the novel, he says to bring about natural events easy means and keep up curiosity without the help of wonder. The novelists requires experience that cannot be learned from books; from solitary diligence, but mix up from general converse and accurate observation of the living world, since they deals with ordinary life, the ordinary reader a fair judge of novels.

A novel may not have a lesson to teach, in a simple minded sense, but it has a moral purpose. Actually, a novel is a documentary film. A documentary can be 'slanted' to prove the points. The maker of the film wants to make or he may make a sincere and honest attempt simply only to show the facts. He is a human being, not God. He is also to decide what he turn his camera to the novels contains many facts. The novel has a special relationship to facts.