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CHAPTER- V

CONCLUSION:

This thesis consists of five chapters and an introduction in which I have tried my level best to discuss simply about the growth and development of prose literature, the birth of modern short story, essay, novel, the contributions of Mustafā Lutfi al-Manfalūtī in this area, the specific analytical discussions on “al-Abarāt” as well as various issues concerned with the productions of modern Arabic prose literature. The changing nature of the Arabic literature during the earlier period and the way that it was revitalized by the impact of European influences and drawing afresh from the classics in present day scenario have been discussed elaborately. In this perspective, the simplification of Arabic prose from rhymed style was one of the major contributions of al-Manfalūtī to the modern literary movement. Mustafā Lutfi al-Manfalūtī gave birth to such a literary style and development of literary genres that were not hither to found in classical Arabic literature. It has been also noticed that the modern short story, novel and drama grew directly as a result of the translation movement and have become integral parts of modern Arabic literature.

It is noticed that the influence of European style prevails in some of al-Manfalūtī’s writings while the Islamic theology is also a subject matter of his works. His two invaluable works “al-Nazarāt & al-Abarāt” stand as a unique monument in the history of the modern Arabic prose literature. Mustafā Lutfi al-Manfalūtī succeeded in establishing himself as one of the greatest short-story writers of 19th century in the Arab world. He expresses boundless sympathy for the poor and underprivileged sections of people and pathetic conditions of widows, orphans in such a manner that
shows his deep humanity, psychological insight as well as pessimistic attitudes. He is also unique in using lyrical language, flawless imagery, metaphor, allegory and irony in his narration. It needs to be mentioned here that Mustafā Lutfī al-Manfalūṭī is an architect of modern Arabic story literature and also a pioneer, a versatile figure of modern period. He was a prolific scholar who was going on writing constantly expressing his views without any fear for the cause of common people, society and nation. He advocated for the interest of the people. He is kind-hearted in behaviour, transparent in transaction with other people and he maintains justification in each affair.

One of the most important features of Mustafā Lutfī al-Manfalūṭī is that his writing is more concentrated than that of the classical writers and actually more poetic. He never elaborates an idea or develops an image and generally cuts detail. His language is rich in suggestion and associations and succinctness of expression is his norm. He uses new techniques of narration that help to separate the sequence of events from emotion. Even when detail is introduced, it is handled with a neutrality so perfect that in the end all details seem meaningless, thus conveying the narrator's isolation and sense of frustration. He applies new techniques in the essays with varying degrees of success. Al-Manfalūṭī was not only an exponent of free thoughts in his writings averting the limitation of traditional art but also a leading member of Literary Renaissance in the 19th century. He brought a change in the styles of Arabic literature in conformity with the methods of European literature. It is mentioned here that Al-Manfalūṭī was a pioneer to attempt a prose style free of rhetorical devices and vocal similes. He thus enriched Arabic language and literature. He translated several France stories in to Arabic in a splendid formation. Therefore, Abū Hayyān al-Tauhīdī, a renowned scholar, his contemporary, describes
al-Manfalūti as successful wise man and comments regarding him in the preface of his book: "{The Pleasure & Cordiality) as-“During his life time, he succeeded in achieving liberation from the contradictions of daily life. Success or failure, profit or loss, praise of friends and blemish of his enemies could not affect him. With his deep conviction in the Almighty Allah and His divine impartiality in the dispensation of justice, he could maintain mental equanimity in all the struggles of life. Whether the enemies be misfortune or his bitter enemies in diverse fields of life. He was the person who did not obey his friend’s advices and was unable to create influences amongst his colleagues. He did never criticize anyone for doing something or over any affaire.²

Al-Manfalūti was one of the pioneers, who had first commented boldly that the classical literature must be thoroughly reconstructed along untraditional lines to be able to nurture a different kind of literary sensibility. By this vital task, he means primarily the general need to free Arabic literature from idiotic dependence on rhetorical embellishments and highfalutin style. This, more than any other flaw, he argues, has caused the decline of Arabic letters throughout the ages. Not even the icons of classical Arabic poetry, al-Mutanabbi and Abū Tammām, were able to resist the seductive, but ultimately deadly appeal of rhetorical flair. Accordingly, a painstaking sitting of the literary canon becomes a virtual necessity, if modern Arab literary sensibility is to escape the bleak fate of its predecessors. Instructed by his subjective criteria of eloquence, al-Manfalūti seems to have affected such a adaptation of the canon to his own personal satisfaction. This intimacy with the ‘essentialized’ canon enabled him to conjure up the life of the ancient Arabs directly, vividly and fully – an imaginative feat to which he seems to have attached an intrinsic, existential, ideological value incommensurate with its literary and aesthetic
merit. In any event, as was amply clear to some of his more critical contemporaries, his own writing not only failed to demonstrate the validity of the discursive claims he made, but moreover, perpetrated the selfsame rhetorical faults he vehemently decried in others.

Mustafā Lutfī al-Manfalūtī is the first Egyptian writer who attempted to show the needs of modern life and at the same time, cautions against its bad effects on human being. He says that evil-character destroys the life of a man. The writer describes an effect of Western culture in al-Nazarāt. A rich man was lying on his death-bed, his suffering is compounded by the knowledge that, instead of attending to him, his wife is out enjoying herself; but then:

Annotation: “The servant approached him and said, ...... ‘Do you not recall those long nights which you used to spend away from home, satisfying your appetite, draining a cup, dragging your coattails in some place of entertainment, wasting your money in dance halls- and leaving your wife in this very room, on this very bed, sighing in her loneliness, weeping in her solitude, writhing on what was hotter than live embers in her yearning for you and her sorrow over you? Yet you would not return to her until the raven of the night had turned white with age and the eagle of morn was on the wing. You robbed her of those past nights and thus did you become her debtor. Now she is claiming these nights back from you, one after another, down to the very last one ......”
It is known from the above passages that a conservative like al-Manfalūṭi used to write essays on modern style with splendid words. However, most of the writers who had risen to prominence by then and were to dominate the next generation, were wary of disrupting the structure of the language and in fact, carried on the formula of combining simple diction with strict respect of classical grammar. This effort for correctness was shared by a conservative like Mustafā Sâdiq al-Râfî‘ī (1880-1937 A.D.), mainstream modernists like ‘Abbās Mahmūd al-'Aqqâd (1889-1964 A.D.) and Muhammad Husayn Haykal (1888-1956 A.D.) and a socialist like Salâma Mūsâ (1887-1958 A.D.), who in his enthusiasm to reach the people denounced all past Arabic literature as ‘regal’. It is obvious that Mustafā Lutfi al-Manfalūṭi had a uniformly puristic and exalted style in the writings. Ahmad Muhammad Abdul Hādi, comments about him as in the following lines:

Annotation: - “Definitely al-Manfalūṭi’s works are exquisite one, composed within this very short period of time, which are characterized by anxieties and troubles. He had to face the suppression of Govt. administration due to these works. These works are the best witnesses for his continuous effort and interest to establish the foundation of moral virtues and the principles of ethical characters through his elegant and nice writings, his pleasant, smooth interpretations and his sincere attempt in the field of literature: Prose & Poetry.”

Social criticism had become a recurrent theme in Egyptian literature ever since the Islamic activists Jamāl al-Dīn al-Afghānī
(1838-1897 A.D.) and his famous Egyptian disciple Muhammad ‘Abduh (1849-1905 A.D.) had propagated the view that only all-embracing reform (Islāh) could counter the undermining penetration of Western influence and thought into Muslim society. Already audible in the work of al-Manfalūtī and al-Muwailīhī, one of ‘Abduh’s pupils, the call for reform (Islāh) was given a new impulse by the 1919 revolution, though it took different, definitely secular shape. Hence, al-Manfalūtī’s contribution in bringing reformations to modern Arabic short story is inestimable.

Prof. Ahmad Hasan al-Zayyāt compared him with Ibn Khaldūn (1332-1406 A.D.) in the field of thoughts and styles. Al-Zayyāt expresses it in the following line:

"إنما كان أسلوب المنفلوطي في عصره كأسلوب ابن خلدون في عصره، بديعا أنشأه الطبع القوى على غير مثال."

*Annotation:* "Definitely the style of al-Manfalūtī in his period was as unique as the style of Ibn Khaldūn of his time and such powerful impression established him matchless."7

He was just like Ibn Khaldūn of his time in respect of style and ideology. Although both of them were not famous and powerful with their contemporary writings. Al-Manfalūtī always liked to follow Ibn Khaldūn’s easy style and simple method in his writings without having complexity and vagueness. His ideology was quite free and transparent like the thoughts of Ibn Khaldūn, discusses social problems, analyzes them in a proper way and keeps solutions there for such troubles. He always applied his own potentiality and techniques at the use of styles in writings. At the very outset, though his contemporaries did not give him any importance, yet he was going on writing continuously. Al-Zayyāt, therefore, measures his sagacity with the quality of the remarkable pioneer of neo-classicism,
Mahmūd Sāmī-al-Bārūdī in the field of poetry. Prof. Ahmad Hasan al-Zayyāt states it in the following line:

وجملة القول أن المنفولط في النثر كان كالبارودي في الشعر: كلاهما أحيا وجد، نهج وعبيد.

*Annotation:* "It can be said in a single sentence that al-Manfalūti was unique in prose literature as al-Barūdī was in the poetry. Both of them were more dynamic, modern, transparent and pious."

Ahmad Muhammad ‘Abdul Hādī, has evaluated him as the following lines:

"وهو أدب لماح لا يترك موقفا من الموقف الإنسانية إلاسجلا ببراعته، وهو إنسان رقيق القلب يفعل بما - يرى أو يسمع فيطلق لقلمه العنان، يحدثك بما رأى أو سمع دون تحفظ أو تصنيع.

*Annotation:* "He is an imaginative writer and does not compromise on humanitarian situations, rather records them by his skilfulness. He is also a soft-hearted man and behaves as such. He observes or listens to a subject very minutely, then he sets free his pen to describe you what he had seen or heard without reservation or artificiality."

A more detailed analysis of al-Manfalūti’s prose style suggests that despite his obvious awareness of the need to evolve a more modern style and despite his attacks on writers who imitated the style of the “Maqāmat” (rhymed prose), his own writing is by no means free of many features of rhyme (Saj‘): ‘These include, for example, the use of various sorts of rhyme; the deliberate repetition of phrase pattern; filling the text with synonyms or near- synonyms that add little or nothing to the sense; and the use of word-plays that involve words derived from the same Arabic root. In this respect, as in many others, al-Manfalūti’s work, both in “al-Abarat” and “al-Nazarat” as well as elsewhere, represents a curious synthesis of medieval and modern outlooks.
Writing in 1929, Sir Hamilton Gibb, an orientalist and outstanding British scholar, noted that al-Manfalūti’s essays had survived the furious attacks of both conservatives and modernists and remain down to the present age the most widely read work in modern Arabic literature. As the numerous reprints since that date demonstrate, al-Manfalūti’s works continue to be widely read and although the extent of his longer-term contributions to the development of Arabic literature is rather doubtful, he has continued to be respected until this day as a leading figure in the Egyptian literary movement of the first decades of the twentieth century.

It is noted that some of al-Manfalūti’s articles became most popular amongst the readers because he upheld traditional Muslim values in his writings. He argued with Mahmūd ‘Azmi, who wanted to introduce the beret, in defending traditional male headgear. His poems tended to be short, highly emotional and deeply committed to Islām. His popular novels, largely derivative from Western romances fashionable among Egyptians in his day, have not withstood the test of time, but his Arabic literary style was widely admired and enabled him to bring the novel as a literary form to the attention of many Egyptians who might otherwise not have been attracted to it. For all objectives and purposes, al-Manfalūti represents an odd amalgam of anomalous personal and literary traits. The fact that he finds favour from his opponents in matters of literary and aesthetic taste, is a measure of his hybrid identity. This is precisely what makes him such a telling instance of the changing views about writing in Egypt during the first two decades of the 20th century.10

During this study, it has been observed that al-Manfalūti gives more importance on the ethical manners of the people and opines that the wealths of the riches do not confer glory and happiness. As he expresses this view in the story “al-Kūkh wal-Qasr” in the following lines:
Annotation: “The people should know that the honour is in the fulfillment of courtesy, not in the sound of gold, honour is in the performance of good deeds, not in the load of wealth.”

Apart from the above discussion, he again mentions his such thoughts in the essay “Abrat al-Dahr” with two pages of brilliant description of a luxurious palace, in this way: “Palace’s towering battlements soar to the heavenly spheres,” written in elaborately interconnected rhyming prose. Al-Manfalūti, then passes to a picture in simple but dignified language of a dying man awaiting through the night, the return of his careless wife and immoral son. From a faithful black servant, he learns that their nastiness is the direct outcome of his earlier life of immorality. As he addicted to drink in the fresh dawn breeze, he overhears the gardener and his wife complementing their simple happiness with his wealth and misery and in his death-agony sees the wreckage of his life fall about him. The description of the topic is intensified by al-Manfalūti’s overemotional exaggeration and absence of shading in his characters, which are little more than characterization of virtues or vices. Of course, the peculiar virtues of al-Manfalūti’s style have been largely lost due to his translation work.

It is most astonishing matter that Mustafā Lutfī al-Manfalūti was first and foremost to find out the man’s innate nature, which is now a popular theory discovered by Noam Chomsky, a renowned linguist, after almost forty years later of al-Manfalūti’s interpretations. According to Chomsky, “all the knowledge and principles of all possible human languages are imbedded in the human mind. The new born baby is fully capable of processing any human language and following precisely its grammar,
however, all the child needs is the spark of hearing one of these languages according to which it will formulate its own grammar. In other words, language, along with most other human abilities, depends upon “genetically programmed mental structures”.

In an article entitled “The Learned and The Unlearned” published in 1910, in (al-Nazarat), Al-Manfaluti presents his ideas about the innateness hypothesis. He says: “*Any one who thinks about things— in general— will find that the universally true meanings, the global questions of good and evil, benefit and harm, and the human speculations about the concrete as well as the spiritual life, will find that these are commonly shared by all people, the layman just as the highly educated, the well-off just as the destitute, and those who were raised in universities and those who were exposed to nature. This is because science is a stream that fountains from the inside, not a flood that runs from the outside, and because all knowledge is latent in minds like the latency of fire in the gun, and the power in the mass. The only function of teaching then is just to bring out this knowledge and revive it.*

In this extract, al-Manfaluti clearly states what Chomsky has stated nearly forty years or more later. Al-Manfaluti makes it quite clear that all types of human share innate knowledge about the nature of knowledge and the meanings of concepts. In order to explain this idea further, he gives the following example: “*The proof for this is that, through deep observation, there is no one piece of wisdom, that learned people are proud of thinking that it is the summit of their knowledge and the top of their superiority., that is not found, even closely, on the tongues of the public in the form of an anecdote, a proverb, or the like. Also, there is no moral standard or ethical case that is considered amongst the masterpieces of old books, that is not easily handled and approached by all common people even the most inferior and the illiterate of them.*
In the previous example, al-Manfaluti gives two examples of wisdom and moral issues and states that these are common for all types of humans, simply because these are "pre-programmed" and because this knowledge is "built-in". He, moreover, reaches a final conclusion that the only difference between the learned and the unlearned is that the latter are unable to express this knowledge in a systematic way, and had they had this "Bayan" (systematic expression), they wouldn't have heard any outstanding meanings from the learned. Al-Manfaluti reaches his final analysis by giving a wonderful remark about the nature of humans; "Do not think that the joy that we see enjoyed by common people when they listen to the words of knowledgeable people, is just made because the former knew what they didn't know before, or recognized what they never encountered! Nay, it is because they have found those who can translate their ideas and encapsulate their meanings segmented in their minds, and because they found in themselves the joy of having a similarity and familiarity with their own ideas and views."\(^{15}\)

In this extract, it is quite clear that it is not the question of new knowledge, it is rather expression and recognition of the subject matter and similarity of ideas. Isn't it amazing that the worldly celebrated ideas of Chomsky are just as clear and straightforward as were those of al-Manfaluti who didn't study Linguistics in the modern sense? Can this be another proof of Chomsky's theory that people knew every thing by virtue of being pre-programmed humans, and encountered every truth even the truth of his own theory? Will we then reach more truths about human nature if we just follow the example of al-Manfaluti's meditations? Should we pass through some stages of purification, as in the described qualities of al-Manfaluti that will render us fit for the discovery of new truths about human nature and the universe? Finally, should we give the credit to the ideas of a late Egyptian prose writer who prophesied the ideas of the future
and who reached the heart of the truth by simple naïve meditations? Whatever one thinks of al-Manfalūti, the writer, his phenomenal fame would have been inconceivable, even in his own lifetime, if it had rested exclusively on ideas. Ideas, as classical Arab writers and critics often remind us, are public property, readily accessible to all. For them, as for al-Manfalūti, originality, as a marker of individuality, lay chiefly in stylistic virtuosity. In this inflection, generic indeterminacy virtually grants subjectivity a free range. This combination of rhetorical eloquence, generic indeterminacy and wide appeal make al-Manfalūti, exemplary for impressionable Kamāl, an Egyptian writer, as Kamāl ponders him as a future writer in his book ‘The Trilogy’. There is another, more recondite tangent in the connection between al-Manfalūti and Kamāl: “It concerns Kamāl’s inordinately huge nose and al-Manfalūti’s “Translation” of Edmond Rostand’s “Cyrano de Bergerac”.

While the translation movement played a vital role to carry out the process of adapting Western fictions, then Mustafā Lutfī al-Manfalūti emerged as a distinguished literary figure in the Arab World in the late 19th and early 20th centuries. His exquisite treatment of his material made him master of a distinct Arabic style and founder of a literary school. His popularity among Arab readers, young and old, was challenged only by the engaging but highly sentimental writings of Jibrān Khalīl Jibrān (d.1931), whose ‘The Prophet’ and other early writings in English were translated into Arabic by Rev. Antonius Bashir.

It is a matter of significance that al-Manfalūti struggled firmly to create a literary surrounding in Egypt, while he was reading at al-Azhar, because he had studied literature disregarding the peculiar notion held by many ultraconservative Shaykhs of the same university, even getting a little knowledge of literature was an act of idleness and a temptation of the
Devil. It has already been discussed in the third chapter that in such an unusual situation, al-Manfalūti mentally prepared himself to read the works of ancient and modern Arab writers voraciously. His reading about the Pre-Islamic period became so imprinted in his memory that the Arabs’ tribal life, their tents and camels, their wars, their loves and other emotions became utterly real for him. He read whatever translation he could obtain of Western fiction, chiefly the works of the French romanticists such as Rousseau and Victor Hugo as well as of the neo-Arab writers such as Farah Antun (d. 1922 A.D.) and Jibrān Khalīl Jibrān. In a real sense, al-Manfalūti was a romantic writer.

Sir Hamilton A.R. Gibb, therefore, has rightly made the following observations about al-Manfalūti: “As a religious reformer, al-Manfalūti attacked conservatism and its sanctuary, the College of al-Azhar and condemned saint worship, the Dervish orders etc. Yet went out of his way to insult his master Muhammad ‘Abduh and having blamed him for introducing modern interpretations of the Qur’an, went on in the very next paragraph to make drastic interpretations himself. Together with a fervent Islamic patriotism, which led him at one time to condemn all Western studies and at another to protest against Armenian massacres, he betrayed on almost every page of his work the influence of Western currents of thought….. In essay after essay, he preached the duty of charity (Ihsān), especially toward wronged and persecuted woman. Yet he attacked Qāsim Amin as the corrupter of Egyptian womanhood and asserted the intellectual inferiority of woman to men.”19

It has been seen that al-Manfalūti’s unique techniques are more clearly revealed by a comparison of his adaptation of St. Pierre’s Paul et Virginie, with that by Uthmān Jalāl. Jalāl’s objective was to egyptianize this romance and give it a strong Muslim atmosphere, to make it more
acceptable to a domestic audience of unsophisticated readers. Al-Manfalūti’s adaptation is written in a highly rhetorical and polished language and is intended for an elite group of readers, the graduates of “Dār al-Ulūm and similar “Western” schools established in the time of the Khedive Ismā’īl. Nevertheless, al-Manfalūti was generally more successful than Uthmān Jalāl in choosing Western works, which were suited to the tastes and sentiments of his accustomed audience. Most of them dealt with such touching problems as ideal love and the plight of the poor and oppressed. These highly sentimental romances with his sentimental style, explain al-Manfalūti’s infatuating appeal to the Arab reader’s romantic nature.

It is found in this study that al-Manfalūti’s entire new style captivated not only many Arab readers, but also those outstanding writers, who later became his ruthless critics, attracted by his writings. Young writers like Tāhā Husayn and Ahmad Hasan al-Zayyāt sat in the Abbasid Porch of al-Azhar Mosque, waiting for the newest issue of ‘al-Mu’ayyid’ so that they could read al-Manfalūti’s articles, essays and stories. Al-Zayyāt, therefore, admits that he was enchanted by al-Manfalūti’s style and he as well as his colleagues wished that they might establish contact with this man “Whom God has chosen to carry the message of the newborn literature.” It has been also significantly noticed that al-Zayyāt’s style in translating Western fiction into Arabic bears the mark of al-Manfalūti’s influence. Like al-Manfalūti, he began his career in literature by absorbing the works of ancient Arab writers and later fell under the influence of Western literature, which was more viable, relevant and universal than that of his native ancestors. Born and raised in al-Daqahlīyya in the Egyptian countryside, al-Zayyāt reveals the profound influence of Egyptian village life in his works, which are filled with descriptions of the village and the
sad lot of the wretched cultivators. The four-volumes “Wahy al-Risāla” (The Inspiration of epitome), containing his essays and observations over twenty years, to a great degree resembles al-Manfalūṭī’s ‘al-Nazarāt’, except that al-Zayyāt is less depressing and melancholy. Yet every page of “Wahy al-Risāla” betrays his romanticism and his unrealistic approach to social, political and moral problems. It is marked that Al-Manfalūṭī was impressed by Western influences, just as he was attracted by the classical literature with the writing style of Juhayr bin ‘Abi Sulmā, whose verse he quoted in “Risālat al-Ghufrān” thus:

"ثمانين حولاً لا أبا لك يسام"　

Al-Manfalūṭī’s social outlook was mainly dominated by the idealistic and dogmatic naturalism of the eighteenth century and the French romanticists, mediated through Farah Antūn. “The City of Happiness” (مدينة السعادة) represents an early attempt to systematize his vague socialism, but for the most part their ideas contain sentimentality above his ideas, as when he contrasts the “freedom” of the animal creation with the unnatural bondage of man. It is found in the study that sometimes al-Manfalūṭī creates a humorous scene with mosquitoes that serves as introduction to a denunciation of inhumanity; at another time, he bids farewell to humour with playful gravity before launching on a criticism against Westernism. The influence of the Syro-Americans is obvious in the passages of ‘prose-poetry’ to be found in his earlier work, but in spite of the popularity of these passages, the prose-poem seems to have followed regular poetry into the area of neglect. His later works differ to some extent from the earlier, both in style and matter, but in an unfavourable sense. His religious patriotism and opposition to the spread of Western influences were more evident and led him at times to idealize the old manners and even the old political organization. Yet he himself remained completely
under the influence of Western thought in his interpretation of religious and social ethics and seemed quite unconscious of the contradiction. Subsequently, it has been noticed that the Arab public of today is well served by prose writers who recognize no limit to their art and are constantly trying out new modes of expression. Nor is the public restricted to the writings of the ultra-modern. So from Mustafā Lutfī al-Manfalūtī’s time onward, the major works of this century are constantly being printed and reprinted on public demand.

A.S. Eban has assessed Mustafā Lutfī al-Manfalūtī as in the following lines: “There came the first creative writers in the realm of belles-lettres: of these the most significant was the essayist Mustafā Lutfī al-Manfalūtī, author of a collection called “al-Nazarāt” which achieved a phenomenal circulation in Egypt and Syria during the twenties of this century. These essays reveal some superficiality of thought and an inconsistency of doctrine as the author sways indecisively between conservatism and reform. But they furnish the most convenient opportunity for studying the effects of a half-century of copious journalism and translation in the modern Arabic prose style.”22 It is a good sign for the students of Arabic literature that during the past few years, modern Arabic literature has been firmly placed on the map of world literature. It is now a worldwide-recognized literature. In 1988, Najīb Mahfūz was awarded Nobel Prize for his great novel ‘Triology’. Mustafā Lutfī al-Manfalūtī’s writings have been assessed by his mastery of language and verbal skill and his literature indeed reflects the social reality. His writings are sonorous, pathetic and pessimistic. Millions of people will continue to enjoy his literature and cherish his ideas for times to come. In brief, he will remain as the pole star in the firmament of Arabic language and literature.
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8. Ibid , pp- 462


15. Ibid, pp-136, 137

17. Ibid, pp-165


