CHAPTER V

AL- AYYAM AND DUA AL-KARWAN: A STYLISTIC STUDY

CHAPTER V

Al-Ayyam and Dua al-Karwan: A Stylistic Study.

5.1. Writing style of Taha Husain.

Taha Husain's style is a source of both weakness and strength in him as a novelist. If we were to ignore his tendency to periphrasis and repetition, we would certainly find his style resourceful, original, lucid and richly suggestive of different cultures and historical eras. It shows modern written Arabic at its long and varied history and enriched in idioms. His expressions and vocabulary by contacts with analytical and practice and learned writings of modern European languages made by Arabs well acquainted with their own with their Western cultures. But the point is precisely that we can not always ignore Taha Husain's prolixity and repetitiveness. And it would not be write to try to justify this repetitiveness by reference to his interest in the music of language. For rhythm, concision and richness of content are not mutually exclusive qualities as the prose of novelist like Najib Mahfouz (especially in his more mature novels) clearly prove to us if proof were needed.

Taha Husain's method of composition is the "involuntary" one which he sets up as the prototype of all literay creation. His secretary read a great deal to him -Arabic, French, even a few English works. He takes ideas, stir and shape and become an urge to dictate it. His research works are prepared in standard fashion with the use of bibliography and not cards, every detail being supervised by Taha Husain himself.

Accordingly, most of Taha Husain's longer original works show an underlying tendency to be discursive and personal. This tendency is curbed only in his earliest and most purposeful books. His self –as

secretiveness also makes them invariably unequivocal and often incautious.

His two theses, written a measure of outcome discipline, show stricter reasoning, better integration and more economic expression than any other of his full length books of his critical works other than *Dhikra Abi al-Ala, Fi Sheir al-Jahili* and its expanded reprint are logically developed, but the polemic temper in them encroaches on the scholarly. As for *Ma al-Mutanabbi*, it admittedly departed from its original plan, and *Ma Abi l-Ala fi Sijnih* is painless.

Mustaqbal ath-Thaqafah fi Misr successes in maintaining order among a multitude of ideas and opinions of course, the bulk of it is a straightforward statement of the author's views, and that part of it which is argumentative is not without specious features.

Taha Husain's one philosophical work, *Qadat al-Fikr,* has the smoothness and continuity that come of over-simplifying the issue between East and West. It sums up, for example Philosophies of Socrates and Plato, but not that of Aristotle on the pretext that it cannot be summarized. Taha Husain's serious works, *Uthman*, is the farthest from unity, completeness or consistency. Even the narratives of Taha Husain, he has been already demonstrated and shows something of its fundamental indiscipline.

Taha Husain has devoted the greater part of his energies as a writer to the composition of short pieces. Some of these are journalistic comments on matters of topical interest, but the majority are or more lasting quality.

The most numerous are the critical essays, of which there are several collections: *Hadith al-Arab'a* (in three Volumes), *Fusul Fi- I-Adab wa n-Naqd* and *Hafiz wa Shawqi*, *Min Hadith ash-Shir wa Nathr*,

consisting of reports of some of Taha Husain's lectures, and his many paraphrases.

His epigrams deserve separate mention, but are not unrelated to the variety of short pieces intended to rouse the moral and social conscience of Egypt. But it is only research students that have to read every word published by a particular writer. In Taha Husain's abundant production, the general public finds much that is varied, provoking, stimulating to the emotions and stylistically satisfying.

Taha Husain's style deserves particular attention both because wording has long been an important consideration in Arabic literature. In fact, it was one of the liveliest issues between Modernists and conservatives, as it is one of the most distinctive features of Taha Husain's work.

Because of his blindness, his descriptive powers inevitably attract attention. In fact he is very skilful at building up a picture by the accumulation of sensory details of course, these details as often tactile, auditory, or olfactory, of the way between the Azhar and his lodgings. He does shy away from visual descriptions and he picture. Taha Husain draws of his village school master. This village school master was fat and almost blind, walking along with a pupil on either side. His arms over their shoulders, singing with abandon, head waggling from side to side and his fingers keeping time to his companion's chests. Elsewhere, he is less specific, as when he speaks of the gathering of rain clouds which "have veiled the sun with valley that cannot be penetrated by eyesight, and then thrown between us and the hills and valleys and plains and tress and flowers curtains which make it impossible to tell what lies behind them.[177] His character sketches, of course, abound with composite picture, and the boldness of the attempt must be admired. But here the

[177] Al-Tabiah as-Sakhirah, Al-Ahram 17 September, 1948.

association of feature with trait tends to be conventional and gross, and the impression aimed at is stated rather than conveyed.[178] With equal confidence Taha Husain makes figurative use of concrete images, and his comparisons, especially when short, are usually apposite. Occasionally, one may be found that is in occasionally, one may be found that is in doubtful taste. When the plague was broken out on a city and then its inhabitants are said to be "racing one another to the grave."

He may even cleverly elaborate a comparison. He said about the poet Bashar improvisations which to have been facile but poor. But already in the comparison of Bashar's mind with the earth and of the earth with a sponge we perceive one of Taha Husain's most frequent failing: the mixed image. Thus he writes of Abd al-Muttalib, who has been frightened by a recurrent dream and Urging him to dig the well of Zamzam.[179] And when, he has already been pointed out, the comparison is extended into symbolism; it almost always consists of a somewhat gross personification.

His modernism express itself most clearly in his unstudied, easy, confident use of words, not entirely unadorned, but decidedly free from self-conscious, clever tours de force. Sometimes, but very seldom, this results in inadequate wording: Muti bin Iyas is said to be "more truthful of expression than others because he was not carried away by partisan feelings but could praise the Umayyads one day and the Abbasids the next out of indifference to both. There are also a few slips due to carelessness[180] and even some grammatical errors.[181] But these last are so elementary that they are clearly to be laid at the proof reader's door.

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[178] Taha Husain, Jannat al-Hayawan, pp-75-76
[179] Taha Husain, Ala Hamish as-Sirah, I, pp-5-6
[180] Taha Husain, Hadith al-Arb'a, II, P-26
[181] Taha Husain, Al-Muadhabuna fi al-Ard, P-14

A more constant feature of Taha Husain's unstudied style is prolixity. There are passages of great concentration in his theses, and his comparison of al-Marri and al-Mutanabbi are two pages of an admirable effort.[182] Elsewhere however, he tends to be diffuse. His elaborations are not always ineffective, but there can be no justification of the redundancy in this passage which speaks of the habit of Egyptian students in Paris of foregathering in certain cafes just as they would have foregathered at the mastabah of their native village.[183]

They had another mastabah, a luxurious one, to which they used to go at the beginning of the month when they had received their allowances and had some money in hand. This mastabah was the café dela paix, to which students used to go in the first days of every month, when they felt able to spend without compunction on constraint.

The most marked of Taha Husain's stylistic characteristics and one the most often commented on by admirers and detractors is his repetition of words of the persistence of traditional features in Arabic Literature he says:[184]

It is the nature of the Arabic language that has caused the firm less of these roots, or say it is the noble Quran that has caused the firmness of these roots, or say it is the conservatism which distinguishes the Arab nation from all other nations that has caused the firmness of these roots or say it is all these factors together with other factors that have caused the firmness of these roots. It is all possible, what is certain is that Arabic literature retains a number of traditional roots which it cannot renounce and from which it cannot free itself.

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[182] Taha Husain, Tajdid Dhikra Abi I-Ala, PP-223-225
[183] "Al-Masatib", Al-Ahram, 19 October, 1948
[184] Al-Adab al-Arabi bayn Amsih wa Ghadih, "Al-Katib al-Misri, I, I (October 1945) P-II

It will be remembered that he has praised precisely similar 'musical' effects in the poetry of Ibn ar-Rumi and al-Buhtari. It is in emphatic or consciously artistic writing that Taha Husain most commonly displays this mannerism. Therefore, it is not a matter of convince, but of taste- a taste nurtured by the Arab tradition for verbal effects and fostered by Taha Husain's own dependence on his ear. It was first developed in defiance of scholasticism, which would have demanded that similar 'echoes' be formed not of repetitions, but of paronomasias or rhyming words.

A variation of this taste for repetitions is the use of modifiers of the same derivation as the word they modify. The blind gods of chance "maintain some people in blissful bliss, and maintain some others in miserable misery,[185] and the personality of Ahmad Amin combines such opposites as "calm calmness and rebellious rebellion.[186] Another mannerism of his is to emphasize a statement by the negation of its opposite in their programme of expansion, Umar and his lieutenants were "bold, not striking, decided, not hesitant."

We can see French influences in Taha Husain's style. He used such words as piano, radio, and even douche in spite of the efforts exerted by the Fuad Academy to give currency to others coined from Arabic roots. He adopts a large number of expressions familiar to the French, and speaks of "being more of a royalist than the King",[187] of "burning ones boats",[188] and of stories "which have neither head nor tail."[189] He even gives Arabic words the secondary meanings that their equivalents have in French.

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[185] Rihlat or Rabi, P-16
[186] Fusul fi l-Adab wa n-Naqd, P-15
[187] Mustaqbal ath Thaqafah fi Misr, P-349
[188] Ala Hamish as-Sirah II, PP-40-41
[189] Hadith al-Arba, I, P-257

When all these peculiarities have been listed, it remains to be recorded that the dominant impression which Taha Husain's writing leaves on the reader is one of the freedom, ease, smoothness, and communicative emotion. These qualities in turn depend on a confident command of the language and a wide acquaintance with literature. Therefore, Taha Husain is never at a loss for a word, or for an apt poetic or Quranic quotation. It also depends on consummate artistry and not a little craftsmanship. Taha Husain's sentence is always rhythmical, and although he disapproves of excessive verbal ornamentation. He can himself highlight his writing with sentences in which parallelism, assonance, and even rhyme are exquisitely combined.[190] Indeed, although he has not published any serious verse, some of his prose passages could easily be divided into poetic stanzas.[191] Above all, there is in his prose an emotional quality such as we find in Tennyson or in Alfred de Musset, a quality which defines analysis and can only be described as the echo of a vibrant soul.

In this way, Taha Husain has been able to bring to life a wide variety of emotional situations, in a language that had long been stiffened by conventions. The emotions have been portrayed range from the pathos of his laugher's reaction to his blindness. Some attention should also be paid to Taha Husain's humor. Because he is outstandingly successful in it but because humor has long had a poor deal in Arabic literature. Gifted with a robust and distinctive sense of humor, the Egyptian is ill at ease. When he turns from the colloquial to the written language, and finds it difficult to forget its pedantic associations. Taha Husain himself has observed that it is not easy to convey the humor of a French Play to the Arabic reader.

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[190] "Tahawratan", Al-Katib al-Misri, II (8, May, 1946). P-563

[191] Janat al-Hayawan, P-97

Taha Husain's own tendencies towards the prolix and the explicit do not make him very successful at epigrams. He is more successful when he simply describes amusing characters, such as his schoolmaster in *Al-Ayyam* and recounts their actions. But as a polemist it is to irony and sarcasm that he has most commonly resorted. His use of them is usually obvious and sometimes heavy-handed, but not negative. Taha Husain commented:[192]

Such, he concluded, is the profound kind of philosophy which his Azharist critics would like to set up above Western rationalism. Something of this face piousness' is found also in *al-Qasr al-Mashur*, which has the distinction of containing a humorous poem parodying the heavenly delights described in *Risalat al-Ghufran*.

Taha Husain's style is often lengthy, sometimes even irritating by its mannerisms. But it has vigor and delicacy, stateliness and sparkle. It also does not only express, it also impresses. It cannot be compared to a finely wrought, smoothly finished figurine. But it has the movement, the adaptability, and the power of sympathetic evocation of living being.

Taha Husain is an excellent literature in Modern Arabic literature. He exerted his mental ideology and thinking in his writings, such as short stories, drama, novels and poetry etc. Writing style of Taha Husain is an involuntary one which he sets up as the model of all literary creation. The methods of Taha Husain are known by "Tariqat ul Tasbir al Mutatabe". He mostly used the style of picturising, his imagination and thought, through the words and sentences.[193] He used chronological approach in picturising his imagination which sometimes became explicit of sensible. And some of them are to be shifted in the mental implicate atmosphere

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[192] Hadith al-Arab'a, II, P-326

[193] Ahmad Haykal."Tatawwur al Adab al Hadith fi Misr, Dar al-Marif, Cairo, 4th edition, 1983, p-379.

and some are for figuring meanings or exerting thoughts or depth of knowledge or feeling.

Taha Husain uses short sentences and stylistic technique of parallelisms which he perfects in *Al-Ayyam*. Many of his sentences are composed of two or more parallel parts which are synonymous, complementary or contrasting. At first these seems like repetition, but it is actually a succession of phrases of sentences.[194] Very much like the technique of variations on theme in music. He stood the best of all of his contemporaries for his extra ordinary themes and perceptions. Taha Husain's literary style is the result of a conscious effort, starting early in his life, not to be thwarted in his ambition to make a name in the literacy field. Not able to write word after word and complete them into sentences and paragraphs, he had to think them out in their entirety before dictating, as he relates in *Al-Ayyam*.[195]

"He did not feel anything or hear anything without thinking of the complete image, or rather the literary unit, in which all that he felt or heard or read would appear."

The method of Taha Husain is most appropriately entitled as "the method of successive picturisation." Because he used mainly in his style the picturising by words and sentences. And Taha Husain representing the successive evidence and preceding picture of a theme.

These are, sometimes took the shape of an external sensible concept, whereas some of them got the internal as well as mental atmosphere. On the other hand some of them used to pictures a meaning or a displaying an idea or making a sense in a deep conjunction.

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[194] Menahim Milson, Article, 'Some Aspects of the Modern Egyptian novel, Muslim world, vol. LX July,1970

[195] Ismat Mahdi, Modern Arabic literature, Hyderabad, 1983, p-108

Taha Husain's style is characterized by an undulating and melodious prose. His expression seems to roll of and follow one another in quick succession to give a strong rhythmic effect.[196] He also uses the parallel sentences. These are apart from giving an effect of movement and vitality, magnify or emphasize an idea and bring it out in relief.

Taha Husain's method of writing is not to make any changes while dictating. Thus there are often repetitions. These are intentionally written to create a wave like cadence.[197]

Taha Husain's style is further marked by a tendency to address the reader as if he were taking to him and not placing before him a written text. He hardly resorts to a dialogue. And when he does so, he subjects it to his distinctive style. So, there is no difference between narration and the dialogue[198].

Taha Husain has different tools in portraying a picture or demonstrating a successive or preceding manner. Some of the important tools of Taha Husain are as given below: "dependence on short sentences or a part of them where the doubt of repetition or re-use is occurred. When Taha Husain explains a topic with words or lines, then he portrays a picture in the first sentence and to attach the movements or successions in the second instance.[199] And other important tools of Taha Husain are: use of conjunctions as the letters of Jarr," or its similes with fulfillment, categorization and confirmation by which increases the picturisation. In this way he exhibits the picture in his writings very clearly. It also multiplies the successions which provide the life.

After these methods of Taha Husain in terms of tools, there are other tools which limits the remaining distance, accredit the good

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[196] Ismat Mahdi,Modern Arabic literature, Hyderabad, 1983, p- 108

[197] Dr. Shawqi Daif , Al-Adab al Muasir fi Misr, Dar al Marif, Cairo, 1961, p-285

[198] Ibid,p-285

[199] Ahmad Haykal, Tatawwur al Adab al-Hadith fi Misr, Dar al Marif, Cairo, 4th edition, 1983, p-380

characterization. Some of these important tools are: "uses of a group from the requirements in the beginning, transforming and separating. Taha Husain uses phrases like: "there is no doubt," "in which there no doubt is, or "whatever the matter either in the beginning or in transitions to enumerate details[200]. Moreover he says: "It speaks sometimes, such as spoken many of the time." Thus he said about a thing: "you may entitle it as "like that" you may also say it: "how much". It is another thing, neither as "like that" nor "how much" as a whole. There is also an abundant and varied use of prepositions to serve as links[201].

To give further shades of music 'Taha Husain employs light Saj. But unlike the traditional Saj, which comes at the end of phrases. He repeat his Saj twice in a same phrase and then also at the end of the sentences[202].

From the unique styles of Taha Husain which inclination towards the direction of conversation with audience, as though he was speaking with his readers, not writing to him.

From the artistic trend of Taha Husain in inclusion of delicate rhymes with no hard and fast rule, and he calls his requirements in enlighten the colour of music in conversation. And he demands a stoppage for the impression of some of the lyrical words. In those cases the rhymes in maximum do not come in the end of the sentence- the character of traditional rhymes-which comes in between two nearby words in a single sentence. Sometimes he inserts the rhymes in the end of two sentences.

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[200] Ismat Mahdi, Modern Arabic literature, Hyderabad, 1983, p-109

[201] Ahmad Haykal, Tatawwur al-Adab al Hadith fi Misr, Dar al-Marif, Cairo, 4th end 1983, p-380.

[202] Ibid,p-380.

Taha Husain took the help of these executed former successive tools which sometimes he discarded and sometimes considered as he needed to.

He also sometimes discarded in the stylistic movement where he portrayed the picture. In some of his writings-some similar things in the way of Cinema which exhibits an excellent method or style, to illustrate a hidden movement or registering an unknown stand point.

The most significant aspect of Taha Husain's method is the use of succession with the help of different tools. He picturising a distant physical picture and making the sense deep with the help of distant and mental picture to emphasize on behalf with the outer index is repetition and reviews, which is in an actual sense succession in each of its parts[203]. These are more even soft, change though it is easy, and development.

The most similar thing occurred in a film is a parting which is composed in total with sentences in animating and giving life. After that it is composed wholly with the artistic life.

Taha Husain wrote the different kind of styles in the literature. His writing style and technique influenced of many Countries, although he retains most of the action and characters of the original story[204]. He is unable to retain the comic irony or the dialectical relationship between the various levels of meaning. In the writings of Taha Husain we found the Russian's intellectual life and literature. He was enchanted by the works of Gogol, Turenev, Dostoevsky, Tolostoy, Chekhov and Gorky. Taha Husain lamented that Arab intellectuals were not more acquainted with their wonderful work[205]. These are marked some French influence also in Taha Husain's writing style. He used such words as "Piano", "Radio". He adopts a large number of expressions familiar to the French.

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[203] Ibid, p-381

[204] Ibid,p-381.

[205] Miriam Allot, Novelists of the Novel, p-345

Some attention should be paid to Taha Husain's humor, not because of his outstanding successful in it, but because humor has a long ideal in Arabic literature.

Taha Husain's method of compositions is an involuntary one, which he sets up as the model of all literary creation. His secretary reads a great deal to him Arabic, French and even a few English works. He never revises anything or writing he has said. Accordingly, most of Taha Husain's longer original works show an underlying tendency to discursive and personal. This tendency is curved only in his earliest and most purposeful written under a measure of outside discipline. Taha Husain's style deserves particular attention, as wording has long been an important consideration in Arabic literature. It was in fact one of the loveliest issues between modernist and conservatives. And it became one of the distinctive features of Taha Husain's work.

As Taha Husain was blind, so his descriptive powers inheritably attract the attention to the people. He is in fact, very skilful at building up a picture by the accumulation of sensory details. He also excels in depicting the visual descriptions, the example of which we find in his 'village school master.' And a more constant feature of Taha Husain's style is discursive. There are passage of great concentration in his seizes and his comparison of al-Marri and al-Mutanabbi-in two pages an admirable effort. The most mark of Taha Husain's stylistic characteristic is the repetition of words. Another mannerism of him is to emphasis a statement by the negation of its opposite.

Taha Husain was a great interest towards literature from his childhood. He got influences largely by the idea of his Egyptian teachers and put forwarded his ideas which are consider to revolutionary in the Arabic literature. He became so influenced that finally he discussed about the literary views of his teacher Husain al-Marsafi. In this way, in the

writing style of Taha Husain we have formed him the idea of his Egyptian teachers. Husain was mixed up in his writings both of classical Arabic and Modern Egyptian ideas[206]. He did not discuss all the ideas which were put forwarded by the people before him.

Never the less he became a champion of the European ideas on Arabic literature by his writing style. He clearly preferred the Modern European ideas. After his return from Europe, he called for the true and real art emphasized in the name for the freedom of literature.

According to him literature is the mirror of the society whatever in society should reflect in literature. He says that the literature gets influenced by human life and human life gets of literature at the same time. If a literary person is influenced by his society then his works can be turned as the social phenomenon. According to Taha Husain, the literature and the literary personalities are nothing but only the fruit of the nature[207]. Taha Husain analyzed his nationhood and his locality in his writings.

The autobiography *Al-Ayyam* of Taha Husain has no formal plot. It can hardly be classified as fiction. Yet it is a consummate work of social realism. In this book the auto biographer or the writer portrayal the life in Egypt as Husain experienced it[208]. It is not the narrative which gives it timeless beauty. Taha Husain uses the style of elegant and effective language in this novel. It graced with innocent humour and sincere expression. Taha Husain's literary style will always be considered among the best in Arabic literature. In his fiction, however, this style seems to overwhelm the structure of the work and diminish the significance of the character's actions. Like *Al-Ayyam, Adib* lacks developing characters.

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[206] Ibrahim Ahmad Rahmahthullah, "Wamda-ad Ala-al Naqd al Hadith", Kerela, 2000, p-74
[207] Ibid,p-78
[208] Motti Moosa, The Origins of Modern Arabic fiction, Lynne Rienner, London, 1997, p-299

Husain sets forth the whole story of Shuayb in a good style. Taha Husain picturising the characters of his friend, Shuayb in a fine artistic way. The downfall of Shuayb could have been the subject of a powerful novel in our current understanding of this genre. Husain's excellence lies in his poetic style and his elegant words, which make it as expressive as a well-crafted novel[209].

Husain's novel *Dua al Karwan* (The Call of the Curlew, 1934) has a formal plot. But it is a totally sacrificed for the ornate poetic style[210].

The Egyptian writer and the poet Salah Abd al-Sabur correctly notes that, the plot of *Dua al-Karwan* is not indigenous, but influenced by the romantic novel. He cites a palpable inconsistency between the Arabic poetic style and the plot as evidence. Taha Husain "puts one foot in al-Azhar and the other in Paris[211] .As a romantic story, *Dua al-Karwan* reminds us of Muhammad Husayn Haykal's *Zaynab.* There is some similarity between relationship of Zaynab and Hamid in Haykal's novel and that of Hanadi with irrigation engineer of Taha Husain's novel. Unlike Taha Husain, Haykal has a larger purpose, to portray the life of the Egyptian fallah (peasant) and his relationship with the feudal lord.

Moreover while Haykal displays the interaction of the characters with the rural setting. Taha Husain presents it only through abstract generalizations by the narrator; Amina[212] Taha Husain develops much of the novel to showing how Muslim religious practices affect the character's daily life.

Thus, Taha Husain's many sides' activities reveal him a gifted writer, a zealous reformer and a man of decision and energy. There can be no doubt that he is a man of unusual intellectual powers. He has the

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[209]Ibid,, p-301

[210] Taha Hussain, "Dua al Karwan", Dar al Marif, Cairo. 1934, pp-243-244

[211] Al-Sabur, pp 22-23

[212] See Badr al-Din Dib, "Dua al karwan aw Taha Husain al-Riwai al-Adib", Beirut: June 1953. p-25

power of observation and analysis. He developed a style which is unmatched in Arabic prose. No writer has produced the same magical effect in the past nor is likely to do so in the foreseeable feature.

Hence, he is considered as the leader of the modernist group in prose as well as in criticism. His mastery over the language enabled Taha Husain to reach the highest level of auras rendering in his writings.

Taha Husain has raised the subject matter of political situation and the knowledge regarding the spread of economic society. Taha Husain mentioned in his writings about the problems of the contemporary social life. Simplicity is found in his writings. But in other respects sometimes is described in the form of irony. The writing style of Taha Husain is a universal prominent. His writings carried the pride of innovative creations in literature in the 20th century Modern period.

5.2. *Al-Ayyam*: A stylistic study.

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 who exerted his mental ideology and thinking in the writings of the autobiographical novel *Al-Ayyam*. Taha Husain's writing in this novel is most appropriately entitled as "the method of picturisation". The writer mainly used its writing style about the picturisation by simple words and sentences. He represents the successive of the novel in a easy manner. Sometimes the writer took the shape of an external sensible concept of the novel where as some of them got internal as well as mental atmosphere some of them are used the picturising meaning of its idea Cleary. Taha Husain portrays a clear pen-

picture of Egyptian people during his days by his autobiographical novel *Al-Ayyam*.

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 it. 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 same other supporter 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*. He wrote this novel in artistic style that he arts his imagination perfectively.

Taha Husain's style of *Al-Ayyam* is characterized by an undulating and melodious prose. His expressions in this novel are that to roll of follow one another in quick succession to give strong rhythmic effect. These are apart from giving an effect of movement and vitality, magnify or emphasize of an ideas which are seen in his novel *Al-Ayyam.*

Husain hardly resorts of a dialogue in this novel. Sometimes he uses various descriptive sentences in this novel with his separate writing style. But there is no difference between the narration and the dialogue. So, we can say that Husain wrote this novel in narrative and dialogue styles. He portrayed this novel very suitably.

There are some stylistic tools of Taha Husain which we 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 repeats some words in the same sentences which have been seen in this novel many times. Taha Husain expressed his writing style by portraying a picture using his extra ordinary words. He used the

conjunction of the letter of jar and its similes with fulfillment and confrontation in this novel. These are increases the picturisation of this novel. In this way Husain exhibits the picture of the novel very nicely. 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 an 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 can not 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. He takes the help of earlier nature of the peoples, but he picturising it by modern styles. Because Husain has some extra ordinary writing style by which he creates this novel in an artistic narrative and dialogue style.

We may legitimately consider Taha Husain's autobiographical novel *Al-Ayyam* amongst works produced in direct or indirect response to the call for locally inspired literature. For when literature is called upon to take cognizance of the actualities of social and cultural environment, it is only a logical outcome of such exhortation to result. It also focuses the eye on the even more immediate interpretation of, and responses to that environment. His autobiographical novel *Al-Ayyam* could hardly have flourished at the hands of the early Egyptian romancers. Taha Husain might not have wished us to consider his autobiography, a biographical

novel. Raymond Francis reports, that he 'merely substituted the pronoun 'he' for the pronoun 'I' which he presented to us.[213] But it is quite legitimate for us to deal with the memories in a study of the author's fiction. Because the writing of his autobiography must have been a sort of workshop training on which he surely drew heavily when he came to write his novels proper. For the biographer it makes use of skills that are similar to those which are necessary for the novel writer in the portrayal of character, the evocation of place and the past events. On the other hand the organization of material, to name only some of the obvious shared aspects of both biography and novel.

The first volume of *Al-Ayyam* tells the story of the first thirteen years of the author's life. We see him first as a young child. We move with him later to the villages Quranic School where he is sent to learn the Holy Quran and where we are given memorable insights into the world of Sayyidna (the school master), the prefect, and other pupils. There the young boy becomes a Sheikh of nine years of age, having learnt the Holy Quran by heart. But his father does not allow him to don a Sheikh's garment and turban. He still goes to the same school where he forgets what he has learnt.

In the three volumes are always manipulated by a mature narrator, who being usually wise after the event, frequently balances. Corrects and analysis's the fresh views and experiences. Sometimes there two points of view collaborate though each will still be independent of the other occasionally, the retrospective point of view is deliberately, totally or partially withdrawn for a while to give the reader the boys sense of mystification and suspense in its immediacy.

The first two volumes of the autobiography show the authors remarkable sense of place which helps him to give a measure of formal

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[213] Raymond Francis, Aspects de la literature arabi contemporaine. Cairo. 1963. P-19

unity to a work that is largely episodic and fragmentary in nature. It makes the third volume look rather formless compared with the two other volumes.

There are many chapters that the author devotes in volume 2 to the description of the quarters and their residents. This is the similar to the method Balzac usually follows in writing his novels- first the assessment of environmental details, than the rolling on the drama. The first two volumes of the autobiography are also characterized by the author's sense of character. It is always a valuable asset to the novelist and one manifestation of the interest in local Egyptian environment. This is shown in his sensitiveness to the manifestation of personality not only in terms of personal appearance and habits and mannerisms but also in the way an individual responds to a social group. It is as if the author has fastened his gaze on people's grotesqueness or the unsatisfactory aspects of their characters. When he does choose to tell us something dignified of other people's lives, it is usually hurried, momentary or given as part of a panoramic view.

The author's choice of characters would thus seem curious. There is no reason of course why an author should not present us with any kind of characters he wishes. But the art of biography appeals to the world of actuality and not to that of imagination or fantasy which is presents itself to the mind of the readers simply. Taha Husain is not writing a pure biography as he would seem to want us to believe. He has chosen to avail himself of the privileges of the novelist as a caricaturist and painter of the comedy of manners.

A great deal of Taha Husain's autobiography is devoted to the presentation of the drama of his own life. It is the conflict between his tremendous ego and his profound concern with self-expansion on the one hand and his handicap and difficult circumstances on the other. This self-

absorption is, if course a quite legitimate in an autobiography as opposed to the authors novels where we expect him to venture out of his self-absorption. Something Taha Husain sometimes fails to achieve.

The main character in the autobiography, the disguised author himself, is presented usually as a person of dignity and some measure of heroic stature. The main interest of the autobiography is the exposition of his determination to achieve maximum self expansion despite his handicap this pervasive sense of his handicap is deeply moving. He seldom permitted it to stand between him and the things he hoped to achieve. But as he himself puts it, it always lurked for him to hurt him from time to time. This sense of his handicap, coupled with his pride and self-repeat, resulted in him imposing on himself a habit of self-discipline which started very early. in his childhood. But he never relaxed in any degree until he married.

But his austerity and self-discipline do not seem to emanate from a personality that is in the least self-sacrificial or self-denying. On the contrary, the reader is repeatedly struck by a personality that is immensely egoistical. This strong element of the author's character can be traced to as far back as his early childhood days in the Quranic School. The school master did not find exactly him in easy or even pleasant boy to deal with one thing is that Taha Husain's autobiography sums never able to put up with for a long time in any sign of indifference on the part of those around him in at home, in the Quranic School, in Azhar, and in the Universities or the scene of public life at large. In the way Taha Husain wrote his autobiographical novel *Al-Ayyam* in a good technical style.

5.3. *Dua al-Karwan*: A stylistic study.

Taha Husain wrote his non-autobiographical novel *Dua al-Karwan* in a good style. The story seems to owe some part of its Donne to real life as the author once made clear to Raymond Francis. But this is of little significance since the heroine, her particular situation and the way she is made to tell her story, are clearly the product of contrivance and romantic plot-making.

The story is that of a Beduin mother and her daughters who are driven out of their home by their tribe after their father's death. Eventually they settle in a small town where they earn their living as servants to different households and usually meet only during the weekends. The younger sister Amina works for the local Sherif where she is treated more or less as a member of the family. But soon things get very bad: Hanadi, the elder sister who works for a young bachelor engineer, is seduced by him and the mother has to rush with her daughters away from town to return home. She also sends a word to her brother who meets them on the way; apparently to escort them. But before they reach home he kills the disgraced girls in the darkness of night and buries her in a grave that he has prepared beforehand. They continue the journey as if nothing has happened. The young sister, however, is deeply shocked and when they reach home she is taken ill with fever and nervous breakdown. When she gets better she flees back to the town she has to leave and is received well at the Sherif's house. There, she plans to meet the engineer towards whom she starts to have confused, decisional feelings of hatred, infatuation and jealousy. One day she learns that her good friend, the Sherif's daughter, is going to marry the engineer. She foils the marriage by privately revealing to the girls mother, the story of his seduction of her sister. Then she leaves the family's service and manages to install herself in the engineers service where the does her

best. After a fierce trial of wills between the two, they fall in love and are eventually married.

Dua al-Karwan is the author's only largely dramatic novel. I use the word drama here to indicate both progressive change and conflict. Both of which elements are abundant in *Dua al-Karwan*, supplied by the quick turn of events and intensified by the author's method of narration. Consider the suspense caused by the first few lines of the novel and intensified by the subsequent references to the long history of nightly disturbed sleep and solitary nocturnal communing which commemorate Hanadi's terrible death, between Amina and the Karwan, the only innocent witnesses of it and then a flash-back was came chronicle of the quick breath-taking development of events.

But it is merely in the quick, sometimes unexpected and often violent and tense action that we find in *Dua al-Karwan* of greater importance here is the deep internal conflict inside the young heroine, between her love for luxury and ease and her loyalty to her mother and sister whom she does not leave in the lurch. She feels her love for the murdered sister and her pity for the old mother. She decides to oust poor unsuspecting Sakinah, the engineer's servant and established herself there instead. But it is after she finds herself already installed in the service of the engineer that the conflict within her it's most intense. Her anguish and uncertainty about her situation and her own feelings towards the engineer bring her to the borders of insanity. Here the novelist turns his back on the external world and fastens his gaze upon the world of private internal experience. In this way Husain depicted the clear pen-picture of Egyptian society in a good style.

And thus the dramatic and fierce emotional fluctuation goes on. Here lies the author's skill nothing is revealed too soon to the reader who is left to live these dramatic moments of tension and uncertainly as he

reads about them. There is nothing that remembers such intensification of feelings and heightening of dramatic moments in the early Egyptian novels. Husain depicted these feeling in an artistic form which we see in his novel *Dua al-Karwan.*

The beginning of the novel to a didactic purpose for her narrative of course we are made to sympathies with Hanadi and abhor her betrayer and murderer. But this is not the central interest in the realized novel. There is neither concentration on the issue of false honour nor any echoes. 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. It is not a virtuous love; either; it's in Sheer infatuation. It has not developed from being a morally inspired abandonment of the desire to take vengeance. Amina soon realizes that the engineer is a blazing fire and that she herself is a butterfly attracted to it undeterred by any fear of run. This is the nature of Amina's obsession with the engineer which together with her indefinite desire to avenge her sister makes up her relationship. It represents the central interest in the novel rather than any moral lesson that she or the author may have intended for the reader. Morality has less to do with it than pure amoral self-interested romantic love. For in her possession with the engineer, Amina has been prepared to lie, pretend, and use others as more tool of achieving her ends unconcerned with the fact. In this way Taha Husain wrote this novel in a fantastic 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's place in the contemporary Arab world would not have been much different from what it is today even if he had not written a single novel on the other hand, it seems to me that he would have cut a rather minor figure in contemporary Arabic literature. His reputation

depends exclusively on his fiction. This is not only because of the rather minor place given until recently to the novel by critics and serious readers in the Arab world generally. I will try to show Taha Husain as a novelist. Moreover, the novelists in him developed letter than, and did never in fact obscure or overshadow, the early scholar, the literary journalist, the essayist or the controversial public figure. More significantly, Taha Husain does not seen to have had the makings of either the born, or the serious novelist. A distinctly inventive faculty on the other hand and an adequate awareness of the nature of the novelist's art on the other. Moreover, in *Dua al-Karwan*, he shows an interest in some modern devices and novelists use for making their narrative method varied effective and interesting. For instance, Dua does not begin at the beginnings of the heroine's story, but at the climax.

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.[214]

[214] M.Mondur. Fil-Mizan al-Jadid, Cairo, nd (3rd impression) P-55,