CONCLUSION

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Elias Khoury has created a broad spectrum of images, motifs, symbols, metaphors and other narrative stylistics revolving around the concept of violence during and after the civil war, and also in relation to the Palestinians' struggle and resistance to achieve freedom and justice. Violence figures in Khoury's fiction as a process integral to power relations between individuals and groups and within institutions. It is a process that leads to specific consequences, despite its seemingly chaotic nature. Indeed, Khoury has created a narrative discourse on the notion of violence through his fiction.

Elias Khoury influenced by many books which changed his life. Khoury influenced by the book 'The Stranger' written by French novelist Albert Camus which he reads at the age of 14 and this book impacts very much in his life. Khoury influences by the poetries of Al-Mutanabbi, Mahmoud Darwish and Abu Nuwas. Khoury was also influenced by short-stories and religious stories which are told by his grandmother a Syrian servant of a city Hauran.

Memory is a central topic in all of Khoury's novels, as it is in his literary criticism and journalism, as well as his work in theatre, film, and video performance. In his work of literary criticism *The Lost Memory* (1982), he explains that the civil war took place not only in reality but also in memory, due to memory itself becoming a point of dispute. Like the buildings and other land- marks in Beirut, memory was also destroyed, until only fragmented memories remained scattered here and there between the rubble, and it seemed as if the people had lost their memory. In the context of Arab culture and identity politics,

the construction of a historical memory delineates the encounter between past and present. Khoury refrains from consolidating Lebanese identity.

Elias Khoury convinces the people about two things. The first one is that, all of the people live in a double life i.e. dream life and real life. But normally people don't have to remember their dreams even they remember very little of their dreams. The second one is the reality that the people have to come out from the dream world into the real world to take the taste of death.

Khoury's writing style departs from the typically realist modes of his peers and more closely resembles the stream of consciousness of a writer like William Faulkner. He favours repetition as a stylistic device, and the endings of his stories often circle back to their beginnings. Point of view in his novels doesn't so much change as dart from one character to another. His experimentation with narrative style can be a bit challenging, but it certainly makes for a unique perspective in Arab letters.

Elias Khoury uses classical Arabic in his writing. He uses classical language in most of his famous novels like 'Ra'ehat al-sa'bun' (Smell of the soap) , 'Ka'annaha Na'ema' (As if she were sleeping), 'al-wujuhu al-baydah' (The white Faces) etc.

Though Elias Khoury was not a poet he loves poetry. In his novel *Ka'annaha Na'ema (As if She Were Sleeping)* he uses some erotic verses from classical Arab poets such as al-Mutanabbi and Abu Nuwas.

Khoury always have the idea that one must feminize the language, literature, and one must go deep in this feminine aspect of life which can lead one to represent the profound, the most human and the most oppressed.

In the writings of Elias Khoury we have found highly metafictional discourses which rely respectively on an impressive collection of stories told in an oral-like and extremely simple style, and on the manipulation of traditional novelistic structures. As Stephen J. Meyer has pointed out, what we find in Khoury's novels is not a depiction of the same event from different points of view, but rather an attempt to "get away from any central event altogether"[276]. Khoury's innovation appears to be in "his wholesale investment in so many of these narrative techniques in a single text"[277] We can make a general observation here to the effect that Elias Khoury rely on a mixture of a wide variety of different techniques which are juxtaposed.

Even in the novels of Khoury, who is not as consistent as his contemporary novelist al-Kharrat in his relying on themes and forms inspired by the Arabic literary heritage, we can see a sort of acknowledgement of, an awareness of belonging to, that literary tradition, in which the writers of the previous generations were hardly interested.

The fiction of Elias Khoury represents yet another innovative in many ways: the most prominent feature of his writing to set him apart from the other novelists studied here is his language. His style represents a significant shift towards the more agile syntactical structure of the vernacular language, while fundamentally remaining a standard variety of written Arabic, understandable by all literate Arabs. The sophisticated language of Khoury's novels by an extremely economic style made up of brief and simple sentences. However the, the style is not an aesthetic exercise parse: it is a suitable vehicle for an oral-like narration, in a style much influenced by the oral tradition, of a high number of stories which

[276] Meyer,S.J. 2001, p-270,
[277] Ibid,p-269

reflect on various matters, including war and violence and their impact on the victims and marginalized individuals from the lower strata of society. In developing such a style, Khoury draws on the folk tradition of storytelling, with its repetition of situations and sentences and lack of unnecessary detail. The language and the highly fragmented narrative (made by numerous narrators with contrasting versions of what happened) are innovative features, to which Khoury adds a self-reflective dimension, where he questions storytelling and writing historiography.

While Khoury has become extremely prolific novelist who seems perennially dedicated to his fluid, colloquial-influenced language and his embedded-stories technique.