



Journal of Arts & Humanities

Folklore in Jamal Al Ghaitani's Novels: Al Zaini Barakat as Case Study

Dr. Raed Waleed Jaradat¹

ABSTRACT

The present research addresses Jamal Al Ghaitani's life and thought in exploring the relation between the novelist and his narrative. It also addresses the historical novel in general and the association between the novel and the history in Al Zaini Barakat. Evidence is quoted from a book entitled "Bada'e Al Zohour Fi Waqa'e Al Dohour" by Ibn Elyas, followed by reviewing the characters of the novel determining the novel structure and forms and formula used for expression. The present researcher shows the Sofi aspects and religious frame represented by documented sayings. The present paper also hints at women and their role in the novel, especially that the case study is fully loaded with expressions and signs that represent and elaborate on the folk heritage, the subject matter of the current study.

Keywords: Al Zaini Barakat, folklore, Sophism, historical novel, Jamal Al Ghaitani, folk heritage.

Available Online: 10th January, 2016.

This is an open access article under Creative Commons Attribution 4.0 License, 2015.

1.0 Introduction

The history has widened, as it included oppressed people, and while the game of authority race continued. In this history, we find people who suffer permanent weakness and who are unable to express their opinions, a desire to forget the past and the future, as well. As for those who practice injustice, they were not satisfied with the injustice they practiced and they always sought to access to

¹Faculty of Arts, Department of Arabic Language, Tafila Technical University, Jordan, Email: drjaradat7@yahoo.com.

indefinite limits with their practices. Egypt has been attacked by the raiders from everywhere, the Hyksos, followed by the Assyrians, the ancient Amazighs, Ethiopians, Persians, Macedonians, Romans and Arabs of Palmyra at the tenure of Zenobia, the Romans, Arabs, and Daylam, Moroccans, Kurds, as well as Turkish (Ottomans), French and British, thus, it can be said that Egypt is not the oldest civilization but it might be the sole state that suffered from other nations.

The novel entitled “Al Zaini Barakat” by Jamal Al Ghaitani addresses the reign of the Mamluks in Egypt and the beginning of Ottoman rule (912-923h), and thus it was an attempt to show the state of repression and oppression suffered by the people at the time where the power and authority was represented by the character of “Al Zaini Barakat” with his senior Aide (Intelligence chief), Zakariya Ibn Radhi. The novel has focused on these two characters, as well as other characters who played significant roles, some of which were as main characters (for example Abi Al-Soud Al Jarihi, and Saeed Al-Juhani) while other were as secondary characters such as Al Sheikh Raihan, as well as other characters.

My research was initiated by addressing Jamal Al Ghaitani’s life and thought whereas I have discussed the relation between the novelist and story which I found a strong relation based on deep sense in time. Then, I addressed the historical novel in general and the association between the novel and the history in Al Zaini Barakat. I quoted from the book entitled “Bada’e Al Zohour Fi Waqa’e Al Dohour” by Ibn Elyas, followed by reviewing the characters of the novel determining the novel structure and forms and formula used for expression. I also tried to show the Sofi aspects and religious frame represented by documented sayings. I also talked about woman and her role and her effective presence in the novel. Language also was addressed whereas I have discussed the language used by the novelist. I also surveyed some opinions that reject the idea which says the novel Al Zaini Barakat is similar to the novel entitled Bada’e Al Zohour Fi Waqa’e Al Dohour.

Having reviewed the Egyptian history, including the states, governments and rulers who took control over the country, we came to conclude that what made the Egyptians survive for five or six thousand years of history was their love to their country’s sun, land and Nile, what in turns made the Egyptian with one unchangeable personality.

Now I move to the definition of Maorroth, which translates into 'Folklore'. The literary circles were bombarded with lexicon heritage and its derivatives. It was stated that money and glory were inherited from certain people. Linguists say (awrathatho alhomma tha3fan), meaning it weakened him. They also say that (awrathho al hozno hamman) meaning (caused), (al majdo motwarathon bainham) meaning glory is inherited among them. In short, most of the above mentioned examples share the meaning of to cause, to endow and to acquire (Lisan al Arab 1955 n.p). Further, In Taj Al Aroos (arratha) is originated from the word (heritage) where the (wa) sound was converted into (alif). (Taj Al Aroos p 652). The folklore is an equivalent for folk heritage. The origin of this word consists of two syllables; the first (folk) means common people, the second (lore) means knowledge. So the lexical meaning is knowledge of the people (Sarhan p 18). William John Thomas defined heritage as beliefs, legends and habits in addition take to be true such as myths and folk songs and proverbs which are related previous eras (Sarhan 21).

In short, I believe that the role of heritage helps researchers identify what other scholars and pioneers left to educators in light of knowledge and oral literature, art, philosophy in addition to social, ethical and cultural values that pertain to our living standards. In other words, it is the pillar on which the world of subconscious depends and it also helps renew the routine of our daily life, so it is the major dynamic, the impetus for human behavior within specific geographical culture. So, we are ethically entitled to gather it, disseminate it and select its pure and clear aspects to be disseminated among researchers and those who need it.

2.0 Review of related Literature

Abdel Hafiz (2013) in "Studies in Folk Literature" discussed topics related to folk literature based on his readings of the folk literature. He found out that folk literature has taken different intellectual trends, which reflect different perspectives. He sought to explore folk literature and showed how it expressed the perspective of its authors.

Saeed Yaqteen in the "Folk Narrative Heritage" (2006) reviewed the history of the Arabic novel to create a new trend about the heritage in modern literature. The novel of Al Getany also enriches not only the dictionary of Arab lexicons but also legitimizes literary and intellectual texts in classical Arab fiction. The researcher also studied a novel entitled "Zeini Barakat" and compared it with the "African Lion" by Amin Maalouf. The two novels examined the present of the Arab nation during its conflict with the Ottoman Empire.

Nabeel Salman (1999), in the "Arabic Novella: Images and Readings" identified the reasons for the lack of a critical approach in the Arabic novel. In his book, entitled "Between Theory and Practice," Salman argued that applied criticism should be the pivotal base because it paves the way and enriches criticism. It also plays a significant role in the incorporation and adoption of western criticism.

Mohammed Badawi in his "Modern Egyptian Novel" (1993) studied the relation between the narrative form and the social structure. In his study, he analyzed the works of the novelist in the 1960s and addressed them in the light of two contexts: the textual context and the sociohistorical context.

Nabeela Ibrahim (1992) in the "Forms of Folk Expression" explored the folk literary genres namely, mythology, fables, tales, proverbs, puns, songs, and jokes. Her study was based on the integrated method that reads the literary folk tales.

Mamon Al Smady (1991) in his M.A thesis "Jamal Al Ghetany and Heritage," studies the effects of the narrative works of Jamal and defied the belief that the Arabic novel is stripped off its classical Arabic fiction. It also defies the belief that it imitates the western novel.

Abdel Salam Al Kikly in "Fictional Time" (1990) studied time in the novels of Al Ghaitani's and builds his approach of structuralism. He investigated the signs that contributed to the determination of the signified. He also studies Al Ghaitani's 's frequent references to the past and how they are related to the present. He considers the time of writing an embodiment of the present. It is an important moment because it summarizes the hot topics which influenced the passions and ideologies of the author.

3.0 The Significance of the Study

The significance of the study resides in its originality. In other words, no previous scholarship has addressed the issue of folk heritage in Al Ghaitani's oeuvre. The issue of dealing with folk heritage a core issue, thus in need of researching that examines cultural, social and intellectual resources and identifying its artistic value.

The rationale after tackling Al Ghaitani's was for the reason that his novella has constituted a fertile area of study; in his novella, he hinted at lots of symbols of folk heritage that had a great impact on the Egyptian environment. In it, he also represents himself through adopting a descriptive approach, let alone that his works were fully equipped with the folk heritage, intellectually, culturally and practically. This study, in short, explored beautiful aspects in Al Ghaitani's 's novella in addition to the employment of linguistic expressions which are not intended for the sake of showing, bragging or repetition. He never resorted to explicitness, thus representing a high level of culture and education as he not only employed folk heritage, but also delved into the soul of it where every expression and terminology was placed properly. In short, the study intends to respond to the following questions:

- 1- What is heritage? What are the reasons for tackling this topic and what is the impact of using it along with temporary novella.
- 2- What are the shapes of the folk heritage?
- 3- Did Al Ghaitani's act as a distinguished model in the employment of folk heritage?
- 4- How does folk heritage influence the construction of Al Ghaitani's novella and what are the artistic domains his novella gained?

4.0 Methodology

In the present research, I adopted the integrated approach because of the nature of the current study. I also used the analytical approach to analyze the literary text and explain its themes, highlight folk signs and relate them with the text. I also used the descriptive approach to identify the places where Al Ghaitani's was influenced by the folk heritage and its components.

5.0 Jamal Al Ghaitani: The challenge of reality and self-assertion

Jamal Al Ghaitani was born in a village called "Juhainah" in upper Egypt on 9th May 1945 and lived with his family in Al Jamaliyah quarter in ancient Cairo. Jamal Al Ghaitani was fully aware of the history of this city and the history of Fatimids in it.² Jamal Al Ghaitani has mentioned that he learnt reading and mastered it³. He graduated from the intermediate school in 1959, and due to his family's bad economic condition, he studied the art of carpet design for a period of 3 years.⁴ This art might contribute to widen his artistic sense⁵ and his association with Islamic heritage and ancient civilizations.

Al Ghaitani loved reading from his early childhood, where he read the first book in his life "*Les Miserables*" by Victor Hugo in full, then he continued reading at school's library and other ancient books found on Al Azhar sidewalk⁶. The first attempt to write was entitled "Ziyarah" (A visit" written by him in 1959 and published four years later in "Al Adeeb" Lebanese magazine.⁷ Al Ghaitani's thought trends began to be realized, and thus he joined a political secret organization dissident from Socialist Union in 1965 which aims to reveal the economic corruptions in the institutions, and accordingly he was punished by transferring him to Al-Minya in upper Egypt and was arrested in 1966 until March 1996 and then he was transferred to Cairo.⁸

At the 1960s, a trend that calls for rebellion against the old narrative forms, because the novelists found such forms unfeasible and some of leaders of this trend were: Mahmoud Taymour, Yousef Al Aqeed and Jamal Al Ghaitani.⁹

Al Ghaitani said: I think that all creative persons aspire to provide a new addition not initiated by any other person; this was one of my concerns.¹⁰

Al Ghaitani has published the first collection of short stories entitled "Awraq Shab Ash Montho Alfa Sana" (identity documents of a young man who has lived 1000 years ago", where he talked about the oppression suffered by the Egyptian man, innovating a new form of writing "such form of writing has been expressed and addressed by Prof Mahmoud Al Alem who refused to consider such form as a traditional historic story"...but it is considered as (a story-a history, i.e. A story formulated in history

² Al-iskandar Dagher, ((Jamal Al Ghaitani tells his story with life and literary experiments)), the Arab Week, 1988, p. 48.

³ Jamal Al Ghaitani, book of Althaliat, c (3), (p. 172).

⁴ Al-iskandar Dagher, ((Jamal Al Ghaitani tells his story with life and literary experiments)), the Arab Week, 1988, p. 48.

⁵ Maumoon Abdul Qadir Smadi, Jamal Al Ghaitani and Heritage: A Study in his novels, Master Thesis, (p. 6).

⁶ Al-iskandar Dagher, ((Jamal Al Ghaitani tells his story with life and literary experiments)), the Arab Week, 1988, p. 48.

⁷ Al-iskandar Dagher, ((Jamal Al Ghaitani tells his story with life and literary experiments)), the Arab Week, 1988, p. 48.

⁸ Maumoon Abdul Qadir Smadi, Jamal Al Ghaitani and Heritage: A Study in his novels, Master Thesis, (p. 6).

⁹ Dialogue with the Egyptian novelist Jamal Al Ghaitani writer of (the story -the history), Addostour, 1977, issue (3496), p (5).

¹⁰ Jamal Al Ghaitani, heritage and creativity of novels, Arab researcher 1985, p (2), (p. 100).

form or history formulated in a form of a story.¹¹ Jamal Al Ghaitani has published his works when he worked in press in 1968.¹² Jamal Al Ghaitani has developed his writing style in his novels entitled "Al Zaini Barakat", "Al Zwaitl", "Waqa'e Harat Al -Zafarani". As for his stories, he wrote a collection including "Ardh.Ardh", "Al-Hisar Min Thalath Jihat", "Al Ghareeb" and other stories.¹³ Jamal Al Ghaitani has worked as a military correspondent in 1969. He mentioned the effect of the defeat of the Six Day War, whereas he mentioned the pains suffered by the nation and its affected dreams. He participated in the war and was able to transfer the events and ideas in a form that affected the readers, and stayed in the battlefield until the end of October war in 1973. Three years later he left his job saying "I retired from work as a war correspondent; because war correspondent needs a battlefield and battlefield has subsided".¹⁴

We do hereby conclude that the importance of Al Ghaitani's novels was not in his ability to find a suitable and proper place among the senior writers in Egypt and Arab World, nor his ability to express his thoughts in unfamiliar way in the field of playwriting, but instead the importance of his novels stems in that he has witnessed all events, and accordingly he has experienced all those difficult, complex and easy experiments and events before writing on paper. He was able to permanently renew, whereas he says that "the majority of his experiments have not just been written"¹⁵ and it is no doubt that he is capable to write such exponent.

2.0 "Al Zaini Barakat": A history that imposes itself

A. The narrator and history

"...I did not find a satisfactory answer as sources of history where I often navigate on how Ibn Khaldun, Ibn Arabi, Ibn Rushd or Ibn al-Haitham were able to cross borders? What type of identity documents they were using? Were they subjected to inspection and security search?"¹⁶ Al Ghaitani was concerned with the issue of time and history, the movement and cessation of being, and from his early beginning he always asked himself "where is yesterday? If a man passes a specific destination, might he reach a missed moment?"¹⁷

There is no doubt that his deep feeling of time led him to read all dimensions of the history. He studied the history of the nations in order to concentrate on the roles played by the senior figures. In his opinion, he says "the history says: Great Pyramid was built by Khufu, but where did the people who built it sleep after the completion of its building... the history does not say that... what about the horror and fear of those whose skulls were used by Tamerlane to build a pyramid in his battles".¹⁸ For him, the hero comes from inside those who really create the history; they made the history eternal".¹⁹ There must be a need for linking Al Ghaitani's real vision towards the history and his life in ancient Cairo, where he witnessed the history in the eyes of a human being in that traditional environment, within a petty-bourgeois class²⁰ which was always subject to other's authority and power, a social class which could not talk or object. This situation may be the reason beyond joining a political secret organization dissident from Socialist Union desiring to fight against corruption.

The writer has expressed the characteristics of the real artistic, as he described him as that person who mentions things and events which were not mentioned by other historians, a person who records the

¹¹ Dialogue with the Egyptian novelist Jamal Al Ghaitani, Addostour, p (5).

¹² Iskandar Dagher, ((Jamal Al Ghaitani tells his story with life and literary experiments)), the Arab Week, 1988, p. 48.

¹³ Dialogue with the Egyptian novelist Jamal Al Ghaitani, Addostour, p (5).

¹⁴ Iskandar Dagher, ((Jamal Al Ghaitani tells his story with life and literary experiments)), the Arab Week, 1988, p. 48.

¹⁵ Dialogue with the Egyptian novelist Jamal Al Ghaitani, Addostour, p (5).

¹⁶ Article entitled (Manfa), the seventh day, Paris, 1984.

¹⁷ Iskandar Dagher, ((Jamal Al Ghaitani tells his story with life and literary experiments)), the Arab Week, 1988, p. 49.

¹⁸ D. Shaker Abdul Hamid, the psychological foundations of literary creativity, the Egyptian General Authority for book, 1992, (p. 377).

¹⁹ Abdul Razak Eid, Critical Studies in the Novel and the Story, Ministry of Culture and National Guidance, Damascus, 1980, (p. 109).

²⁰ Abdul Razak Eid, Critical Studies in The Novel and The Story, Ministry of Culture and National Guidance, Damascus, 1980, (p. 109).

spirit of the reality, a person who can reveal what is cannot be realized by senses²¹. Accordingly, he tended to address the major historical sources of the history, whether the Arab or Egyptian history, and checked out the encyclopedias of historians and what is known as “Kutub Al-Khitat”²². He also discussed the books that talk about after life and death, when the spirit leaves the body, the dead and when a man buried in his grave, life in grave until Day of Judgment as mentioned in “At-tathkirah Fi Ahwal Al Mawta Wal Akherah” by Imam Qurtubi. He read the ancient legendary books, Arab religious and legends stories as well as Arabic wonders books, which were to explain some natural phenomena at the time, including "Mukhtasar Al-Ajæ'eb," by Ibrahim bin Wasf Mathah, and "Kherideh Al-Ajæ'eb" by Amr ibn al-waedi. Jamal Al Ghaitani has focused on the Sofi heritage in Islam and stories of miracles and the relationship between the human being and each of universe and Allah.²³

Jamal Al Ghaitani has reviewed the history, read its documentation carefully, and chose what represent his vision extended in the veins of history with all its human and social relations. Also, he was interested in political authoritarianism, and its impact on the oppressed people who suffer permanent humiliation in their dreams and hopes, and even in their present and past.²⁴

Al Ghaitani's experience in the field of heritage related novels was addressed a lot, whereas some considered him as imitator, while other considered him as of a modern style, while they forgot that his attempts ad experiences have a special style.²⁵

Whatever the case is, our dispute leads us to develop what we have of sciences, readings and ethics, as Al Ghaitani has turned to history, lived , criticized and re-formulated it using his own language, time , place and people, as he used the past as a mean to reach a different- symmetric present at the same time, what makes its as a must for us to consider Al Ghaitani as a novelist who used the renewal of narrative style , and to recognize his ability to write the present in a vision that stems from the depths of the past.²⁶

B. The Novel and Time

"A living nation must be always on touch with its history, because the history has a formidable force to alert and revive"²⁷.Therefore, we shall very well know our history in order to face the unpredictable reality. What we addressed was mere a history, but there is a clear difference between the history and historic novel , as the novel Al Zaini Barakat does not only use the past as a way to access present, but it talks about individuals who do not exist in the books of history. Views about the definition of “the historical novel” varied, where Georg Lukacs expressed his view saying “the necessity of history or past for a historical novel makes the issue of reliability as thorny problem, and then the writer becomes restricted and has no freedom if he chooses to write about real historic figure.²⁸He refuses to talk about past only for the purpose of talking about the history, he sees that the past shall express its association with present.²⁹

Radhwa Ashour wrote at the Lebanese “Attareeq” magazine “the novel Al Zaini Barakat has eliminated Lukacs's definition of historical novel .The most accurate definition of this novel “Al Zaini Barakat” was by the Syrian author “Adeeb Al-Lajmi”- who described it as a novel that recalls the history but does not repeat it.³⁰

²¹Jamal Al Ghaitani" heritage and novel creativity, (p. 102).

²² Kutub Al-Khitat: a unique Arab literature style not found in other literatures, it is known also as the literature of place “a city, street, a house or a village, recording the life of people who witnessed that period of time, and this style was identified by Jamal Al Ghaitani in heritage and novel creativity, (p. 102).

²³ Al Ghaitani" heritage and novel creativity, (p. 102-103).

²⁴ Abdul Rahman Yaghi, search for a new rhythm in the Arabic novel, Dar Al-Farabi, (p. 223).

²⁵ Nabil Suleiman, the Arabic novel –drawings and readings- Center of Arab Civilization, (p. 139).

²⁶ Abdul Rahman Yaghi, search for a new rhythm in the Arabic novel, Dar Al-Farabi, (p. 227).

²⁷ Hussein Fawzi, Sinbad of Egypt, Dar Al-Maaref in Egypt, Second Edition, (p. 344).

²⁸ George Lukacs, translation by: Saleh Jawad Kadhim, the historical novel, House General of Cultural Affairs, Baghdad, 1986, (p. 399).

²⁹ George Lukacs, translation by: Saleh Jawad Kadhim, the historical novel, (p. 399).

³⁰ Doha Magazine, September 1985, issue (116) (p. 106).

Given the novel Al Zaini Barakat simulates "Bada'e Al Zohour Fi Waqa'e Al Dohour", they must be carefully reviewed and studied. Jamal Al Ghaitani says "there are similarities between my life and Ibn Eyas's life, but also there are differences, and this is what I call "the unity of human experience, I mean there are things that beyond time and place that form the essence of the human."³¹ He also says about Al Zaini Barakat "the oppression of Mamluk era meets the oppression of the sixteenth century."³² Al Ghaitani found a pattern that draws the political oppression in another different time, but repression is common and found in both eras, it is the same time even in some details.³³ Al Zaini Barakat shows the image of repression against people after its defeat by enemy, where the author compares people's defeat in Six-Day War in 1967 by the Zionist enemy, and wrote about another defeat took place in the sixteenth century suffered by Egypt.³⁴

We do hereby inquire: was Arabs and Muslims defeat, the core issue in Al Ghaitani's novel? Or did he link between the entrance of Ottomans to the Islamic Egypt in the past, and the invasion of Jews at present? This makes us find a negative attitude by the author towards Ottomans, whereas some authors consider the Ottomans as an Islamic state which protected Arabic language and unity of Muslims, prevented enemies from controlling the Islamic State, while Ghaitani's thoughts were liberal as he considered Ottomans state as a barrier that prevented Arab and restricted them from contacting with other nations for a period of four centuries, what in turns led to nation tardiness.

C. Novel and history

The novel Al Zaini Barakat commences with the scenes of the Italian traveler Visconti, while the city "Venice" was waiting the war news "why happy news has not yet arrived?"³⁵ The novel ends by mentioning the defeat of the city. "During my travelling, I had never seen a city defeated like this city".³⁶ The views of the traveler provide us documentation for the events of the novel, whereas Egypt was waiting the defeat.³⁷ As for the main characters at this novel and Ibn Eyas³⁸, there were Al Zaini Barakat bin Mousa, Abu Al Soud Al Jarihi and Ali bin Abi Al Joud.

Barakat bin Mousa was mentioned nine times in the book of Ibn Eyas who considered him "Barakat bin Mousa" as a whimsical politician, complained by merchants, he was able to come over any difficult situation, even the defeat suffered by his homeland "Egypt" did not affect him.³⁹

But we find a clear difference between the character of Al Zaini Barakat by Ibn Eyas and the character of Al Zaini Barakat by Jamal Al Ghaitani, whereas Ibn Eyas declared that he was cheated by Al Zaini Barakat what made Ibn Eyas write some eulogy verses indicating Al Zaini Barakat's sanctity, but Jamal Al Ghaitani showed more and more hatred against this character (Al Zaini Barakat). Later, Ibn Eyas discovered the reality of this character -Al Zaini Barakat-clarifying that he was an experienced deceitful, while Jamal Al Ghaitani showed Al Zaini Barakat's character as intelligence chief capable of finding information and mysteries of things.⁴⁰

³¹ Classes of January, March 1982, p. 213, seminar entitled "problem of novel Creativity" attended by a Ghaitani

³² Ibid., same page.

³³ Abdul Salam Alklla, novels time, Madbouly library, 1992, (p. 100).

³⁴ Faisal Darraj, implications of novels relationship, (p. 90).

³⁵ Jamal Al Ghaitani- Al Zaini Barakat-the novel-Dar Al-Shorouq 1989,p.9

³⁶ Jamal Al Ghaitani- Al Zaini Barakat-the novel-p.281

³⁷ Faisal Darraj, implications of novels relationship, (p. 92).

³⁸ Abu Rabkat Mohammed bin Ahmed Zain (Shahab) Addin known as "Ibn Eyas", born in the sixth of Rabi(II) 852 Hijri corresponding to June 9, 1448 AD and died 930 Hijri corresponding to 1524AD, historian of the period of the deterioration of the rule of the Mamluks and the overthrow of their state and the first period for the control of the Ottomans after their victory over the Mamluks in the year (923 Hijri / 1517 AD). Ibn Eyas was considered - since the nineteenth century - as an original source of the events of this era, his book "Bada'e Al Zohour Fi Waqa'e Al Dohour" has been printed in several editions for: Islamic encyclopedia, Paris, (p. 535-836).

³⁹ Faisal Darraj, implications of novels relationship, (p. 93).

⁴⁰ Faisal Darraj, implications of novels relationship, (p. 93).

Al Ghaitani has showed the character of the tyrant man in a more complex form. He did not address the issue of “morals” because it is something personal, but he addressed the issue of “state and suppression” because it concerns the community as a whole. This was normal, where Al Zaini Barakat ignored all other individuals around him, and considered them as a mirror that reflects his own will, the unjust will.⁴¹ As for Abu Al-Soud Al Jarihi, he was a model of purity and strength, what made him a popular leader beloved by his followers. Although Abu Al-Soud Al Jarihi was a sheikh at Al Azhar, he thought that Al Zaini Barakat would be a just man, but he discovers the corruption instilled in this man. He ordered his men to hit him and take him jail him for two days.

Al Ghaitani has mentioned in his novel that “ people say : Abu Al-Soud Al Jarihi has miracles, where he can decode incantations and can order demons, but Abu Al-Soud Al Jarihi refused this idea and became angry when he hears such by his pupils.⁴² Abu Al-Soud Al Jarihi was an imam “a religious leader”. He mentioned that “Al-Khidr (a very pious man-person deserved veneration through holy living) and the prophet Elias met to monitor the lands of Grog and Magog to ensure that they do not destroy the dam and immerse the world.

Ali bin Abi Al Joud was a former official – as the same position of Al Zaini Barakat. Al Ghaitani has mentioned events that were not mentioned by Ibn Elyas , but he quoted by the book entitled “Al Solouk” by Al-Maqrizi, the same as the story of the druggist and the odalisque mentioned at the beginning of the novel.⁴³The story is that “an old man has bought an odalisque of not more 15 years old , and mistreated her what made her ask help from Al Zaini Barakat. Accordingly, Al Zaini Barakat came to the house of the druggist and took the girl, what made people deplore this action taken by Al Zaini Barakat, and asked: how could Al Zaini Barakat do something like that, why do he intervene people’s affairs?⁴⁴

Other information and events of persons were mentioned in the novel such as Al –Nasir bin Qalaoun 46 (1340-1293), Zahir Baybars 47 (1277-1260) when Zakaeiya bin Radhi was talking to himself whether he could tell Al Zaini Barakat about the plot to kill him or not.⁴⁵

On the lips of the Italian traveler, Jamal Al Ghaitani has described the Sultan Qansuh Ghouri’s parade saying “the Sultan “Qansuh Ghouri” was riding a blonde high horse”.⁴⁶

3.0 Characters by Jamal Al Ghaitani

Al Ghaitani’s characters are real and potential human models, can be found in the past, and can be anticipated at future. These characters have varied including intelligence chief-Zakariya bin Radhi-student Saeed Al Juhaini, Amr ibn Al Adwi, and the pupil at Al Azhar who sold his soul to the devil.

Zakariya bin Radhi was intelligence chief was sometimes called “Al –Shihab Al Azam”⁴⁷ who was preceded-in this office- by Al-Shihab Ja’far Bin Abdel Jawad. Abi Al-Soud Al Jarihi⁴⁸ talked about him saying: He (Zakariya bin Radhi) shall remain alive as a representative of evil, he is hated by people, he is corrupt, he traduced Al Zaini Barakat, and made one of the vulnerable poets write some verses against Al Zaini Barakat, mentioning in his verses that Al Zaini Barakat was unjust and made four singers sing the verses in four stores⁴⁹, but later on, he became aware that Zakariya bin Radhi and Al Zaini Barakat were the same, they have the ability to fool people.

⁴¹ Faisal Darraj, implications of novels relationship, (p. 93-94).

⁴² Jamal Al Ghaitani, Al Zaini Barakat, the novel –p.80

⁴³ Faisal Darraj, implications of novels relationship, (p. 94).

⁴⁴ Hussein Fawzi, an Egyptian Sinbad, (p. 375).

⁴⁵ Jamal Al Ghaitani, Al Zaini Barakat, the novel –p.191-192

⁴⁶ Jamal Al Ghaitani, Al Zaini Barakat, the novel –p.219

⁴⁷ Jamal Al Ghaitani, Al Zaini Barakat, the novel –p.68

⁴⁸ Ibid., P. (79).

⁴⁹ Ibid., P. (92).

Zakariya bin Radhi had an unusual personality; in spite his corruption and bad manners, he always said to his child "I wish if I remain a kid forever".⁵⁰ He loved birds and kept some in cages at his house.⁵¹The student Saeed Al-Juhani was a model of educated student, he always falls silent.⁵² He was desperate of the state of injustice and corruption in the country, headed to religious life and was a pupil of Abu Al Soud Al Jarihi, traveled to various countries calling and inviting to Islam. He was optimistic when Al Zaini Barakat held his position, because he thought that Al Zaini Barakat would be a just man and would liberate the state against the state of injustice suffered by people, and would spread security. He asked himself: how could Al Zaini Barakat be a just man while he employed Zakariya bin Radhi as his deputy!⁵³ . Saeed Al-Juhani fell in love with Samah-Daughter of his Shiekh Raihan, but she got married of a son of a former prince, what made him angry and sad at the same time. He was once arrested for a period of time, and released, returned to his life, rejecting reality. Amr ibn al-waedi, was a pupil in Al-Azhar but his bad luck made him one of the intelligencers, spying on those persons talking at Al Azhar and transferred information to intelligence chief. Amr was leaving his mother for months⁵⁴, and thus he was a model for a failing man contrary to good traditions and values.

These are the main characters in this novel, but as the writer usually talking about the experience he lived or meets a character he loves, I see that Saeed Al-Juhani was the person closest in his character, as he is educated and able to do a lot with a barrier that prevents him from doing do, this was his little body, suffering from a lot of diseases⁵⁵. The surname Al-Juhani refers to the village "Juhainah" in upper Egypt⁵⁶, the origin of the author Jamal Al Ghaitani. This may be referring to the similarity between Al Ghaitani and Saeed Al-Juhani's acceptance of Al Zaini Barakat who accepted him and discovered that he was an unjust man.

Secondary characters in the novel included Al Sheikh Raihan (Father of Samah), Ibrahim IBN Al-Sukkar wal-laimoun, Awadh. Awadh was called" Ibn Kifuh" which means that he addicts cannabis, his chatter and polygamy.⁵⁷

Shams Al Ramadhani was a peddler who sells mash resident of Al room quarter ,he is more than forty years old of white beard .Fattouh Al Iskandarani was an owner of oil presser ,about fifty five years old, and he had doubts in Al Zaini Barakat's claims. He said "this will no longer remain".⁵⁸

Khayer Baik was a real character, pronounced in Egyptian accent as "Kha'en Beek" which means Mr. Traitor. He governed Egypt as a deputy of Sultan Saleem ⁵⁹at the Ottomans era .Saleem Bayazeed led his army to the borders of the Egyptian empire at north Syria. Qansuh Ghouri headed to fight him, and then the Egyptian armies were defeated in Marj Dabiq due to betrayal by some princes⁶⁰. Qansuh Ghouri ruled Egypt during the period (1516-1501), and was the only Sultan who died at the battlefield."...He was killed among thousands of those killed at the battle.⁶¹ Jamal Al Ghaitani has mentioned the event saying" when the Sultan became sure that he was defeated was affected by hemiplegia and asked for water to drink. They went to bring water but the Sultan disappeared.⁶²

⁵⁰ Ibid., P. (87).

⁵¹ Ibid., P. (89).

⁵² Ibid., P. (44).

⁵³ Jamal Al Ghaitani, Al Zaini Barakat, the novel –p.111

⁵⁴ Ibid. P (54

⁵⁵ Ibid. P (76).

⁵⁶ Iskandar Dagher, ((Jamal Al Ghaitani tells his story with life and literary experiments)), p. 48.

⁵⁷ Jamal Al Ghaitani, Al Zaini Barakat, the novel –p.93-94

⁵⁸ Jamal Al Ghaitani, Al Zaini Barakat, the novel –p.106

⁵⁹ Hussein Fawzi, an Egyptian Sinbad, (p. 378).

⁶⁰ Ibid., P. (377).

⁶¹ Ibid., P. (377).

⁶² Jamal Al Ghaitani, Al Zaini Barakat, the novel –p.249

4.0 Narrative construction in the novel *Al Zaini Barakat*

Speech in this novel can be divided into two types:

First : external speech which included the speech of the narrator and the speech of the traveler ,this includes the witness who does not participate in the events but only records the events “there was no connection between the narrator and what he narrates”.⁶³

The second type of speech was (internal speech) including other speeches such as: decrees, fatwa, report, letter and sermon.⁶⁴

The novel *Al Zaini Barakat* happens at inverse chronology commencing in 922 Hijri which is the date of the Mamluks Defeat against Ottomans. The author aimed at clarifying that every beginning has an end and that the ends of things hold the fates of people, it is the abstract experience.⁶⁵ Thought the narrator is stranger “Italian” but he mastered the Arabic language,⁶⁶ and he used Egyptian slang.⁶⁷

At the first part of the novel, the Italian traveler describes the torture of Ali bin Abi Al Joud. At the third part he described *Al Zaini Barakat* at his power, and also described Al Sultan when he led the army to fight the Ottomans invaders. At the first part he described Cairo invaded by the army of Saleem (I), killing the city’s people, describing what the Ottomans did in Cairo. Fourth part describes the traveler’s penultimate visit to Cairo in Rajab (922 Hijri - 1517 AD).⁶⁸

There was a difference between Jamal Al Ghaitani and Ibn Eyas, where Jamal Al Ghaitani mentioned eventful years, while Ibn Eyas mentioned all events whatever their importance was. After that came the “*Suradaqat*”⁶⁹ internal record of events⁷⁰. Ibn Eyas depended on these *Suradaqat* to strengthen the historical form of novel construction. *Suradaqat*” or the “internal historical record of event” were seven in the novel, and they do not rely on the registration of history, but also deeply search in the Mamluk era. Calls or decrees were a mean of media at that time used by Sultan to inform the princess any laws and directives that must be known and applied by people.⁷¹ There were a lot of decrees at the novel of Jamal Al Ghaitani and Ibn Eyas. Examples of decrees found at the novel of Ibn Eyas include “the distinguished *Al Zaini Barakat* came from the castle ordering people to eliminate tax which was previously imposed on merchants and craftsmen”.⁷²

In turbulent times these calls turn into official statements that form the link between authority and people, as Jamal Al Ghaitani used this approach to find the link between authority and people taking advantage of this approach to clarify the Mamluk state policy, and to transfer some real images of Egyptians habits.⁷³

These calls varied regarding shortness and length, for example “Oh Egyptian, Oh residents of Egypt...Attend Jihad...Attend Jihad.. Attend Jihad, He is Allah who grants victory”.⁷⁴ Calls relied on “The Promotion of Virtue and Prevention of Vice”⁷⁵. As for reports, they were confidential between the intelligencers and the Intelligence chief, and between Zakariya Ibn Radhi and *Al Zaini Barakat*. Reports were of short sentences, with no prefaces nor introductions, consisting of Holy Quran verses and

⁶³ Abdullah Ibrahim. Arab narrative, Dar Ashourouq / Amman, 2nd edition - 2000, (p. 244).

⁶⁴ Saeed Yaqteen, analysis of narrative speech, the Arab Cultural Center, 1992, p (92).

⁶⁵ Abdul Salam Alkkla, narrative time, (p 48-49)

⁶⁶ Jamal Al Ghaitani, *Al Zaini Barakat*, the novel –p.7

⁶⁷ Ibid., P. (12).

⁶⁸ Abdul Salam Alkkla, narrative time, (p 51)

⁶⁹ *Suradaqat* : literally means : pavilions means her internal record of events

⁷⁰ Abdul Salam Alkkla, narrative time, (p 18)

⁷¹ Siza Qasim, Paradox in the Arab storytelling, chapters, (p. 146).

⁷² Mohammed bin Eyas Bada’e Al Zohour Fi Waqa’e Al Dohour, investigated by: Mohammed Mustafa, the second edition, Cairo, 1960, Part (4), (p. 305).

⁷³ Abdul Salam Alkkla, narrative time, (p 24)

⁷⁴ Jamal Al Ghaitani, *Al Zaini Barakat*, the novel –p.261 “ it was said that :call for jihad meant fighting against Ottomans”.

⁷⁵ Ibid., P. (57).

Hadith Shareef, and some aphorisms such as Amr Ibn Al-Auas's saying "speech is like drug, if used in modest quantity it is useful, but in large quantity it may kill".⁷⁶

Letters relied on three elements: introduction, a subject and a conclusion.⁷⁷ Sentence balance was a must in writing letters, for example Zakariya Ibn Radhi addressed Al Zaini Barakat saying "we write for you, and what is written you shall understand and know..."⁷⁸.

Date was inserted at the bottom of the page with the signature, name, title and position of the official what gives privacy for the letter".

Fatwas were used to express the religious authority and what the religious leaders ironically say, for example a fatwa states that "Lanterns shall be prevented because they eliminate mercy"⁷⁹. Governmental decrees usually announced in the form of calls and directives by the competent authorities, they were in the form of written instructions directed from the Sultan to his administrative authority, and shall not be published to be known by people.⁸⁰

Sofi aspects in the novel

Al Ghaitani has mentioned the reasons beyond using Sofi aspects in his works. The first reason was the death of his father, and the second reason was a general reason, due to President Sadat visit to Jerusalem, where Al Ghaitani sees all fundamentals and principles he used to see are now eliminated, and thus, he used the Sofi tools to challenge and face the difficult and complex reality.⁸¹

The author asserts that he has studied Sofi literature and its included miracles.⁸² Sofi trend was clear at his works whereas he has mentioned "Al-al-Byte" and the events took place in Karbala. He described Ali Al-Juhaini saying "he always cried and mentioned what happened in Karbala. Al-al-Byte who will never die".⁸³ He talked about the dress and uniform of the Sofis, describing Al Zaini when he goes to Al Shiekh Abu Al Soud wearing poor dress.⁸⁴ He also mentioned Shah Ismael Al Sofi⁸⁵ and talked about the killing of Al Habib Al Najeeb I Karbala⁸⁶. He mentioned Al-Hussein ibn Mansour Al Hallaj saying "men and women threw bowels of animals towards him, while he was screaming" I am right...I am right".⁸⁷ He also mentioned AL-Ismailiyah Sect⁸⁸. He also mentioned some concepts of Mutazilah.⁸⁹ He also mentioned Saeed Al Juhaini who sees Al Hallaj and Al Hussein as examples for his oppressed freedom.⁹⁰

Religious aspect in the novel

Sofi trend stems from the necessity of the application of Islam. There were several positions and events in the novel that indicate Al Gaitani's deep religious study, and he may wanted to give a hint people shall back to Allah in a time of corruption. Religion was used by leaders to have power and authority.⁹¹ He mentioned some individuals like Belal and Ammar bin Yaser.⁹² Here we note paradox when Al Zaiti –

⁷⁶ Ibid., P. (223).

⁷⁷ Abdul Salam Alklla, narrative time, (p 29)

⁷⁸ Jamal Al Ghaitani, Al Zaini Barakat, the novel –p.67

⁷⁹ Al Ghaitani, Al Zaini Barakat, the novel –p.115

⁸⁰ Abdul Salam Alklla, narrative time, (p 31-32)

⁸¹ Al Sayed. Zahra , the concerns of the contemporary Arabic novel, the Arab future, issue (75) 8th year , May 1985, (p. 147).

⁸² Jamal Al Ghaitani ,novel heritage and creativity, Arab researcher (p. 103).

⁸³ Ghaitani, Al Zaini Barakat, the novel –p.45

⁸⁴ Ibid., P. (83).

⁸⁵ Ibid., P. (91).

⁸⁶ Ghaitani, Al Zaini Barakat, the novel –p.92

⁸⁷ Ibid., P. (217).

⁸⁸ Ibid., P. (265).

⁸⁹ Ibid., P. (273).

⁹⁰ Abdul Razak Eid, Critical Studies in the novel and the story, (p. 121).

⁹¹ Ghaitani, Al Zaini Barakat, the novel –p.217

⁹² Ibid., P. (215).

the corrupt man- mentions the names of persons who are considered as religious figures, heroes of the Islamic nation. He also mentioned our prophet –Mohammad-Peace be upon him-when Zakariya bin Radhi said:” was not prophet Mohammad Oppressed by his relatives? Did not Jews throw him with stones? Did not they wish to kill him?.”⁹³ He also mentioned prophet Elyas saying” he drank the life’s water, he will never die⁹⁴. He mentioned also the grave of prophet Dawoud⁹⁵. He mentioned that the Holy Quran took by “Ameer Al-Moumeneen” was written Othman bin Affan.⁹⁶

Religious aspect was clear in the novel, but it was not duly applied by people of that time, corruption was everywhere, Amr bin Al-Adwi was a pupil but intelligencer at the same time !. Is there logic basis for this?

Woman in the novel: Present absent at the same time

Woman rarely appeared in the novel, and this may be attributed to her inactive role at that time, whereas she had no ability to talk or express her opinion, or even the right to talk or to express her views. Although, the author gave her several roles, a mother, a wife, a girl and odalisque.

Woman was mentioned at the beginning of the novel, when the author mentioned the story of the druggist and the odalisque whom the druggist bought and mistreated her.. as mentioned at the beginning of the novel. People denounced the behavior of Al Zaini, but whatever their opinion was, a man with power can do what he wants, and the decision of authority and power cannot be changed. He described the event saying “Al Zaini headed to the druggist house, the druggist said loudly: what does this man at my house, it is not his affair.. Al Zaini put him down.⁹⁷The author empathized on mentioning the relation between the man and woman .He described Ali Bin Abi Al Joud saying “he went to one of his four wives or his sixty seven odalisques.⁹⁸It seems that Polygamy was a habit among Aristocrats. Women found as merchants in the souq.⁹⁹

Woman was used as intelligencer “It is said that Jafar was the first person who used old women as beggars, but in fact they were intelligencers”.¹⁰⁰ The narrator mentioned the woman and described her when he said” a fat woman appeared, an old woman, in black dress, struggled to reach Al Zaini, and screamed, she said addressing Al Zaini: oh bastard!”.¹⁰¹ Women were described listening to Holy Quran readers ¹⁰² Women went shopping, and when lanterns spread, people resist and refused this invention because they did not want women to leave their homes at night. The Sheikh addressed people at Friday sermon:”go to Al Zaini and ask him to prevent lanterns to prevent women use them and leave their homes at night.¹⁰³

Samah - daughter of Al Shiekh Raihan-had a position at the heart if the pupil of Al Azhar-Saeed Al Juhaini. Being a sofi, this made him love her in a pure way, waiting for her meeting to spend time with her, but this dream did not come true, she got married with a son of a former prince what made this dream disappeared.

Mother of Amre ibn Al Adwi was a poor farmer, mistreated by her new husband after the death of Amr’s father, and her son–Amr- has abandoned her. She always dreamt to see her son whom she granted love when he was a kid. Her son Amr always expressed his love and wanted to see her, but this

⁹³ Ibid., P. (225).

⁹⁴ Ghaitani, Al Zaini Barakat,the novel –p.241

⁹⁵ Ibid., P. (247).

⁹⁶ Ibid., P. (247).

⁹⁷ Ghaitani, Al Zaini Barakat,the novel –p.11

⁹⁸ Ghaitani, Al Zaini Barakat,the novel –p.20

⁹⁹ Ibid., P. (22).

¹⁰⁰ Ibid., P. (52).

¹⁰¹ Ibid., P. (63).

¹⁰² Ibid., P. (75).

¹⁰³ Ibid., P. (115).

was as words not deeds. He expressed this saying "My heart wants to meet an old woman, but my heart does not know where she is, where will she die? but craving shall disappear".¹⁰⁴

Narrative language

Ghaitani says "I tried to capture the core of the internal rhythm of the language".¹⁰⁵ He said that when he talked about the extent to which he was influenced by the work of Ibn Eyas. He asserted the necessity of taking advantage of the different styles found at the Arabic and Islamic sources, and thus we find a lot of story and narrative styles, embodiment of characters and language uses.¹⁰⁶ It seems that the author spent time in studying the language of the middle Ages historians, including Ibn Eyas.¹⁰⁷ The novel includes some slang vocabularies, and this might be used to make it easily understood".¹⁰⁸ Slang language was also used for taunt¹⁰⁹ Slang language also used by Saeed Al Juhaini's friends when they were talking to him..¹¹⁰

Religious aspect became clear, particularly in vocabularies and words used in speeches and sermons.¹¹¹ Speeches and sermons have one preface which was calling the Egyptians "oh Egyptians...we do recommend The Promotion of Virtue and Prevention of Vice".¹¹² Thus, the linguistic content was religious in different filed of life.

Language use methods varied depending on the characters of the novel, where slang used for commonalty, while classic language was used by Al Sheikh "the religious leader" for further accurate expression .Saeed Al-Juhaini used lyrical language to express his love to Samah, daughter of Shiekh Raihan. Zakariya Bin Radhi's language combined two forms of language; a language that expresses his opportunistic values and another form that expresses his fear and concerns. Al Zaini Barakat-as a man in power- his language was not subject to criticism or analysis.¹¹³

Opposition between the novel and history.. A reality rejected by the narrator and the reader

Jamal Al Ghaitani has addressed Mamluk era, studied its heritage and tried to address the issue of oppression and torture in the novel Al Zaini Barakat, considering it as an absolute problem taking advantage of studying the Mamluk era. Jamal Al Ghaitani says" I have fully studied the Mamluk era in all fields, and this required me to study the works of Ibn Eyas for several years".¹¹⁴ Thus, the author has studied the works of Ibn Eyas and lived his era ,using new expressions and new characters and professions (such as intelligence chief) which was not found at Mamluk era but it is used in this novel to express the security apparatus existed in Arab World at that time.¹¹⁵ Both texts can be considered as coexistence between old and new literature works. It is worth mentioning the need to distinguish between the historical text which carries a mix of facts , characters , anecdotes and standard values, and the narrative text which is provided as a consistent discourse of high density which includes a philosophical, political, aesthetic, social and linguistic implications, and also includes objective knowledge which is far from standard heritage jurisprudences.¹¹⁶

¹⁰⁴ Ghaitani, Al Zaini Barakat, the novel –p.161

¹⁰⁵ Ibid., P. (214).

¹⁰⁶ Ibid., P. (103).

¹⁰⁷ AL-Sayed Zahra, an interview with the novelist Jamal Ghaitani, the Arab future, (p. 147).

¹⁰⁸ Ghaitani, Al Zaini Barakat, the novel –p.106

¹⁰⁹ Ibid., P. (108).

¹¹⁰ Ibid., P. (276).

¹¹¹ Jamal Al Ghaitani, novel heritage and creativity, Arab researcher (p. 67).

¹¹² Ibid., P. (85).

¹¹³ Mohamed Badawi, the modern novel in Egypt, the Egyptian General Authority for book, 1993, (p. 82).

¹¹⁴ AL-Sayed Zahra, the concerns of the contemporary Arabic novel, the Arab future, (p. 147).

¹¹⁵ Faisal Darraj, implications of novels relationship, (p. 96).

¹¹⁶ Faisal Darraj, implications of novels relationship, (p. 95).

5.0 Conclusion

Finally, we say that the author has addressed various roles at his novel to show suffering of a generation, a period of time in which we lost an Arabic leader who will never be replaced by a similar person. Arabs defeat in six-day war was a great disappointment that made Arabs hate their selves even heat others, what made the novelist write about that era to record its events, taking advantage of history as a cover to express their revolutionary ideas which reject the imposed reality.

The novel Al Zaini Barakat, was of the first novels that adopt this trend which promote us to read our history carefully, with the ability to compare our past and present, our wishes and desires in a narrative frame that require us to be more aware .., an awareness we lost through time passage.

References

- Abdel-Hamid, S. (1992) The psychological foundations of literary creativity, the Egyptian General Book Authority.
- Abdel Hafiz, A (2013) in "Studies in Folk Literature" Folk studies library. 1st edition, Cairo.
- Abdullah, Ibrahim (2000) Arab narration, Dar Al Shorouq, Amman, 2nd edition.
- Alkkla, A.S. (1992) noveltimes, Madbouly library.
- Badawi, (1993) the modern novel in Egypt, the Egyptian General Book Authority.
- Darraj, F. (1992) implications of novels relationship, Ibal Institution, Cybrus.
- Eid, A.R. (1980) Critical Studies in the novel and the story, Ministry of Culture and National Guidance, Damascus.
- Ghaitani, J.A. (1986) Al-Tajaliyat book, part 3, Dar Al Mustakbal, Beirut.
- Ghaitani, Al Zaini Barakat, the novel –Dar Al-Shorouq (Beirut-Cairo) 1st edition (1409 Hijri-1989AD).
- Hassan F., an Egyptian Sinbad, Dar Al-Maaref in Egypt, 2nd Edition.
- Lukacs, G. (1986AD) the historical novel, translated by Salih Jawad Al-Kazem, Cultural affairs press, Baghdad.
- Nabeel S. (1999), in the "Arabic Novella: Images and Readings" Lebanon, IbT Press.
- Mohammed B. (1993) "Modern Egyptian Novel" Dar Al-Farabi, Beirut.
- Yaqteen S. "Folk Narrative Heritage" (2006) 1st edition, Cairo.
- Suleiman, N. (1999) Arabic novel –drawings and readings- Center of Arab Civilization, Cairo.
- Smadi, M.A.Q. (1991) Jamal Ghaitani and Heritage: A Study in his works, master thesis, Ibrahim Sa'afeen, Yarmouk University.
- Yaqteen, S. (1993) the narrative speech analysis, the Arab Cultural Center, Beirut, 2nd edition.
- Yaqteen, S. (1992) novel and narrative heritage, the Arab Cultural Center.
- Yaghi, A.R. (1999) search for a new rhythm in the Arabic novel, Dar Al-Farabi, Beirut.

Periodicals

- Arab Week, 1988.
- Arab researcher, issue. (2) 1985.
- Doha, September 1985, issue (116).
- Fosoul (Jangy), March 1982.
- Fousoul (Volume XV), issue (4), 1997.
- Arab Future, issue (75), 8th year, May 1985.
- The seventh day, Paris, 1984.

Newspapers

- Addostour, 1977, issue (3496).

Sources

- Ibn Elyas Bada'e Al Zohour Fi Waqa'e Al Dohour", investigation by Mohammad Mustafa, 2nd edition, Cairo, 1960.
- Ibn Manzour, Lissan Al Arab , 10th volume, Beirut 1956.