

The Conflict Between Tradition And Modernity In The Novel 'Qandil Umm Hashem' By Yehia Haqqi, A Critical Analytical Study

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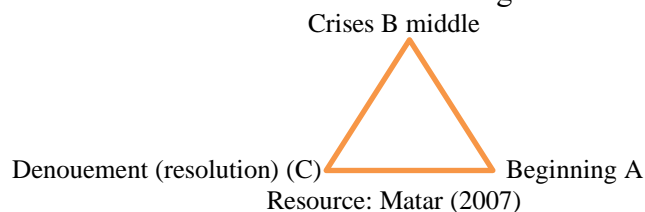
Abstract

This research aims to analyze the civilizational conflict in Arabic literature, the novel "Qandil Umm Hashem" from an educational perspective. It explicitly attempts to state the advantages and disadvantages of the European countries' missions and their influence on the students. This influence has an internal psychological part and an external social part. The study also aims to equip the students with the essential tools to enable them how to deal with literary texts. The conflict between the ancient, represented in customs, habits, and inherited traditions, whether in science or aspects of life, has been opened for some of the Egyptian youth in specific and the Arab youth in general through scientific missions to European countries. The study has used the critical analytical method for content analysis. The research analyzes the novel's content and focuses on the issues under investigation. The results address the essential findings of the research they include that European countries missions influence the students both positively and negatively. The actions are ordered according to the Aristotelian triangle, meaning - beginning, middle, and end. The characters represent symbols that convey certain ideas. The civilization conflict is old and rooted and there is mutual hatred between the two cultures but there is no contradiction between science and religion.

Keywords: Civilization; Culture; Conflict; The West; Homeland; Arabic

INTRODUCTION

When reading the novel "Qandil Umm Hashem", it caught my attention that the author arranges the events according to the idea of the Aristotelian structure, in which he relies on the idea of the developed triangle. The events in the novel are arranged simply, this arrangement is (beginning - middle - end) or (beginning - crisis - Enlightenment). From beginning, the novelist presents the crisis, and then events develop, and take an ascending line. And this line can be drawn in the order of events according to Aristotle's vision in the form of a triangle like this:



The novelist begins his narration by the family's visit to the square of Sayyida Zainab to seek blessings in the shrine. Then pushes the family to buy a nearby house next to the Sayyida Zainab mosque, and to open a shop for grain there (my grandfather, Sheikh Rajab Abdullah, who had come to Cairo when he was a boy with the men of the family. When they approach the entrance of the Sayyida Zainab Mosque, his father pushed him; he falls with them on its marble threshold, kissing it. Haqqi (1944: 5). And he talks about

the protagonist from his early childhood and how he was enrolled in school, (But Sheikh Rajab handed him over, with a heart full of hopes, to the Amiri schools, Haqqi (1944:7) and he talks about Ismail's journey in school, so he says: (Year after year) Ismail wins the first position. When the result is announced, the cups of juice are rotated over the neighbors, Haqqi (1944: 9). Then he talks about the stage of adolescence that Ismail is going through, and his arrival to the baccalaureate (adolescence is approaching and his body gets swelling. And the adolescence consent with the baccalaureate year, Haqqi (1944: 4). Then he talks about his travel to Europe and his return to Egypt after seven years, he says: (seven years passed and the ship returned), Haqqi (1944: 25).

METHOD

The study has used the critical analytical method. Where the research analyzes the novel and judges the issues it raises. The data is collected from the primary resource (The book Qandil Umm Hashem) and secondary resources. The data is subjected to content analysis and according to its nature the analysis first deals with the concept of conflict between originality and modernity in the novel Qandil Umm Hashem. Then deals with the (the narrative building and how it is formed). The construction of novel time is analyzed in details as well as the construction of the place in the novel. As for the building of the characters in the novel and the language of the novel they are analyzed thoroughly.

RESULTS AND DISCUSSION

The Narrative Structure And How It Is Formed

1. The Storytelling Image

If the storytelling process is a linguistic phenomenon in the first place, that based on the connection between the novelist and the reader, or between the speaker and the listener; or between the narrator and the recipient, this is because the narrator's voice is not the voice of one of the narrative characters. Its function is to convey the events of the novel to the reader or recipient, and to deceive him of the reality of the events. It also opens the barricades of the narrative text, and reveals to us its unknown worlds and makes them accessible to the reader. He narrates the events that no character in the novel knows. Therefore, the narrator received the attention of critics, and was always at the centre of their feelings, and many definitions abounded to find out his truth.

Sometimes the novelist wants to draw us to him in relation to the content of his novel. Therefore, the novelist and the narrator are linked as one thing. It is a right opinion to say that the novelist is the narrator, for the novelists do not speak in their novels in the way they speak in their dialogue, they hide their true self, by creating a borrowed character that differs from their personalities, and this character is called (the implicit author or the second self) Henkel (1995:192). Disappearing behind that, the novelist gives us events that he cannot say, or that must be said, this implicit author is the one who embodies the novelist through the narrator. Saying that there is an implicit author as an alternative to the novelist, through which the novelist presents his creative experience, this must be taken into account, for two reasons: First: (We expect him to tell us what actually happened, or at least what seemed to the characters inevitable to happen within the framework of the world of the novel) Henkel (1995:192). The other: is the reliance on the implicit author (the adoption of controls, standards and the

consolidation of new foundations and systems that lead us to assess the character or event) Henkel (1995:192).

2. The concept of narration: This is the method chosen by the novelist or storyteller to present the event to the recipient. The narration is the fabric of speech, but in the form of narration, and the narrator using narration presents aspects of the time and place in which it takes place. Some aspects of the external characters, or dives into them to present what is going on in their mind, is full of thoughts and ideas. Saeed Yaqin believes that narration is: (a limitless action that expands to include various discourses, whether literary or non-literary) Yaqin. (1997: 19) and Fadl (1985:122)

3. The narrator's relationship to the novel; the narrator or storyteller is an imaginary character from the novelist's position (until he controls the authority of the narration, based on his position, which is a product of speech in the middle of a multiplicity of voices that make up the living fabric of the novel).

Halifi (1993:72). If the narrator is a one of multiple voices that make up the narrative fabric then his identity must be identified within the narrative text, and here some questions must be asked; is the narrator the novelist or someone else other than him? Gollstatin answers this question by saying: (There are three styles between the narrator and the narrator):

The first pattern: the narrator is equal to the novelist; where he performs the narration process, and there is a match between the narrator and the novelist, and we see this in the biography Halifi (1993:72). The second pattern: There is no equality between the narrator and the novelist, but at the same time there is no complete difference between them, but rather there is a mixture and connection between them, between what is subjective and what is realistic. This intermingling and interconnection (refer to relativity in seeing things; every novel becomes an estrangement from the subjective, the logical and the illogical. According to Halifi (1993:73) the third pattern is: in which the difference between the narrator and the novelist is clear and obvious, and things get more complicated in this relationship between the narrator and the novelist. When the later uses the first person pronoun in storytelling, here some people think that the narrator is the novelist, and this belief does not agree with what some critics say.

The novelist must stay away from his work for good in order to allow us to present the characters with confidence. Sartre rejects any fictional practice in which the novelist occupies (a distinct position in relation to his characters) Subra (1997:46). Roland Barthes (adopts the theory of the death of the author, and this is clear from his saying: (who speaks in the text like this? Is he the hero of the story? ... No one can ever know, and the reason is because writing destroys every sound and every origin. Writing is neutrality, this compound, and this deviation that is in ourselves, Subra (1997:46). The relationship of the storyteller or the novelist with the narrator in the story "Qandil Umm Hashim" is tainted by contradiction. This is due to the narrator who wanted to delude the reader that he does not interfere in the text, for he uses the third pattern, and uses the third person pronoun in the story. However, the truth is quite the opposite, he is present in his work, and this is evident in many things, including:

First: His voice rises when Ismail speaks with Sheikh Al-Dardari, the servant of the shrine, about the use of the oil of Umm Hashim's lamp in healing diseases that affect the eye (heal with blessed oil, whoever has insight is luminous with faith, there is no sight with loss of insight. Whoever does not recover is not due to the humiliation of

oil, but because Umm Hashim has not yet includes him with her consent, Haqqi (1944:16). The previous text clarifies that the narrator is present in the novel. This talk does not come out of Sheikh Dardiri because he is higher than his culture; though he did not tell us that he acquires any knowledge.

Second: In his comments on the scene of the family's farewell to the protagonist Ismail on the day he travelled to Europe, the narrator intervenes, commenting on this scene by saying: (I imagine him going up the ship's stairs, as a young man with the dignity of the elders, slow in movement, uninhibited in outlook, cramped, naive, everything in him indicates that he is a lonely villager in the city), Haqqi (1944:25).

4. The narrator's relationship with the other characters

The narrator's relationship with the other fictional characters is represented in his view on those characters - meaning is the narrator able to penetrate into the catacombs of the inner characters and delve into them as he does with himself? presenting the psychological content of these characters as if he was presenting his psychological content. If the answer is yes, then does he know about the other characters interacting with him in the novel, the knowledge about himself? If the question is asked in another way, does the narrator have knowledge of the external and internal world of the characters in the novel? The answer to this question requires us to stand at one of the narrative models in the novel and analyse it. (Adolescence approached and his body began to get swelling, as if he was being forced, as he is a prey torn between motive forces and attractive ones. He flees from people and almost goes crazy by his loneliness. He begins to feel a strange pleasure in infiltrating among those females who frequently go to the mosque. In this crowd, the meaning of the dress for him was that, it disconnected between naked bodies. In the midst of these bodies, he felt the pleasure of the bather in a running stream that did not care about the purity of the water, Haqqi (1944:14 -15). The storyteller or narrator approaches the hero of the story in two ways: First: by observing his external behaviour (runs away from people - slips in among the female visitors to the mosque). This is an external personal behavior, and the narrator is trying to observe the behavior of the external character. The other: the narrator tried to approach the character's inner world, without claiming that he knows more than what the others see.

The phrases (he is a prey torn between driving and attracting forces. - and he almost goes crazy on his loneliness - feels the pleasure of the bather in a running stream that does not care about the purity of water). These are all attempts by Narrator to approach the inner life of the hero of the story.

The Construction Of The Narrative Time

1. The Importance Of Time In The Novel

Time and place are of great importance in the construction of the novel. Every event must have a place and a time in which it takes place, as time and place constitute a set of events and situations through which events, human relations and the conflict that takes place between them are formed. This conflict may be externally with the other characters of the novel or internally, the character's conflict with itself

Some critics believe that the novel (is an art/form of time par excellence because it can capture and personify it in its various manifestations, mythological,

circular, historical, biographical and psychological, and most of the basic novels personify and debate time that does not return and circumvent its recovery) Barada (1993:22) and Al-Saleh (2001: 196).

If we deal with time in (The Story ‘Qandil Umm Hashim’) in terms of its constituent elements and their arrangement, we find that the novelist did not use the simple level of time, which is the chronological sequence of events, beginning, middle and end, because time in the novel has its own nature. When the novelist begins writing the novel, everything for him is over; this is because he is fully aware of the end of events. Meaning that the storyteller tells events from a realistic point of view that ended, and if the novelist uses the past in narrating the events, then is the past the time of the reader? The definite answer is no; because the storyteller although he uses the past, that past represents the present for the reader. The modern view of the novelist time is (you see it as a sprawling moment, in which the past appears unorganized and out of order) Qassem (1984:28).

The opening of the novel begins with the story of (The lamp with), (When my grandfather, Sheikh Rajab Abdullah, came to Cairo as a boy with the men and women of the family to seek blessings by visiting “ the relatives of the prophet”, his father pushed him when they approached the entrance to the mosque of Sayyida Zainab, - and the instinct of imitation did not avail avoiding pushing - and he falls with them on it throwing kisses at its marble threshold, and the feet of the entrants are almost hitting his head) Haqqi (1944: 5)The opening of the novel focuses on two important things: the past and the place, the storyteller sets out several pages at the beginning of the story, conveying the events to us from the square of Sayyida Zainab and in front of the mosque and the shrine. So, if he introduced a present moment from the visit of the family of the hero of the story to the Sayyida Square, it was a prelude for the family to choose the closest housing to the Sayyida Mosque to live and the place next to it. And the storyteller employed the opening to perform two functions: the first: introducing the storyline, the other: presenting the event specific to the time and place. The story began with a visit by the hero's family to the Sayyida Zainab Mosque, to seek blessings in the shrine, and to choose a house to live next to it in order to be blessed in the place.

2. The Chronological order of events

Time in the novel is of two divisions: external time and internal time. What is meant by internal time is psychological time, and the two times meet and intersect within the narrative text. The attention will be focused on psychological (internal) or imaginary time. This is because (it preoccupies writers and critics alike for its interest in the problem of sustainability and how it is embodied in the novel), Bouteeb (1993:130). The internal time in which we will focus our attention is composed of three times.

- a. The time of the storytelling: It is the first thing that the reader pays attention to, because it is (the thread that connects the possible events in their diachronic process, from past to present to future) Bouteeb (1993:130), which is the time specific to facts and events.
- b. The time of writing: It is the time that a novelist takes to write his novel.
- c. The time of reading: It is the time that the reader will take to complete the act of reading, this period can be short or long depending on the size of the novel on the one hand, and the quality of reading on the other hand, is it a serious reading or for entertainment? The previous times constituting the inner time are found in every

novel, and form the so-called narrative time in its peculiarities. This narrative time takes various forms within the fictional work, sometimes keeping pace with the time of the tale or adventure, and in this case we feel as we read the novel as if we are actually living the time as a fact real and reality. Sometimes jumps over time periods either prior to or subsequent to the time period (which makes it a complex style character that requires efforts that may equal or exceed those made by the writer in creating and synthesis to be disclosed, to link the events of the novel and tighten each other) Bouteeb (2000:131).

The difference in the time of narration and the time of the story made some critics see (that the time constructions are in fact of an exhausting complexity, so that the most skilled schemes, whether they are used in preparing a literary work or in its loss, can only be approximate schemes that lack perfection, Bouteeb (2000:130). If we apply the previous narrative forms to know which narrative forms the novelist relied to organize the events of his story at the level of the time line, we find that he did not adhere to a specific narrative type, but rather we find that he mixes all the narrative types to form a total narrative structure for the novel. His way of ordering the events takes different forms depending on the starting point from which the narrator begins his story. The rest of the other events are organized, but the author adheres to the starting point that represents the present, then the rest of the events go in one direction. Therefore, we find time in the novel fluctuates between the present, the past and the future. The novel begins with a natural beginning, as it deals with the protagonist's family and their visit to the mosque of Sayyida Zainab seeking blessings in the shrine, then choosing a house next to the mosque to live in. Then, it deals with the hero's upbringing and joining the Amiri school, then his travel to Europe after obtaining the baccalaureate to study medicine in England, and after seven years back to Egypt. Then by means of retrieval and recall of memories sheds light on his new life in England. And summoning the other characters of the novel to shed light on them in terms of presenting them, their job and the intertwined relationships between them Haqqi (1944: 5-11) and this prompts us to talk about the nature of time in the novel.

The Nature Of Time In The Novel

Narrative time is of two types; first: external time. It means the objective historical time determined by calendars and clocks, and although our lives are formed in this time, it is independent of our personal experience. Therefore, we will not stop at it, because it is independent of our other personal experience. And internal or psychological time, this time is the focus of our attention because it is related to human feelings and feelings that are provoked by the external things. As some critics say: Memory recalls the past because it sees it (it may turn into a formative material for the features of the personality in the present moment, and rather its future features), Al-Attar (1993: 98).

Psychological Time And Its Embodiment In The Novel

There are many ways novelists resort to embodying the psychological time, these are:

1. The overlapping of time elements; and this is linked to both types of retrieval, and anticipation of both types.

2. Monologue: It is that dialogue or internal discourse; it takes place between a person and himself.
3. Time montage: It is the art of selecting and arranging scenes and their time length. If we discuss how the novelist employed the psychological time, we find that he used all the previous methods.
 - a. There is the overlap of the elements of time in the novel, meaning that the novelist does not use the natural arrangement of time, past, present, future. The novelist sometimes recalls the past, piercing the veil to the present, either to introduce new characters to link their past and present with the intent of deluding the reader with the realism of the character. For example, the protagonist recalls the events he experienced in Europe during his study years in England, to introduce us to a new character, (Mary), who had a great influence on him. (...If he had none other than (Mary) his classmate, during this period he would have sufficed with her in forgetting his past. She took this Eastern young man with her heartily, and she favoured him and embraced him. When she gave him herself she was the one who broke his virgin innocence, she brought him out of sluggishness and lethargy to activity and confidence opened up to him unknown horizons of beauty: not only in art, music and nature, but also in the human spirit. Haqqi (1944: 29).
 - b. Flash back: in which the narrator stops the events in the novel to go back, to summon past events related to the present. Flash back is (a coherent unit woven at the level of the first storyline), Qassem (1984: 42). The critics divided the flash back into two parts. The external flash back: it is called the recalls that remain in all cases and regardless of their extent, outside the time range of the first narrator, Qassem (1984:135). The other: internal flash back: It is a set of reversals in which the narration stops from the present to the future, to go back to the past with the intent of filling in some of the gaps left by the narrator behind him, provided that its range does not exceed the range of the first narrator Qassem (1984:134). The function of internal flash back is to address (simultaneous events where the text sequence requires to leave the first character and go back to accompany the other character, Qassem (1984: 41).

Flash Back Employment

1. Employing External Flash Back

The storyteller employed external flash back to shed light on a certain period of time, when he fell ill and his nerves could not bear what Mary believed in, and what he believed in, from his attitude to the sick, the weak, and the poor. It was (Mary) who saved him, (she took him on a trip to the countryside in Scotland, they wander by day, walking or cycling between the fields fishing, and by night she tasted him the joy of love in shapes and colours), Haqqi (1944: 32).

2. Employing The Novelist For Internal Flash Back

As the novelist employed external flash back, he was able to employ internal flash back in several things; first: The novelist uses internal flash back to link an incident to a group of related incidents. For example, he recalls the day he traveled to Europe seven years ago, the day he returned to Egypt, to make a comparison between his life in Egypt and his life in England. He says: (How did the memory of this day survive the seven years he spent in England, which turned his life upside down? He

was pure but seduced; he was sober but drank; danced with girls and became immoral. This descent is rewarded by an ascent that is no less new and witty. He learned how to savour the beauty of nature and enjoy the sunset - as if there was no sunset in his homeland no less beautiful than - and he enjoys the stings of the north cold), Haqqi (1944: 29).

3. The Connection between the flash back and the first storytelling level

I mean by linking the flash back and the first level of storytelling, I mean how to link the past and the present - meaning if the flash back means that the novelist leaves talking about the present to invoke past events. How he links the past and the present, so that the story comes naturally. This flash back comes together with the events of the present, and represents a knit unit woven into first storytelling level. In order for the novelist to achieve this, he relied on stream-of-consciousness techniques, including: the novelist uses self-talk

The novelist used the inner monologue when he approached the square of Sayyida Zainab and saw people. He had this inner monologue in his mind (these are not living creatures living in an era in which inanimate objects move. These crowds are empty, broken ruins like the remains of ruined poles, which have nothing to do except to stumble upon the feet of the revolutionary. What is this animal noise, and what is this lowly food that mouths devour?), Haqqi (1944: 43). Using the previous technique, the novelist was able to achieve coherence between the retrieval and the first level of storytelling, without feeling unnatural movement as we move from the present to the past.

Building The Place In The Novel

1. The importance of place: the place is of great importance in any fictional work, as it is an element of the narration, and the fictional place differs from the real natural place in its physical concept. The narrative place is in fact a linguistic structure built by the novelist's imagination and the verbal character in it makes it include all the feelings and perceptions that language can express, and this was expressed by some critics (the place in the novel is not the natural or objective place, but it is a place that the author creates in the novelistic text through the words and makes something imaginary out of it, Othman (1686:24).

There is a close relationship between the place and the personality in which it is resolved, and this relationship results in the giving of emotional values to the place that reflects the characters' point of view and determines their behavior and its different dimensions, whether social, psychological or ideological. In it, the personality (extracts new qualities from external things that are objectively equivalent to what is going on inside the personality of senses and feelings), Musa (1993:313) and Bachelard (1984: 6), many critics have drawn attention to the interrelationship between characters and places and the importance of place for the characters who move on its board. John Breen says: (People are the places and the places are people, and this saying is not intended to turn your head in its originality, it is simply another rule of work, when you write about Places. You write about people, and this does not always mean that you mention people when you write about places, it may be necessary, and it may not be so at other times, in general the best way is to focus on making the reader sees the place, Alqitt (1980:103).

2. The description of the place

Critics and novelists agreed that when the novelist builds his novelist world, he constitutes an imaginary world, made by the words that he chose carefully to portray the world. The word does not convey the world of reality but in fact it (refers to it and creates a metaphorical image of this world), Qassem (1984:78). When describing the place, the novelist aims to make the place in the fictional work similar in its outward appearance to the truth. Describing the place means its embodiment, so that it makes us (stand on the topographical images of the place that tell us about its external appearance), Bahrawi (1990: 47).

The novelist uses the description to depict the place in which the events take place, and to indicate its parts, and dimensions. This description would give the place realism, despite the fact that the novel's place is imaginary, in order to convince the reader that the events depicted in the novel are real events. When the novelist employs the tangible elements of the place to form his imaginary world (the outside world, with its small details, enters the imaginary world of the novel, and the reader feels that he lives in the world of reality, not the world of imagination, and creates an impression of truth or a direct effect on reality), Qassem (1984:82). If there is a close relationship between place and personality in the novelistic text, then the novelist intends to show this relationship by describing the place, and the diversity of qualities from one place to another would reflect the natural differences between the characters, whether they are social, psychological or ideological differences. These differences may be an expression of the novel's characters' vision on the outside world and their opinion on it, as well as revealing the psychological status of the characters and their subconscious life. So that, the place has a psychological dimension that reveals the depths of the human soul, reflecting what (the place provokes of negative or positive emotion in it in the same case), Al-dab'a (1998:151).

3. The nature of the description

Description is one of the visualization tools of the place for the sense of sight. It represents colours, shades and shapes, and these tools are not the components of the external world only, but the drawing shares with the description in providing sensory dimensions, in addition to the sense of touch. If the drawing can suggest smoothness and roughness, language is able to revive both visible and invisible things. Meaning that in addition to the previous things, it suggests sound and smell. Description does not mean a literal transfer from the external reality, because it is not required for the novelist to present the literal reality in an honest image that reflects the described scene with extreme accuracy, as in poetry as a historical document, reflecting the era in which it was said

4. The function of description

The description in the novel has many functions, but these functions differ according to the literary schools' view of its nature. The traditional view was that, the main function the description was decorative, and the novelist used it to decorate his work with, as paintings decorate buildings. This view made the description separate from the other elements in the work and violated its value.

This view had a negative impact on the romanticists, so their description of the place came as separate paintings that can be removed from the novel. The description is not fused with the rest of the other elements of the novel, and there is no

compatibility between the narrative events and the place background. Some novelists also employ the description to reflect the internal state that overwhelms the character - meaning - that the fictional character is a happy and joyful, the description of the place reflects the psychological state of the character, the sun is shining and the birds are singing, and the smell of flowers fills the universe. If the character is depressed and sad, so that the description reflects this psychological situation, the weather is cloudy and the sky is abounding with clouds and owls croak. The description is an echo of the psychological state of the character (so that the abstract feeling inside the character has moved to an objective equivalent embodied outside it, so that it is easier for the reader to feel the same sensory experience that the character is going through), Raghieb (1990:82-83).

5. Description of the place in the story “Qandil Umm Hashim”

The novelist used the spatial description in the novel to perform several functions, including: the description to show the distressing situation of the Egyptian countryside and that its residents suffer the diseases, ignorance and poverty. The writer says: (And he looked out of the window and saw countryside in front of him, as if it had been swept away by a storm of sand. It is ruined and destroyed. The sellers on the stations in torn clothes, panting like chased animals, sweating), Haqqi (1944:36). Another example is his description of the Gulf Street, the description from which the bad situation that Egypt has reached, whether in the countryside or popular neighbourhoods, he says: (I entered the narrow Gulf Street that does not accommodate the passage of the tram, the ugliest thing he could imagine was less than what he saw; dirt and flies, poverty and ruin. So his soul contracted, and silence and sorrow mounted him, Haqqi (1944:36). He describes the place to impart holiness to it, a part of that, the description of the entrance to the Sayyida Zainab Mosque. He says:(...and he fell with them on its marble threshold, throwing kisses at it, and the feet of those entering and leaving hit his head) Haqqi (1944: 5). The writer documents the connection between the description of the place and the description of those who live in it. If he describes the Gulf neighborhood as dirt, poverty and desolation, he describes the people who live in this neighborhood and says: (He looks at the faces and only sees traces of falling asleep, as if they are all affected by opium... those ... The sex of a talkative smug, bald, naked, barefooted, one, his urine is blood and his excrement is worms, Haqqi (1944: 43-44).

Building The Fictional Character In The Story Of Qandil Umm Hashem

The character in the novel plays a key role in the fictional work. The success of the fictional work is measured by its ability to create human characters linked to reality and move within a specific social environment that reflects their specificity at a specific moment and place. If the novelists and critics have agreed that the novel embodies human life in an artistic form, life is filled with multiple types of people, some of whom play a key role in life, and some of them have a secondary role and are on the side-lines of life, playing a role in the background of its events, and between these two patterns are other patterns, and life does not dispense with any of the previous patterns. The novel also needs the role that each character plays, whether it is a major role or a secondary role. The characters as seen by “Dr. Taha Wadi” (like an orchestra playing a musical symphony: each of them plays with his own instrument alone. And all of them

despite the differentiation and differences, and that some of them stand in the front, and some of them stand in the back rows. Despite all these, they all have to play one melody devoid of any cacophony, but it must be consistent in rhythm and harmonious performance), Wadi (1982: 30-31) and Venismon (2000: 195). The characters are divided, according to the role assigned to them in the events of the novel, into main characters and secondary characters.

The main character is the character around which events are drawn, and the other characters revolve around it in order to serve it and reveal its various aspects. The main characters are the dynamic developing characters in many cases, and therefore the novelist's skill appears by using the technical means to make this main character a developing personality through multiple means, including: the novel's characters' talk about them, the narrative description of this character, the self-talk, and the monologue by its two types. The novelist does not reveal the aspects of the main character at once, but rather makes it infiltrate through the fictional work, linking these aspects to the character's actions, behavior and attitude towards other events and characters. So, that a new aspect for these characters appears in each situation.

Building The Main Characters In The Story Of Qandil Umm Hashem

The main character plays an important role in the novel, as it constitutes the world of the novel, and embodies the human problem that it addresses. The failure or success of the fictional work depends on it. If it is able to be living ideas - that is, it embodies living ideas- the novel will succeed, and if it does not achieve that, it fails. This is achieved when the reader does not accept its role in the novel or its role is not in line with the main issue in the novel. The characters in general receive great attention from the novelist, especially the main ones, as he chooses them well. In terms of the harmony of these characters with one other, he is very close to his characters, understands their dimensions, and describes their behaviour and interaction with others. We will address the different dimensions of the main characters.

1. Ismael

If we look at the characters in the story "Qandil Umm Hashem", we find that the characters are nothing but symbols of certain ideas that the writer wanted to present and discuss. Therefore, the writer was not interested in giving the characters the various aspects of physical, social or psychological dimensions except to the extent that it serves his ideas that he presents in the story. The first character we meet in the story is the character of Ismail, the hero of the story. This character was not given its physical features by the writer, but rather he focused on the cultural aspect, the social dimension, and the psychological dimension. This is intended because he represents the saviour and rescuer of Egypt.

He symbolizes the educated class that bears upon itself the desired change, which is the elimination of out-dated customs and traditions and superstitions that led to the spread of ignorance, disease and poverty in Egypt. And the trend to modern sciences in all fields that would bring Egypt out of the darkness in which it lives and catches up with civilization and modern science. He is the new saviour that Egypt looks to and anticipates the future with his return after acquiring the useful sciences. Therefore, the novelist focuses on the aspects that highlight this idea. We find him focusing on the aspects that highlight his genius since his childhood. He says about Ismael after he was

enrolled in the Amiri School highlighting the psychological and cultural aspect (...his religious upbringing and his rural background helped him, so he quickly became distinguished by manners, poise, and reverence for his teachers with decency and great patience. If he is forbidden to dress, he does not miss cleanliness, and he is manlier, more upright in tongue, and more eloquent in speech). It was not long before he surpassed the peers and the star of an unmistakable eminence shined on him, and the hopes of the family cling to him, Haqqi (1944: 7). As the writer made him the focus of the family's hopes and the centre of its life. The writer says (he was, and still a boy, but he is only called by Si (Mr) Ismail or Ismail Effendi.

He is treated only as men, and he has the best of food and fruits, Haqqi (1944: 7) and this aspect is completed after Ismail's return from Europe. The writer wanted to show the impact of traveling to Europe on Ismail and how his condition changed. The writer says (Seven years and the ship returned: who is this elegant young man with the raised head and high stature. The elegant faced who goes jumping down the steamer's ladder? In the name of Allah, he is Ishmael in particular. Forgiveness of God! He is Dr. Ismail, a specialist in ophthalmology, whom the universities of England have witnessed for his rare excellence and exceptional skill. His professor was joking with him and saying to god: - I bet the spirit of a doctor, priest of the Pharaohs has reincarnated in you Mister, Haqqi (1944:25-26

2. Fatima Annabawiyya

The writer has not given this character anything except the social aspect. She is the cousin of Ismail, this orphaned girl who has conjunctivitis in her eyes, due to the wrong treatment stemming from the outdated customs and traditions. Fatima symbolizes Egypt and the East, as she sees the return of the saviour, knowledgeable, capable and loving. She is only mentioned by talking about her. He has not made her beautiful, and despite that everyone loves her and works to help her. Speaking about Fatima the writer says while talking about Ismail's position in the family:(. even Fatima Annabawiyya - his orphaned cousin, orphan father and mother. She uses to stay up with him, as if the lessons she had learned were looking at him with her sick eyes, which were bulging in red shrouds), Haqqi (1944: 7-8).

What supports that, the character of Fatima symbolizes Egypt that witnessed ignorance, poverty, backwardness and disease, and that it prepares its children to travel to Europe to acquire science and knowledge and spends on them the expensive and the cheap in order to return and spread Science and knowledge, the writer says on the tongue of Ismail's father: (you need to know that your mother and I have agreed that Fatimah Annabawiyya will wait for you, because you have more right to her and she is more entitled to you. She is your cousin and she has no one but you), Haqqi (1944: 5).

3. Mary

Mary is a British girl who accompanies the protagonist Ismail in his studies at the Faculty of Medicine, representing Western civilization or representing the West with all its intellectual and social beliefs. She turned Ismail's life upside down, he says: (... She was the one who broke up his virgin innocence, brought him out of sluggishness and lethargy to activity and confidence; she opened up to him unknown horizons not only of beauty; in art, music, nature, but also in the human spirit, Haqqi (1944: 29). She was able to turn his inner world into ruin (religion seemed to him a myth that was invented only to rule the masses, and the human soul does not find its strength, and hence

its happiness, unless it is separated from the crowds and confronted them, as for the integration, it is a weakness and a curse) Haqqi (1944: 32). The thoughts that resonate in Ismail's mind and what Mary believes in make us say with some confidence: Ismail represents the civilization of the East, (and Mary) represents the civilization of the West, and this was evident in the view of love, marriage, the present and the future, restrictions, and freedom. For example, religion according to Ismael represents something that exists on the outside, like the credenza, as for the criterion for (Mary), it is from the inside of the self, and life is a dialectical, renewed movement, and is not a fixed law. He says to her: (Come, let us sit, and she says to him: stand, let us go, and he talks to her about marriage, so she talks about love, he talks to her about the future, and she talks about the present moment. The thing she fears most is chains: and what I fear most is freedom), Haqqi (1944: 30).

The Secondary Characters In The Novel

The secondary character in the novel is the one that does not play a major role in its events, and its role is limited to helping the main characters, or revealing some of their aspects, and defining their features to complete the narrative construction. Although their role is simple secondary characters cannot be neglected; because the novel loses many of its characteristics. So some critics believe that secondary characters do not mean (secondary that they are necessarily poor or trivial, but rather they are characters who are intended to be like this, playing a role that helps the event to progress. It does not form the nerve of the event), Al-Rubaie (1989: 57), Sharbit (1998 :36) and Suleiman (2011: 212).

And if the novel is a piece of life, the character who plays important roles in life, and characters who live on the margins of life, and at the same time life does not spare them. Because they simply play roles in it, despite the simplicity of their roles, one cannot do without these roles. Critics have paid special attention to these characters, because they outlive the novel, give it a lot of vitality, and sometimes play a major role in the events, when it is entrusted with revealing an important aspect of the main character. If we discuss the secondary characters from this point of view, we find that the writer uses a lot of secondary characters, and some of them have jobs according to the role assigned to them.

1. Sheikh Dardiri

The servant of the shrine, and he has a religious position among the frequently visitors to the shrine, especially the women - he is among them (he is among them like a rooster among chickens. He knows them one by one and asks about the absent ones, takes the candle from this one, and widens the path of the vows box for another) Haqqi (1944: 15-16). Taking advantage of the ignorance of those who visit the shrine, he helps in spreading superstitions, coveting for the money he takes from them.

Even the ones who have acquired some education can be influence by him with superstition tales, he says to Ismail: (- you know Si Ismail, on the night of Hazrat, our master Imam Al-Hussain, Imam Al-Shafi'i, and Imam Al-Laith come, they celebrate the Lady Fatimah the Annabawiyya, Lady Aisha, and Lady Sakina, green flags fluttering over them, musk and roses smell out from their clothes...On that night, this little lamp that you see above the shrine, it almost has no light, Then it emits a light that captures the eyes... Its oil on that night contains the secret of healing, Haqqi (1944: 17).

2. Madam Aftalia

The owner of the inn, if (Mary) represents the positive side in European civilization, then Madame (Aftalia), represents the negative side of this exploitative civilization and greedy for the good of the East. (He lived in a narrow room in her inn), she is a fat Greek woman who uses him since the first time he falls into her hand, so that she would almost put in her account a statement for the morning greeting, or her steps would wake him up if she got up and opened the door for him. She asked him once to pay for a piece of sugar that he added to his breakfast, and he felt her smile like fingers searching his pockets. He gave her some pies and cigarettes, and she took it with an eager appetite), Haqqi (1944: 50). There are other minor characters including Ismail's father.

CONCLUSION

The novel presented a main issue, which is the civilizational conflict between the East and the West, in other words between the originality represented in customs, traditions and legacies in general, and the contemporary one represented by science, civilization and openness. It also raised other sub-issues, which are the suffering of the East from ignorance, poverty and disease. The study also mentioned the negative side of Western civilization, through two characters: (Mary), the colleague of the hero of the story at the university, and (Madame Aftalia), the owner of the hotel in which Ismail lived after his clash with the family.

The writer used the characters as symbols. Each character symbolizes a certain idea, which the writer wants to put up for discussion. In his presentation of the novelistic time, the writer relied on the Aristotelian triangle, meaning - beginning, middle, and end, and in a part of the story he used the flashback method to shed light on his life in Britain, which is the seven-year period he spent there. It is also noticed that the characters of the novel are few in number; the characters of the novel are closer to the characters of the short story, than of the novel, so we find the novelist does not prolong the description of the characters, because - that is - the writer uses the characters as symbols of certain ideas.

The writer's dependence on dialogue in the story was very little, perhaps it is due to the fact that the characters symbolize the writer's ideas that he put forward for discussion. The writer triumphed over the idea that the civilized conflict between East and West is an old and rooted idea, and there is mutual hatred between them. The writer put this idea on what the secondary characters say, and by this, he identified the secondary characters. Where; (they work in a more exciting way, as they take the role of the two opponents, or competitors of the main characters, and they interact with them and clash with them, Haqqi (1944: 26). Ismail's father, is a minor character who rejects all European values, is a symbol of originality and the belonging to the Eastern roots with their values. So if he is to send his son to a British university, to study medicine, from his point of view this is: (as if it is charity from an infidel which acceptance is inevitable), Haqqi (1944:20). On the other side we find the European's view of the East, for it is a view that is not devoid of hatred. This is Ismail's Professor at the College of Medicine says to him: (Your country needs you, for it is the country of the blind) Haqqi (1944: 26). The end of the story was wonderful, as he triumphed over the idea that there

is no contradiction between science and religion, and now I understand what is hidden from me (there is no science without faith).

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