

Chapter two

Literature review and previous studies

2.0 Introduction

Section one of this chapter includes theoretical framework of the study. The researcher sees the framework must show the difference and relationship between the novel and the story in general, and the nature of the story of the holy Quran. Then the history of novel in Europe and round the world so as to support the study with historical background. Furthermore the chapter presents Arabian Endeavour of novel to show the Arabian attempts of writing novel so as to make balance and see the relation between the two. The chapter gives an overview of the concept of novel all over the world. The researcher wants to draw a portrait of novel as it has been developed in the world, because this consequently facilitates the objectives of the study. In addition, this chapter presents the elements of novel as they are suggested by novelists in order to focus on them when we discuss how are they implicitly depicted by the stories of the holy Quran. Also the chapter encounters the characteristic of the good novel. The chapter shows the history of international novel from its starting point showing the stages of innovations that occurred in writing it. Next the chapter contains the types of novel, connected

with the purpose of each type. After that, the chapter gives a set of related studies explaining interrelationship between them and the study. Finally the chapter has a conclusion summarizes what has been written and the researcher's point of view on was written. The second part of this chapter includes the previous relate studies, which written by different writers and in different times. That is for bringing the objectives of the study nearer to the reader, as well as to provide the study with clarity.

2.1 Difference and relationship between the novel and story in general

The relationship between novel and story in general is that, the novel is a type of story extended to facilitate certain purposes and different objectives. The psychological novel for example deals with man's psychological problems and the psychological experiences man has to suffer through out his life, historical novel tells us the history of nations and social novel deals with lives of individual, community, society. On the other hand the story in general either short story, tale or fable are shorter than novel. unlike novel these types of general stories can be read in one session. The short story emerged at the end of 19th century and early 20th century. The fable and tales are ancient forms; short story is of more recent origin. It said that the short story and other

forms of stories are not rivals for the novel, but the short story is an independent literary form of prose fiction which developside by side with novel, now it has occupied its important place in literature.

2.2 The nature of Quranic story

Allah the almighty says “ We relate to you Mohamed صلى الله عليه وسلم (Yuauf, 3). Ibn Kathir(2002. 3-4) in his book Stories Of Prophets, explains that the glorious Quran adopts the style of telling stories of the past nations, prophets and messengers to verify and emerge the prophecy of Mohamed peace be upon him, and to be good example and guides to him. Or to fulfill a certain objective, such as spread wisdom or teach a virtue. He adds that the story is a tool or means for calling to monotheism, believing in loneliness of Allah. Sad Ysuf Abu Aziz(2010,3-6), asserts that, the story of the holy Quran performs more than a message, and achieves more than one objective. It works as mean of guidance and exhortation and it is the first message of the holy Quran. He also asserts that it explains the monotheism in concise, précised and highly informant way. From here it is seen that the nature of the story of the holy Quran is a tool or mean of call to Allah the almighty and to the belief of monotheism .

2.3 The history and concept of novel in Europe

Daniel Defoe(1660-1731) was the journalist who was considered as the father of periodicals.. These periodicals had become the bases of modern public prose ; and consequently the starting point of novel's writing. Defoe did not see himself primarily as an artist. He had something to say to the public. This thing concerned the civil war atrocities in Europe. He registered the occasions and the events of that war according to a strong demands and appetite for up-to-the-minute news of that war. There were no stylistic risk in those writings, but there was flavor of public speech. The most interesting of Defoe's 'documentary' works is the "Journal of the Plaque Year", but his memory revered still primarily for his novels he had written lately in his life. "Robinson Crusoe", "Mole Flanders", "Roxana" and others. The intention of these works is that, the reader should regard them as true not as fiction. So Defoe avoided all arts and fine writing, therefore the reader may concentrate only on the plausible event. Burgess thought those were not stories, but they were autobiographies. Defoe in his novel Moll Flanders showed a life of 'a bad woman' in style appropriate to her, in Robinson Crusoe whose appeal, "A young can never die". The fascination lies in the bald statement of facts which were quite convincing.

Even though Defoe was not in isolated deserted literary land, he took his rank in England musical comedy. The magic of his novels never palls or bores. They were chanted dramatically during, and after Christmas, 'Pantomime Season'. The researcher feels that, the starting of novel in Europe was in a climate of war!. Defoe was elected to register the important incidents of the civil war in Europe, and thereafter he formed them in periodicals, then later they were considered as starting point of novel. They were in the form of periodicals written by a writer who was journalists!. So that they classify them as attempts, or Endeavors of novel art. On the other hand, the researcher thinks that they were historical events, and history usually sticks on real facts, and describes them as they are in exist nature. Therefore the researcher feels that, such doctrine might be adopted from the doctrine of the holy Quran in narrating stories. And if that is true, the holy Quran have had the priority in narrating stories. Of course all the stories of the holy Quran are absolutely true stories, that is witnessed by the majority of honest non-Muslim writers of novel when they were asked to give their opinions on the stories of the holy Quran as literary work. So some of European novels especially the classic may adopted the style of the holy Quran in narrating novels, that shows they were attracted by that creation of it, and so forth they followed it's way for their novel works. If

that happened, they were become convinced by the style of the holy Quran in narrating stories.

Then other two journalist followed Defoe's, Richard Steele (1672-1729 G) started the "Tattler" , and Addison wrote "Spectator" (1711). Their periodical had moral purposes, but they were attempts of novel or actually steps forward towards writing of novel. They attempted to improve manners of people ,encourage tolerance in religions and politics. They condemned fanaticism and preaching a kind of moderation in all things including the literary art. After that the wheel of the prose moved and brought up Jonathan Swift (1667-1741),he was the greatest satirist, his greatest books were "A Tale of a Tub" and "Gulliver's travels". Swift was skillful in prose and verse as well. The researcher sees that Swift pushed the locomotive of prose, typically onward to novel writing, and he had put a concrete pavement in the path of developing novel.

2.4 Development of Novel In Europe

The novel develops after the death of Defoe by Samuel Richardson (1689-1761). He was professional printer who liked to help young women with the composition of their love-letters. He was asked by a publisher to write a volume of model letters for use of various occasions. He wrote "Pamela", or "virtue", the

rewarded which describes the assaults made on the honor of a virtuous housemaid by unscrupulous young man. Pamela clinging tightly to her code of honor. And her reward was ultimately marriage to her. He would be seducer, a man who despite his brutishness, has always secretly attracted her. It was strange sort of reward, and strange basis of marriage according to our modern concept of marriage!. Also one of the greatest novelist of this century was Henry Fielding (1707-54). He started his writing novels like Richardson, almost by accident. He moved to write “Parody of Pamela”. He found Joseph Andrews, Joseph was dismissed from service because he was not allowed his employer Lady Booby to make love to him. He takes his way to the village where his sweetheart lives joined the tremendous Parson Adam, who then became the hero of the book. He has many dangerous adventures on the road. Meeting rogues ,vagabonds, tricksters of all kind, but eventually he reached his goal and achieved happiness ever after. The researcher feels that fielding adds to the progress of novel, but still the experiment of writing novel up to Fielding, needed more structuring, and techniques of suspending, Physical setting (times and places) and emotional setting (mood and atmosphere).

Furthermore in developing novel Tobias Smollett(1721-71), came with the notion of shifting novel from propaganda to entertainment. He wrote “Roderick Random”, “Peregrine Pickle” and “Humphrey clinker”. He gave insights into the life of British navy. Smollett knew the life of navy very well. He worked there for years as a ship’s surgeon. The researcher feels that Smollett created a step of progress in novel’s writing, in terms of type ,sound and taste.

Then Sterne (1713-68) came to the stage of novel’s writing. He wrote “Trist ram shanty”. He deliberately exclude all suggestion of plots, despite the considerable length of the book, nobody gets any where, nothing really happens, and the hero does not succeed even in getting himself born until halfway through!. The researcher sees that excluding the plot in modification, shows the dependent flow of novel. So the novel is tied with the mode of the writer not with a fixed criteria. Consequently this is and a rejected criterion of European’s concept of writing novel. This is a short bulletin of writing novel particularly in eighteen century, which is considered as the century of the birth of writing novel.

The last decades of eighteen century were shaken by great political changes. America broke a way from England, and in 1789, the French revolution took place. English thinkers were

agitated. They took sides of preaching for or against the new changing movements. A good deal of prose of this period was concerned with such watch words as liberty, anarchy and justice. William Godwin(1756-1836) wrote a book about political justice preaching a kind of anarchy, and extolling pure reason as it came to the individual soul. Denouncing law , marriage and property. Because these interfere with individual freedom. His book has great influence on romantic poets like Shelley. Tom Paine (1757-1800) had previously defended the revolt of America. Then Edmund Burke, despite his liberalism he preferred the tradition as an important idea than political theories. He has a notion that society was like human body or a plant , growing , working out its salvation, according to its laws. So it is dangerous to interfere with that process regardless to the social values. In this period the great historian Gibbon (1737-94) said: “people had to go to back to nature”. He covered about thirteen centuries of European history, from the reign of emperor Trajan to the fall of Constantinople, covering the rising Christianity and the emerging of Islam. He described the whole changes that happened in that era. The later days of eighteenth centuries produce novelists like Fanny Borne, whose his Evelyn and Cecilia are realistic humorous, and full of credible characters. But the more typical of the age are those novels of terror “Horace Walpole” and the novel

that showed the influence of the French man Jean- Jacques Rousseau. He did not believe in religion, art, marriage, government and education, his work “Emile” was a treatise on education, he advocated that children should be brought up in atmosphere of truth. Rousseau advocated the returning to nature. Rousseau’s doctrine is ‘natural man’, and his attack on the corrupting of civilization. That produced novels written by minor writers like Badge, Folcroft and the Caleb William of William Godwin, in which the spirit of revolt is expressed through central character who have no religion or morality . The researcher feels that, the early growth of the novel was like a kid of no parents, each novelist revolted what was existed and created his own. There were other mystery and imaginative novel took place by Radcliffe (1764-1822), and Matthew George Lewis (1775-1818), who followed the example “The Castle of Otranto”, a Gothic story by Horace Walpole(1717-97). The term Gothic is primarily architectural one which spread in the middle ages, which denoting the influence of neither Greek nor Roman. This Gothic architecture began to emerge again in England in the middle of eighteen century, and this kind of building suggested mystery, romance revolt against classical order, wildness through its association with mediaeval ruins, ivory-covered haunted by awls, washed by moonlight , shadowy, mysterious and so on. The castle

of Otranto was melodramatic curiosity, and Mrs Radcliffe's the "Romance of the forest". Finally there was a writer whose personality dominated the whole of the Augustan age Dr. Samuel Johnson,(1709-84). His work "Bowel's biography" perhaps was the finest biography ever written, and the biography in a way or the other is a type of story. When it took the features of novel it was put in the field of historical novel. He detailed the portrait the "Grand Cham" of literature, the time of it, that is to say Johnson's biography writing was from the end of eighteen century to the present day. Novelists tend to overshadow Johnson as the writer of biography.

From the early European novels ,Cervantes's Don Quixote de la Mancha (1605, 1615), which describes the adventures of aging country gentle men who, inspired by chivalric romances, sets out to do good on an ugly world. A brilliant study of illusion and reality considered Don Quixote as the most important single progenitor of the novel. Also Alain Ren'e le Sage's Gil Blass (1715,35) was another work at that time .

Defoe also is famous for writing Robison Crusoe (1719). In this novel Defoe's theme was success in mastering his situation. Crusoe who the researcher thinks he is Defoe himself! overcomes his obstacles. He suffered a hard fate and still found prosperity.

This novel also reflected socio-religious traits, Crusoe's repentance of his major sin, which was the disobedience of his father. That was clear and revealed dramatically in his feverish hallucinations. He says: "seeing all these things have not brought thee to repentance now thou shall die". He believes that his major sin is his rebellious behavior towards his father. Also Mon Flanders (1722). Then Samuel Richardson extended the influence of his middle-class audience with his epistolary novel Pamela (1740), about the reward of virtue, and Clarissa (1747-48), about the evil of the fall from virtue. The first novel that presented the full portrait of English life was Henry Fielding's Tom Jones (1749). It took the consideration of the people in Europe at that time.

2.5 The Nineteenth Century Novel

This time was crowned by good writers, like Sir Walter Scott's, he wrote Waverley (1814). Jane Austen Pride and Prejudice (1813), and Emma (1816), they were novels of manners, and they found their way to the amateurs. The serialization of novels in various periodicals brought them to an ever-expanding audience, especially the works of Dickens, like Oliver Twist (1839), and David Copperfield (1850). Furthermore, Anthony Trollope, shared effectively with novels describing the clerical life in a small rural town. George Meredith, Ordeal of

Richard Fevered (1859), and the Egoist (1879), were analytical tragicomedy set in a high social circle. The conflict between man and nature in Thomas Hardy's Return of Native(1878). The researcher sees that the trend of novel writing was realistic and up to the third quarter of nineteenth century the romance and fantasy were not on deck. That indicated the poorly culture stretched over there, as well as the rigidity of societies. On the other hand that shows the atmosphere of wars and antagonism spread in Europe at that time. Also the researcher thinks that an atmosphere of war usually does not encourage creation. Then Fantasy and romance started emerging by Mary Shelly's Frankenstein(1818), explored a tale of horror. Later charlotte Bronte's Jane Eyre (1847) and Emile Bronte's Wuthering Heights(1847) each of them presented imaginative passionate visions of human love. Then Robert Louis Stevenson revived the tale and the story of horror in Treasure Island (1883). At the beginning of 20th century horror and adventure were combined in the novels of Joseph Conrad, notably in Lord Jim, (1900) and Heart of darkness (1902), both works achieved high level of stylistic and sophistication. The researcher sees that the European's novel at the level of innovation, was like a ball between players , each team wants to win the game!, and create an out standing addition, so as to be notable and distinguished.

So the modification of the art of novel was an accumulation of many generations, that may indicate those generations did not appreciate each other's additions, and each generation had his own doctrine in dealing with novel according to his own needs. On the other hand, when the researcher scrutinizes the stories of the holy Quran he finds they have one source of creativity, that is to say the narratives that were revealed in holy Quran by almighty Allah. This shows the strongest ability and the widest knowledge of the universe and it's concerns, so the stories of the holy Quran come as lessons and instructive admonitions. So this syllabus makes people happy and safety on earth .

France and Russia have their own contributions in 19th century , French writers produced romantic and realistic traditional novels in France Alexander Dumas wrote *Musketeers*(1844) . In Russia novelists quickly gained world reputations for their powerful statements of human and cosmic problems, Leo Tolstoy wrote *War and Peace* (1865-69) and Dostoyevsky wrote *Crime and Punishment* (1866), they can be considered as god-haunted novel.

The American novel in 19th century were explicitly referred to as romances. James Fennimore wrote *The last of Mohicans*(1826). In the last decades of the century however, there

was a shift towards realism, Mark Twains wrote his adventure Huckleberry Finn(1883), a revival of picaresque novel, it was romantic in it's Mississippi River setting ,but realistic in it's satirical attack on religious hypocrisy and racial persecution.

2.6 The twentieth century novel

Twentieth century novel has it's own characteristics in writing novel. The atrocities all over the world reflects it's attributive shades on the writing of novel; Vietnam war, Nazi movement, French revolution and other changing's altered the trend of writing novel approximately in the whole world. These are brief signals explain the developments of novel up to twentieth century. It is noticed that novel reflected the movements and incidents that occurred around world. This helped the coming generations to study those types of novel and gave their appreciations and criticisms. So there were many movements of literary criticism resulted in suggesting characteristics of writing novel.

2.7 The Elements of Novel as They are Agreed Upon Novel Criticizers

It was considered that novels should be measured by certain elements and they were considered as rules to judge and control

writing of novels. The scholars who had written on this topic almost agreed upon certain elements to be taken as measurement or criteria to be adopted to classify novel from other types of stories. The researcher thinks it is important to give brief descriptions about them, so as to put them into action. They are the primary tools that the researcher goes on discussing them thoroughly in chapter four, when we analyze the targeted stories of the holy Quran literally. They are as follows:

2.7.1. Theme

“A theme is something important. The story tries to tell us something that might help us in our own lives, that is to say (an idea) or experience to be adopted . Not every story has a theme, but it’s best if it does”.

“Don’t get too preachy. Let the theme grow out of the story, so readers feel they have learned it for themselves. You shouldn’t have to say what the moral is”, but the let the reader feel it, and then he will learn, and may practice”.

From the two quotations suggested by Virginia wolf and others the researcher feels that theme is an idea, wisdom or experience, the writer creates to be learnt or adopted by the readers or audience.

2.7. 2, Plot

Plot is most often about a conflict or struggle that the main character goes through. The conflict can be with another character, or with the way things are, or with something inside the character, like needs or feelings.

The main character should win or lose at least partly on their own, and not just be rescued by someone or something else. Most often, the character learns or grows as they try to solve their problem. What the character learns is the theme.

The conflict should get more and more tense or exciting. The tension should reach a high point or “climax” near the end of the story, then ease off.

The basic steps of a plot are: conflict begins, things go right, things go wrong, final victory (or defeat), and wrap-up. The right-wrong steps can repeat. This is the plot. In other words the plot is the arrangement of incidents which raise up between black and white, right and wrong up to the flashback. Of course the conflict is the motor that move the plot. The plot can be described as the following sequence: (Starting, raising, climax, falling and flashback).

2.7.3. Story Structure (Form)

At the beginning, jump right into the action. At the end, wind up the story quickly. The form of the story is tied with the so –called point of view. It usually goes like the following:

Decide about writing the story either in “first person” or in “third person.” Third-person pronouns are “he,” “she,” and “it”, so writing in third person means telling a story as if it’s all about other people. The first-person pronoun is “I” so writing in first person means telling a story as if it happened to you.

Even if you write in third person, try to tell the story through the eyes of just one character, most likely the main character. Don’t tell anything that the character wouldn’t know. This is called “point of view.” If you must tell something else, create a whole separate section with the point of view of another character.

Decide about writing either in “present tense” or in “past tense.” Writing in past tense means writing as if the story already happened. That is how most stories are written. Writing in present tense means writing as if the story is happening right now. Stick to one tense or the other!

2.7.4. Characters

Before you start writing, know your characters well.

Your main character should be someone readers can feel something in common with, or at least care about. You don't have to describe a character completely. It's enough to say one or two things about how a character looks, moves or speaks.

A main character should have at least one flaw or weakness. Perfect characters are not very interesting. They're also harder to feel something in common with or care about. And they don't have anything to learn. In the same way, there should be at least one thing good about a "bad guy."

2.7.5. Setting

Set your story in a place and time that will be interesting or familiar. The setting lets the reader imagine the story easily, and consequently responds on it.

2.7.6. Style and Tone

Use language that feels right for your story. Wherever you can, use actions and speech to let readers know what's happening. Show, don't tell. Give speech in direct quotes like "Go away!" instead of indirect quotes like "She told him to go away."

You don't have to write fancy to write well. It almost never hurts to use simple words and simple sentences. That way your writing is easy to be read and understand. Always use the best possible word the one that is closest to your meaning, sounds best, and creates the clearest image. If you can't think of the right one, use a thesaurus. Carefully check each word, phrase, sentence, and paragraph. Is it the best you can write? Is it in the right place? Do you need it at all? If not, take it out!

The best stories have a strong theme, a fascinating plot, a fitting structure, unforgettable characters, a well-chosen setting, and an appealing style. Try for all of these.

The researcher sees that Lorilyn Robert has put ten classic and logic characteristics for a good novel, but the continuous progress of the art of novel rejects some of those criteria and adds other ones, however that indicates there is no unique and constant criteria for novel as a distinct measurement to be a source for the writers of novels to rely on it!. Also there are some dealers of novels who have other rules for good novels, and according to their own consideration, the novel can not be classified as good one, unless to fulfill these elements. The researcher feels that, Aaron Shepherded gives the Euro-suggested traditional rules that govern the writing of novel

according to the European doctrine. The researcher also thinks that Aaron does not bring something new, but he only gives what he has understood from the so called, criteria of writing novel relying on his own vision. The researcher assumes that these suggested rules are not sacred; the progress of the art of novel may come with more sophisticated and innovated ones, and rejects the existing ones. This may happen from time to time according to the acceleration of the movement and innovations of the art of novel in the world.

What is noticed that Aaron opinion is a little bit different from Lorilyn; he suggested only six rules ,while Lorilyn had ten, for some how there was contradiction in the opinions of the two authors, that may indicate the wide distance of literary capability to create new rules for writing novel. As a fact that is not bad. The researcher thinks that both of Lorilyn and Aaron did not show something new, but they gave suggestions according to that available setting and environment of writing novel at their mean time, but the researcher thinks that anther time may bring another concept and so on. Farther more the researcher assumes that, any suggested rules and criteria are not divine, or sacred, but the progresses and the innovations of writing novel are renewals and the field of novel may be supported by new elements of writing

novel, from the new coming generations. The researcher does not neglect what had been invented by Aaron and Lorilyn, but he is not satisfied with their elements to be the fixed and permanent ones. Of course there are so many theories and opinions about the elements of writing novels, however the researcher chooses those two previous examples to show how European themselves did not agree upon one unique criteria of elements of writing novels, novel.

2.8. Nature and Main Characteristics of the European Novel

According to Forester the types of novels are as follows:

-The picaresque novel:

It is the earlier and prevalent type. The protagonist, a social underdog, has a series of episodic adventures in which he sees the world around him and comment ironically upon it.

The historical novel:

Works and strives the essence of life in a certain time and place, also it embraces the event-filled romances, for instance romances of Scott and Kenneth Robert.

Naturalistic novel:

This one reflects the effect of heredity and environment on human being like “The Four horsemen Apocalypse (1918) by Vicente Belasco.

- Metaphysical novel:

Include novels that concern the people lives close to the earth. The famous example are Franz Kafka’s the castle (1926) and George Bernanos’s “Diary of the Priest”, Novels of the sea as Richard Henry Danas “Two Years Before the Mast (1840) and the novel of the Air like Antoine de St. “The night Flight”.

- Formation, Education and psychological novel:

Make useful distinctions among works, like Thomas “Mann’s Magic Mountain” (1924).

- The novel of manners:

This type has emphasis on a particular group of people in a particular time and place; like Wharton’s “Age of Innocence” (1920). The following is a brief survey showing the nature and characteristics of novel in Europe countries and some related countries of writing novels,

2.9 Nature and Types of Arabian Novel

Stories were found in the Arab history since the beginning of preaching (Dawa) of prophet Mohamed peace be upon him, and may be before that. Anadyr Bin Harith was the narrator, who was found contradicting the messenger Mohamed peace be upon him, while he was calling Quraish to believe in the loneliness (monotheism) of almighty Allah, and he himself is the last messenger to the whole universe. Again there were tales, stories and myths as well as (prose poetry), versified poetry which were all known in the time before Islam, and during the ignorance's era, (Jahilia). Ukase market (Souque Ukase) was the witness for that literature existence at that time. The researcher thinks that, as far as it is concerned, the holy Quran comes with what Arabs understand and interpret. So the researcher thinks that, when almighty Allah chooses the stories as means of communication and effective mechanism for calling to Islam. That may be because of the strongest influence of the story on the Arabs' aptitudes to accept the Islam message. Sad Yusuf Abu Aziz in his book "Stories in the holy Quran. Lessons and admonitions" p.3 says: "The story in the holy Quran gives more than one message! and achieves more than one objective!. It gives awareness, guidance and furthermore narrating information in a preferable

way to the dealers. It is a tool for calling to the message of the almighty Allah. He adds that: “The story in the holy Quran plays the function of babbling and educating prophet peace be upon him, and so forth the believers as well. Abu Aziz describes the story in the holy Quran as an influencing tool for Daawa. It presents the characters in their thoughts, trends, and their natural environments and times. So when you read in contemplation, you will definitely appreciate the deeds of good doers, and on the other hand you will extremely reject the deeds of bad doers”. Also he said; “the story in the holy Quran has two merits: People usually prefer it in telling the news, and it arouses their curiosity, so they stay suspended up to the end. The researcher thinks that Abu Aziz reinforces assumption of the researcher when he considers the stories in the holy Quran as a source for writing novels. Allah the almighty befalls them as tools of strengthening the heart of his messenger and to know the history of the prophets who were sent before him. This is another purpose of story. The innovation is the ultimate trend of novel, Therefore the art of novel may refers originally to the holy Quran, before those who dealt with novel in eighteenth century i.e. before the initiatives of novel (the attempts of Defoe).

Safdar Imam Alnadawi, says in his research for MSC degree. “The Foundation and Development of Arabian novel”. He asserted that the art of novel was found in the ancient Arabian culture since Abase era, but not in the name of novel, for example the {Misers}(Bokhalaa) by Jahiz , (Kaleela wa dimna) by Ibn - Almogafa and (Thousand nights and night) by unknown writer!. All these were long stories with the taste of Arabian culture and implicit Islamic contents. When the educated Lebanese, Syrians and Egyptians missions of literature visited Europe, they imported the word novel with them, that happened in the mid of the nineteen century. The researcher feels that even the word novel took place in the Arabian literature in the time of deterioration of Arabian arts! So that enforced many writers, poets and scholar of literature to flee and expatriated to Europe. Thus, the European culture invaded the Arabian lives of arts. Thereafter when the word novel found an environment and supporters to live as anew entity of Arabian literature, it took several stages and shapes. According to the types of novel the Arabian novel starts as follows:

Yusuf Alkhateeb in the Electronic journal of Arabs’ nation wrote that Najeeb A- kailani was the one who made a huge springing up in Arabian novel. He was the first writer who put the

Arabian novel into Islamic form in modern Arabs' literature. Also he mentioned the so-called (Magamaat), and their role in the growth of Arabs' novel. He asserted that Saleem Al Bustani's novel "Al-Huiam Fi Janien Ash-shm", wandering love in Ash-sham's Gardens was the first attempt of Arabian novel. Safdar in his book "The history and Development of the Arabian Novel" said that: " Rofaa Altahtawi was the first who transferred the shape of novel from the west through his book "Takhlees Alebreez" and his other book "Moghamarat Telemitic", Telematic adventures. Tahtawi had collected and formed the educational values in a shape of the so-called educational novel.

Historical Arabian novel, the writers of these types of novel depended on the history Of Arabs and Islam, the leaders of those writers were George Zaidan and Maroof Alarnaout. Zidan's novel and stories had been favored by the educated and uneducated people. Those who wrote about Zidan described him as the most talented novel writer in his time, therefore his novels were spread among wide range of readers in different countries.

Maroof Al-Arnawoot wrote "Saied Quraish", "The recommended leader of Quraish, Omer Ibn AL- Khataab", Allah blesses him, Tariq Ibn Ziaad and Fatima Albatool may god bless them all. These historical novels were like romantic novels. He adopted a

very creative style and humorous way so as to keep the historical facts in as didactic literary museum of writing. The writer intended to remind the coming generations with their glorious history, and encourage them to reject an imported western culture which threatened their terrific traditions and great cultural values. The researcher feels that this type of novel has a religious taste, and the Islamic culture attracted the writers to the extent that they relied on the history of Islam to be the source of their ideas. That might come through the study of the stories of the holy Quran, consequently that supports the researcher's assumption that the stories of the holy Quran are the source of writing stories, and thereafter sources of writing novel.

The Social Novel, It is the widest type of novel, it is divided into many types:

-**Regional Novel.** The writer in this case inspires his novel from a certain region or country. The famous writer of this type was Ahmed Husain Haikal who wrote "Zainab". Najeeb Mahfouz, who wrote "Zogaag Almadag" and the bread "Alragheef" by Tofeig Yusuf Awaad.

- **The Generalized Social Novel.** This type concerns educational purposes from general point of view. The leader of this trend was

Jacoub Soroof who wrote “Egyptian pretty girl” which tackle the Egyptian rural life.

- **Personal Novel**, this type of social novels exposes personal experiments, it is usually enveloped by romanticism; an example of this type was Gobraan Khaleel Gobraan’s “The Broken Wings”, which tells the disappointment of his first failure of love. Then another writer, Shakeeb Algabri who wrote “a played fate”. He addressed his suffering of many problems faced him in Germany.

What can be said is that the trend of this type is didactic, which is the sole of the Quran stories. This may lead the researcher to refer such works to the holy Quran.

- **Philosophic Novel**, It is the novel that mixes between the conceptual and social issues. The writer in this type mixes between the narrative style and the believing he likes to expose. Ibn Tofail, in his story “Huiai Ibn Yaghzaan”, he exposed an attempt of philosophic novel. He wrote a symbolic story of a child who was thrown in an island of no human being, there instead a kind deer took over him; then by sense through logic justifications he knew Allah. The writer inserted his believing in the narration of attractive story. Again the” Ghofraan’s message”, which was written by Al-Marie, is another example of

philosophic novel. These were types of Arabic novels, and the shape of them since nineteenth century. After that the novel took so many directions and trends, struggling the intrusion of the foreign cultures and civilizations which attacked Arabs countries.

2.10. The Development of Arabian Novel.

After the first world war the Arabian novel had become innovated and more complex, that occurred by educated writers who were influenced by the European civilization. Taha Hussain, Tofique Alhakem, Eisa Ebaid, Mahmoud taimoor and Almazni are the supporters of this doctrine (innovation). The novel of forties and fifties shifted the Arabian novel to the stage of creativity. That happened according to the revolution of innovations that flooded trough European countries. The most famous writers of this time were Abd Al-hameed Musa Alsaahar, Yusuf Al-Subaie and Ehsan Abdu-Algodous, but Najeeb Mahfouz was the top of them all. Mahfouz enriched that time with this type novel: “A thief and The Dog”, and “Street and the Beggar” are examples of the modernized novel which mixed between social, psychological and notional themes. The defeating of Arab in 1967G enforced the Arabian novelists to reject the traditional style of novel and creating more complex portrait of novel. Mahfouz had true additions in this new shape of novel.

Then other writers came with a new criterion of novel. They were called the (Algasasun) the narrators, Sona-Allah Ibrahim, Jamal Algaitani and Tayeb Saleh were from those writers. They had changed the shape of traditional novel and created a new mixture of fictional, realistic and historical novel. By that creation the Arabian novel reached the stage of the so called an open-texted novel, which gives different faces of reading and never leads to a certain final interpretation.

2.11 Related Previous Studies

2.11 .0 Introduction

When the researcher, comes to mention the related previous studies, he faces a serious dilemma and problems in finding primary sources and references. Writers in the field of literary aspects of the holy Quran who wrote in Arabic language are few, however those who wrote in English language are fewest. The researcher visits the libraries of the University of Khartoum, University of Al-Nelain, University, Sudan University of science and technology and many other libraries, but unfortunately all the references are written in Arabic language. The few related researches written in English language do not concern the topic of the study directly, but they are related any way. The researcher makes use of the data that suits the core of the study. Also the researcher depends on the references written in Arabic, but the translation has become another miracle in front of the researcher, but the researcher does not stop researching, he paid great efforts to fetch those who wrote in related studies. The coming descriptions shows to what extent the researcher suffers while searching for the related studies:

As he mentions the researcher faces real difficulties to find related studies, particularly references written in English. The

researcher does not feel fully upset and stop searching. He checks the main libraries. In the university Khartoum, Omdurman Islamic university and in other universities of other states in the Sudan, but unfortunately there are no references written in English; on the other hand the researcher consults the internet sites particularly (www.Islambasics.com), but again he does not find sufficient related data, then in his wandering of searching he fetches the Pakistani, Indian and Indonesian web sites, thinking that they are the countries which are supposed to deal with such studies as far as they are true Muslim countries, as well as the English language is their second language; also the researcher does not find enough related studies for the targeted study. What the researcher finds is a few researches of short stories, and articles. Also he finds some translations of the stories of the holy Quran. The researcher investigates Arabic and English references respectively, and he comes out with the following:

2.11.1 Ibn- Kathir, in his book (Gasses Alanbiaa), *Stories Of The Prophets*, peace be upon them all, asserts that the holy Quran adopts the style of story-telling, in terms of narrating, dialogues and sayings, in many locations as one of the Quran's miracles. The holy Quran narrates the stories of the ancient nations, prophets and messengers to assure the prophecy of Mohamed

peace be upon him, as well as to be the guidance and didactic model guidance to be followed by the Messenger, and onward the people whom he is sent, verifying a certain targeted wisdom and spreading a good recommended deeds”. Then he tell many stories as they are narrated in the holy Quran. Referring them to his book (Albedaia wa-Alnehaia), the Beginning and the Ending. He also mentioned that the stories in the holy Quran come in many locations of many chapters according to the incidents, reasons and purposes. Except the story of prophet Yusuf peace be upon him; it comes completely in one chapter in the name of the “Prophet Yusuf(Josef) chapter. This fact is also verified by Abu-Aziz, it is mentioned in ‘2.10.3’

2.11.2 Saied Quotb. He writes about the literary aspects of the holy Quran. In his book Esthetic Imaging, in the Holy Quran (Altasweer Alfani) in the holy Quran p.171), he mentions that the story is an effective literary genre in the holy Quran. It uses stories for religious purposes, but does not neglect or miss the literary characteristics of story. He says the characteristics of the art of the story in the holy Quran is implicitly existing that is to say all (the elements of story), however the holy Quran uses the figurative aesthetics as tools for raising the religious feeling. He (Saied Qutob) mentioned the religious emotions in aesthetical

rhetoric language. He also explained the way of narrating the stories of prophets and messengers, through different chapters in the holy Quran. That also establishes another unique figurative aesthetic, and gives different events, images and sacrifices of many prophets and messengers in different places and times with different peoples. That forms a creative structure of novel in terms of length, setting, characterization, plot and other elements of novel. The researcher thinks that Said Qutob points to the stories of the holy Quran as stories which have the whole criteria of the story as literary genre, but the holy Quran uses the stories for religious purpose, that is to say calling to the monotheism to almighty Allah (Dawaa). That of course is the ultimate objective of the holy Quran stories. The other objectives occasionally come combined with the religious values because, the holy Quran comes mainly to manage peoples' lives and govern them with justice as well as to spread the happiness and peace all over the earth. So, that can not be achieved unless the religious values and other lives' values come collectively not separately. And that is the sole of the holy Quran's objectives. The researcher also sees that the holy Quran tells nonfictional stories of prophets, various sacrifices of them, in different chapters for many purposes. That makes some sort of creative structure of telling story, that lets the connected parts of them lead to one objective which is,

worshiping almighty Allah wisely. Said Qutb said: “the narration of stories of prophets and messengers in that literary way represents another creativity of the narration of story”. That is to say the story comes in many coherent locations. Some of the separately shows short story!, for instance (Musa and Alkhidir), what is amazing is by joining them together they give a complete coherent story!. He mentions many examples, for example the story of prophet Ibrahim comes twenty times in the holy Quran. The last verse is (103) in Alhaj chapter, which says: “And those whose scales (of good deeds) are light, they are those who lose their own selves, in hell will they abide. Also the story of Isa (Jesus), it comes in eight locations, the last one is the in the meal chapter (Sutra AL- Maeda verse11): and (remember) when Allah the almighty, will say (on the Day of Resurrection) “O‘Isa(Jesus)Son of Miriam (Mary)! Did you say to men: ‘worship me and my mother as two gods besides Allah.’ He will say:” Glorified are you! It was not for me to say what I had no right (to say). Had I say such a thing, you would surely have known it. You know what is in my inner-self though I do not know what is in yours; truly, only you, are the All-knower of all that is hidden (and unseen)”. Furthermore, the story of Musa (Moses) comes approximately thirty times in the holy Quran. In each time it comes with new worshiping issue. These are only

examples, but Saied Qutob mentions many other stories and gives proofs for their literary and story features of narrative genre. The researcher feels that, the way of story telling in the holy Quran shows the important role of the story in calling to almighty Allah, On the other hand the story's structure is clear and the elements of story narration such as setting, characterization, plot, Point of view and other elements are also implicitly prominent. Saied Qutb also mentions the characteristics of the story in the holy Quran as follows:

Some times the story of the holy Quran comes as implicitly-purposed verses. That is to say the story comes as chain of incidents without details, then the details follow them, either directly, or through interpretations that come from Islamic historians, biographers, interpreters or divined documents. For instance Surah Al-kahf narrates the story of the young men who believed in Allah, and they fled from their folk who were disbelievers. The story gives just images, and let the believers contemplate and interpret the details. This type of narration according to Saied Qutob's opinion puts the reader of the story in enthusiastic condition to follow the details and the plot of the incidents. So this is one of the techniques of the novel. That is to say to suspend the reader and let him run enthusiastically after the

results. So that is a good method of keeping the reader suspended. The researcher sees that this type of story is non-fictional, plausible, and makes the reader motivated to follow the details. And that is a tactic of novelist to catch the reader attention. The holy Quran has a priority of applying it. The researcher thinks that the later writers may borrow, imitate and copy the holy Quran in writing stories, then give it form and names from their own. Then they assumed it was theirs.

Some times the story in the holy Quran starts with the conclusion of the story! and the purpose of it, then the story begins from it's introduction on ward trough details to the end. For instance, the story of Moses in the chapter of narration, (Al-Gasses), starts with Ta. Sin. Mim. These are the verses of the manifest Book (that makes the truth from falsehood, good from evil).We recite to you some of the news of Musa(Moses)and Fir'aun (Pharaoh)in truth. For people who (believe in this Quran, and in the oneness of Allah). Verily, Fir'aun (Pharaoh) exalted himself in the land. Made its people sects. Weakening (oppressing) a group (children of Israel) among them: killing their sons, and letting their female live. Verily, he was from the Mufsidun (i.e. Those who commit great sins and crimes, (oppressors, tyrants). Sometimes the story comes directly without

introduction. The researcher sees that Said Qutob, may Allah give him mercy, Opens the way for Muslim researchers to research the aesthetics of the language of the holy Quran, but unfortunately the Muslims' researchers do not follow that way enough. They wrote articles, columns and essays which could not stop the flood of the opposing opinions and theories, that usually put barriers, ironies and designs against the advancement of Islam.

2.11.3 Mohamed Ahmed Khalaf Allah. In his book “The Art Of Stories In The Holy Quran”, said that: “Ash- sheikh Mohamed Abdu asserted that, stories in the holy Quran come mainly for preaching. And to fulfill this purpose the stories are formed with their literary structures (forms) and characteristics to achieve that divine purpose”. He added that “stories as literary art were known in peninsula, And the disbelievers used stories as mechanism of opposition against prophet Mohamed peace be upon him. He gave an example: ‘that Alnadr Bin Al-Harith was one of the narrators who used to come where prophet Mohamed peace be upon him sat calling to the monotheism of almighty Allah and worshiping him not the statues. Then narrated Persian stories,(Rostom and Asfindiar), in order to turn out the attention of audience of Mohamed peace be upon him, so as not to listen to prophet Mohamed peace be upon him. He made confusion to make

barriers in front of the messenger peace be upon him forbidding him not make people join the Islam willingly. That means, people were fond of stories during that area. Furthermore that also means stories were found as a type of literature among those Arabs at that time. Then consequently the Holy Quran comes to the Arabs with a story as an effective and preferable tool for calling to Islam (Dawaa). That witnesses the role of story as one of the means of communication. This concept has been discovered latter in nineteen century. The holy Quran challenges the Arabs with their language's arts and aesthetics of it. The researcher sees that, as far as Arabs knew stories before the religion of Islam, and the holy Quran comes with their language, that indicates the priority of the holy Quran in the art of story narration, simply because stories and novel emerged Europe as a genres of human being's literature in eighteenth century, with the attempts of Daniel Defoe (1765 G).

2.11.4 Sad Yusuf Abu-Aziz. In his book "Stories of The Holy Quran, Version Two 2010 G. Written in Arabic language, he says: "The story in the holy Quran portrays human being's lives' aspects". He adds: The story presents Characters with their movements, their morals, manners, ideas and their trends". He mentions that the story in the Holy Quran comes with a complete

setting (time and place). Also it arouses emotions with a well enthusiastic plot”. He says: “The story in the holy Quran suspends the reader and influence him to be the best doer of good, fond of the doers of good and rejects the paganisms”. That means the story of the holy Quran is nonfictional narrative, which has a didactic message. That is to say, preaching and strengthening the heart of the messenger peace be upon him. And that is the trends of novels. Narrating the stories of the messengers and prophets who preceded him peace be upon them all give the messenger a true model of doctrines of the prophets and messengers who called to almighty Allah before him, to be true practical guides for him.”

The same writer gives evidence that, even the companions, were very fond of stories, specially in terms of narrating the stories of the holy Quran. Referring to Musab Bin Sad Bin -Abi Wagas, referring to his father. God bless them says: “the holy Quran was revealed during the time of messenger Mohamed peace be upon him; he had been reciting it to them for a long time. One day the companions say to messenger Mohammad peace be upon them: “how it would be more enjoyable if you narrate it as t stories. So the almighty Allah sent down: “We relate to you (Oh Mohamed, peace be upon him), the best of stories

through our revelation to you, of this Quran. And before this (that is to say, before the coming of Divine Revelation to you), you were among those who knew nothing about it (the Quran) . (Yusuf chapter, Verse 2). The researcher sees that also gives an evidence of the role of stories of the holy Quran, and how the stories can narrate the news of the old nations and the preceded prophets and messengers as previous experiences and model guides to be followed. Also the researcher thinks these signals indicate that the non-fictional stories are the origins of writing stories. However the romantic and fictional stories were created later by the human beings' writers of stories, may be to satisfy the increased demands of stories for entertainment. However they may have borrowed the way of writing stories from the holy Quran, and then modified that on their own way for purposes according to the situations a round them at that time.

2.11.5 Dr, Zahia Raghieb Al-Digani(1997G) In her book, Yusuf In The Quran And The Torah, writes about the story of prophet Yusuf in both the holy Quran and Torah the original version. She mentioned that the theme and the core of this chapter is family relationship. It (that is to say the holy Quran) processes this issue aiming at the broad social relationship. Zahia also mentioned many social bad customs like envying others, jealousy

disdaining relative, designing plots of women even if they own luxurious lives and authority (Al-Aziz's wife) and the principles of the best humanitarian behaviors. Furthermore Zahia asserts that, this chapter includes rebellion against fathers. This is clear in the incident of Yusuf's brothers designing a plot to harm Yusuf because Yusuf and his brother Benjamin are dearer than them to their father. So they decided to get rid of Yusuf, the dearest one among them, then consequently they will be recognized by their father as they assumed.

Zahia states that the thing which attracts attention is that, the core of family continues in the story. Yusuf is shifted from his family home to another home which is totally different from his own original home (That is to say the house of Al-Aziz), in other different country, and different people, who have different cultures which he never accustomed. In this very point the researcher feels that, Zahia points to the complex of setting, and the complex of the social problems that this chapter involves. The researcher also feels and tastes the plot gradually arises in attractive timing as follows:

Yusuf (Joseph) is grown up from childhood, adolescence and adulthood away from his family. With strangers meanwhile the previous younger time of Yusuf (Joseph) age was with his

brothers and a big family, under the shelter of his parents. The researcher thinks that a story with such characteristics, purposes and structure can be distinguished as literary genre of novel. The elements such as theme, setting, characters, conflict, plot, point of view, prophecy and structure, the eight element of the novel are clearly depicted in this story. That encourages the researcher to say that the stories of the holy Quran are true novels by all means and measures of novel like innovational topic, purposes, issues and the preceded elements.

2.11.6 Dr. Ahmed Dedat (1997) in his book “The Quran The Miracle Of Miracles.” He mentioned the miracle of the holy Quran, in prose writing, which inevitably leads to stories and novels, he says: “The Whole Quran passages full highest mystic meaning, which is reflected in the short rhymed verse in the original. Both the rhythm and the meaning in the text suggest the highest mystery. Then Deedat gives evidence to this mystery. Has the story of Moses reached you?

Behold he saw a fire:

So he said to his family,

“Tarry ye; I perceive a fire,

Perhaps I can bring you some

Burning brand there from,
or finding some guidance at the fire.”
But when he came to the fire,
A voice was heard:” Oh, Musa (Moses)!
Verily I am thy lord! Allah
Therefore (in my presence)
Put of thy shoes: for thou art
In the sacred valley of Tuwa.

Deedat shows that one of the miracles of the holy Quran is the arts. Specially literary art either on semantic, forming text or narrating stories. The researcher feels that this is also an evidence to be recognized as witness showing that the holy Quran does not neglect or miss the literature. Stories, Verses or other types of literary works such as novel are involved. The researcher sees that is obvious, because the miracle of the holy Quran is Arabic language with all its concerns. Therefore the researcher says: The holy Quran precedes the writers of novels in the art of novel since it presents the stories before the novel writer who attempted it in (1765) by the periodicals of Defoe, who was considered as the first one who tried this type of literature.

2.11.7 Dr. Othman Yusuf Mohamed Suliman (2014), in his “Study of Self Management In The Light of The Holy Quran. Applied on Prophet Yusuf Story” peace be upon him. He comes out with the following Results:

he mentions that, Al-Razi the Imam, states some benefits from the story of prophet Yusuf peace be upon him:

- a. No defiant, against the almighty Allah judgment on fates of the human being, such as misfortune, living, death, being poor or becoming rich.
- b. The chapter mentions that envying is the main reason in reduction and failure of man kind.
- c. Patience is the key of winning every rewards and overcoming the difficulties, as both prophet Yagoub (Jacob) and so forth his son Yusuf (Josef) had done peace be upon them all do.

The researcher sees that, the holy Quran uses the story as a tool of preaching to inform his messenger peace be upon him that those prophets before him peace be upon them all, suffered a lot on the path of preaching (dawa), but on the other hand, and in terms of literature, the story of Yusuf has theme, setting, characters, plot, conflict and other elements of novel implicitly portrayed. The researcher thinks that, the story in the holy Quran

is more distinctive literally , because it is a true story not fantasy, so what is true is more referential, than fantasy which usually comes false and mainly for pleasure. The stories of the holy Quran come intentionally to solve problems, and set good for human beings. Therefore the researcher thinks that stems and roots of novel were created in divined situations, purposes and forms. Since it is a literal mechanism of social and human communication. Consequently the most trusted divine book is the holy Quran, because it is the only glorious book which has not been changed and won't be altered! corrupted, or even will not be or falsified thereon. As Allah (the greatest) says: “Verily We, it is We Who have sent down the Dhikr (i.e. the holy Quran) and surely, We will guard it (from corruption)”, Verse 9, Surat Al-Hijr