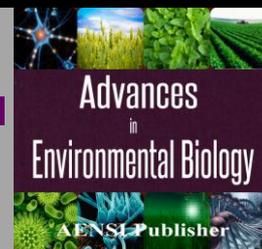




AENSI Journals

## Advances in Environmental Biology

ISSN-1995-0756 EISSN-1998-1066

Journal home page: <http://www.aensiweb.com/AEB/>

### Image of Female Character in the Social Novels of Jodat Sahar

<sup>1</sup>Nahedeh Fozi and <sup>2</sup>Mostafa Yegani

<sup>1</sup>Assistant professor, Department of Arabic Language & Literature, Islamic Azad University, Central Tehran Branch.

<sup>2</sup>PhD Student, Department of Arabic Language & Literature, Islamic Azad University, Central Tehran Branch.

#### ARTICLE INFO

##### Article history:

Received 15 June 2014

Received in revised form

8 July 2014

Accepted 4 September 2014

Available online 20 September 2014

##### Keywords:

Sahar, social novels, woman characters

#### ABSTRACT

"Abdol hamid Sahar" is Muslim novelist and the modern traditionalist of Arab that is one of the pioneers of the modern social novel of Egypt. He is considered type of women characters largely and purposefully in his social novels. In this article we are going to among his 6 social novels, review imagery of Sahar from women character accordance within the following topics: 1. Philosophy of women being. 2. Positive and negative women 3. Modern and traditional women Analysis of the author's look to portray woman character has taken in his social novels based on two approaches: First is Islamic realism approach, the second is traditionalist approach and adherence to morality of patriarchal societies..

© 2014 AENSI Publisher All rights reserved.

**To Cite This Article:** Nahedeh Fozi and Mostafa Yegani., Image of female character in the social novels of Jodat Sahar. *Adv. Environ. Biol.*, 8(12), 1575-1583, 2014

#### INTRODUCTION

Women had a strong presence in literature as novel characters in long time; in the West universe in the early 19th century as yet, revive the women's issues has caused to emergence of different branches of feminism (Hosseini, 8). In the Arab world, the image of the personality and life of women changed to the main topic of the novelists of contemporary and movement age " (Mavash, 349) so that the feminine name and attributes consisted half of this period novels (Sokot, 2). Since the modern novel is changed to an arena for the expression of different philosophies and ideologies (ghaood, 12). Arab novelists influenced by their social and intellectual backgrounds have represented different images and evaluations of the women character and the resulting changes in their lives, for example, the writers depending on the pro (West-oriented flow) and socialist such as "Nagib mahfoz" (1911-2006) often represent negative image of women character (salam, 283), and portray them as violence victim of an unhealthy social and historical factors (qeisi, 135-131). In contrast, conservative writers as Tofiq Hakim imagine the woman character (1902-1987) as the evil one that has deceptive and corrupt nature (Aboshaer, 9-8 Hakim 75 - 73). But Islamist writers as Jodat Sahar that in the case inspires his look from the Islamic worldview, in his social novels paid to women's character so that imagines the conflict between good and evil, right and wrong, different principles and values . In his view, women are the willed people who determine own their destiny, in the worst circumstances can maintain the health of their character and may also in the favorable substrate do not give up evil propensities. Despite much researches that have investigated reflection of the women character in Arab contemporary's novels and the importance of works of Sahar as a pioneer writer of Arabic and Islamic fiction, no research has been done on the image of women character in his social novels. For this reason, in this study we discuss this topic. This study is based on the assumption that firstly, the women character was very important for Sahar and in its social novels has acceptable reflected. Secondly Sahar in imaging of women character has taken two approaches of Islamic realist and the approach of defense from traditions of patriarchal societies. Accordingly, this study sought to answer the questions, which are:

-1Sahar in his social novels has given what importance to character and issues of women and expressed in what position their status?

- 2What is reflected his Islamic realism and traditionalism approach in the image of this character ?

To sum up, we are considered this study on the following topics:

" Jodat Sahar" introduction

Women being philosophy in Sahar look

positive and negative women in Sahar look

**Corresponding Author:** Nahedeh Fozi, Assistant professor, Department of Arabic Language & Literature, Islamic Azad University, Central Tehran Branch.

Traditional and modern women in Shar look

The methodology of this study is based induction of this topic in the social novels of Sahar and then its review and analysis.

#### (4-1) Introduction of Jodat Sahar

Abdolhamid Jodat Sahar that is (1913-1974) Egyptian scholar, novelist and Snaryst (Zarkely, 289; Jabbouri, 349), besides Tofiq Hakim and Naguib Mahfouz, Yusuf Sbaghi ... are pioneers of modern Arabic novel literature (Fakhvry, 2: 28, salam, 94). the social and analytical approach and mastery of the modern rules of fiction has caused to some critics put him inside the Naguib Mahfouz (Fakhvry, 284) and evaluate one of the prominent authors of the development period of the Arabic novel that is visible introductions of entering to the realist novel in his works (Nasaj, 49-48). He is a pioneer of Islamic fiction (Arkibi, 88, Zeid, 87) and always tries to Islamic approach be the prominent feature of his works (Jebril, 116) and writes stories inspired by the Koran and the Prophet Muhammad (Jarar, 202-200). Human civilization from his perspective is the result of spiritual beliefs and the character mean is collection of the ideas and thoughts (Zaki, 112). For this reason, his style in fiction is based on the character (Zaid, 151) and among different and diverse personalities that portrays of women society, offers criticize and analysis of issues related to them in his stories .

#### (4-2) women being philosophy from the "Sahar" look

Reciprocal need of women and men to survive and continuity of life is considered the logical axioms and the mysteries of creation, In the Quran worldview that Sahar inspired from it, from the emotional bond of men and women is mentioned as one of the verses and the signs of God in creation :

«وَمِنْ آيَاتِهِ أَنْ خَلَقَ لَكُمْ مِنْ أَنْفُسِكُمْ أَزْوَاجًا لِتَسْكُنُوا إِلَيْهَا وَجَعَلَ بَيْنَكُمْ مَوَدَّةً وَرَحْمَةً إِنَّ فِي ذَلِكَ لَآيَاتٍ لِقَوْمٍ يَتَفَكَّرُونَ» Rom / verse 19( from the Quran viewpoint, Allah created these two sexes in a way to appropriate together, and meet his or her innate needs as physical and mental and the physical so that besides her or him feels comfort and stability, because the nerve, psychological and physiological tissues of them is designed in a way that meet the interaction needs of each other (qotb, 6: 448). From this perspective, Sahar depicts philosophy of women existence and its importance in the men lives in his works and novel of "Alnesf o lakhar, 1964" is devoted to explaining the issue. The story name is a metaphorical expression from position of women in life of "Alnesf o lakhar's man: "Second half" is expressed that the second half women are emotional, mental and physical needs of men, and without them we cannot imagine the survival and continuity of the first half. Sahar by inspiring the teachings of the Koran, in which both sexes are equally important and interact need, pay to imagine the importance of women for balance and wisdom and body and emotion health. In this story express carefully and artistically that men when they are little, how relax on arms and embrace of a woman as mother, and when they become young and powerful, how they relax on embrace the woman as wife with love and even in the old times, when the sexual motivate and physical attractions and not reproduction and social needs aren't so important, also to escape the loneliness among children and relatives, the woman as a companion is inevitable necessary and the malaise ointment (Sahar, Alnesf o alkhar, 166-88). Restlessness and try to reach the second half is the main motive of characters in this story, Shoghi Beig, Mohamad and Ahmad and Nadieh, children of Shoghi Beig, Emad and Magdi, who are friends of this family and love the Nadieh, all these are flow in quest for a pair or found it and burn in love it, or have lost it and restless in his sorrow, in this stories women as life partner is depicted so essential and indispensable so that it is forbidden and unlawful of the creation without a life partner. Shoghi Beig is the main character of story; the live of this character is exposed to the reader in two views, in the first view that loses its second half and in the second view that found it. The first distracted and confused face and the second face full of peace and kind, sometimes is criticizing and analyzing throughout depicting the psychological experiences of the Shoghi and sometimes from his everyone look especially his daughter, Nadia. In either case, the writer is trying to critique incorrect interpretations and community customs that get out the marriage law with barriers. In the first view, we see that Shoghi Beig rich humorous and fresh (Haman: 5-6), after the death of his wife be much grieved and distressed which is understandable for his relatives, and secretary of his office said:

The tragic a few days after death of his wife is understandable, but his grief become deeper every day, and this isn't understandable (Hman: 7.)

Usually emotional events until has not experienced, he cannot understand carefully, for this reason relatives of the Big Shoghi excited about his upset situation. This development has surprised even "Shoghi" himself, He was a good spirits, humor and social one, what was that become an introvert man, so that elusive from his past interests and is familiar with the aloneness (Haman: 10). Sahar affected by Quran in expression of Shoghi relationship with her wife so that sometimes uses expressions very close to the verses of the Quran such as :

(كان يحبها ويسكن إليها، وتجدها راحة، و اسقراراً ...)

This expression is rewritten in this verse of the Qur'an (haman: 11:)

«وَمِنْ آيَاتِهِ أَنْ خَلَقَ لَكُمْ مِنْ أَنْفُسِكُمْ أَزْوَاجًا لِتَسْكُنُوا إِلَيْهَا وَجَعَلَ بَيْنَكُمْ مَوَدَّةً وَرَحْمَةً ...» Rom / verse 19(

Shoghi feels fear from day his wife left him, even at home and with her children feels alone (Haman 11). Sahar expresses inner feelings of Shoghi such as he found a different understanding after death of his wife and instill other sense him; the source of these feelings from his viewpoint is any things: The aging or death of his

partner. It is a fact that spouse being in old age more urgent than young time; because the young sees wider horizons front own and full of hope, but the aging world, it may be summarized in a mate (haman 11). Shoghi to escape the loneliness horror, trying to spend more time with her children, but later realizes that everyone has a role in human life that no one else cannot fills another place. Difficult moments of "Shoghi" aloness appears to the point where:

Not feels being her children, and knows that in the future all of them will be paired with their second half ... and he will stay at home so only that except walls nothing will hear the sound of his breaths (haman: 72). "Sahar" uses the paradox industry to highlight Shoghi world; first, draws a picture of his own dark world to the reader, then suddenly entered a new world when the smile and look from the second half randomly fire this distress and loneliness harvest and water out inner aging weed as well as sunlight water out the snow (haman 56). "shoghi" after a knowing dinner feels that returning to familiar and lively sense before to his wife death, So pays to his perfume and clothes that anyone see him understands that want to meet one of the charm of the second half (haman: 68.)

Sahar after depicting the harsh conditions of aloneness of Shoghi, from his tongue discusses more clearly than before the importance of woman, "Shoghi" in conversation with his new co-talking "Efaf" expresses that that woman is his connecting bridge with the world, Men and women are like two poles of positive and negative and without together cannot be conductors of electricity and energy to life, He admits that his connection to the world cut off with the death of his wife, and singly cannot be a source of light and hope for own and others. Now he wants to re-build the bridge and begin a new life (haman 75). Sahar want to express the importance of women in men's lives in different ways, sometimes using the tools of description, portrays confusion and loneliness of separation period or joiner vigorously of Shoghi and also sometimes using the dialogue method and in shoghi language and in his talks to different people explores the significance of this issue and explains their views and positions, Sahar On the one hand, influenced by the teachings of the Qur'an, images Shoghi as a way that without wife cannot reach to live and love and mercy in a life and knows this as immutable law of creation (haman: 100) and the other hand by understanding and realistic looking of Egyptian society does not looked away obstacles in the way of Shoghi for a second marriage. "Shoghi" when decides to start a new life with Efaf, he aware well that will face to opposition and negative reaction of family and community. For this reason, the author processing him for this encounter in a way that has complete ready.

Wealth, the strong logic, confident and socially acceptable position, guarantees his victory in the battle, even if convince those like his daughter "Nadieh" is difficult for her emotional character (haman: 106), finally, life experiences will learn them that one day in front of creating tradition heads down and admit their mistake. The most important point is expressed in the shoghi and Nadia talks, is criticism of this approach of society that the likes of shoghi on society look do not requires to wife, because in this age declining sexual needs and emotional needs can be met with the children, , Shoghi Beig has servant and stocky in his own villa to perform everyday tasks such as cooking etc, So he has no justification for all this grief and distress (Haman: 109-108). Shoghi explained to Nadieh that despite the wealth, villas and servants and even raise children, feels alone and nothing can fill the vacuum except a woman who is a companion of my aging time (haman : 110.)

The writer in the story portrays different experiences of Shoghi to convey the importance of woman in man's life and focused on the fact that woman being in a man's life comes from the requirement that universe creator has embedded in his creation and this need is exist until human breathes, therefore women being is also important. The need that anyone cannot meets it except wife; this requirement is more than just sexual needs and daily necessities such as cooking and washing.

#### (4-3) positive and negative women at Sahar perspective

Sahar analysis of being positive and negative of women's character originates from insight and worldview of the Quran, because the Islamic story is the Cade of the Koran and the Koran is origin of religious beliefs and moral values and the constitution of this world and hereafter life of a pious man (Kilani, 1992: 41-42). Women in Shar stories are not inherently fairy and angel and nor devil but they are "combination" of the divine virtues and vices of evil (Sahar, Alqeseh, bita.: 119). Good and evil in their lives isn't related to her being woman, but being of these two conflicting trends that mentioned in the Quran return to the nature and the creation of man. On this basis, the author tries to imagine both two aspects of women character as realistic and balanced, because he believes that the image of women face in traditional and contemporary literature coincided with extremes. "If in the yesterday art tried to emphasize to the positive aspects of the women characters, today, some extremely artists are trying to visualize its negative and black aspects and push it through the mud entitled "Realism" (haman: 119). In realistic look of Sahar that is inspired by the Islamic realism, addressing instincts and physical demands to the principles and spiritual values and human weakness and vulnerability against the innate evil forces is an undeniable truth; But this is not the whole truth, but also the regret moments and self-creation and rising from the low realities is also regarded as a fact (haman: 120). In this scene, this is determination and the will of man that determines to be sunken vices and corruption or be adorned with virtues. Sometimes victorious and sometimes defeated, one enslaving her instincts and one captured them. Sahar based on the realistic and Islam look depicted women's characters and lives in a way that expresses the opposition of truth and falsehood,

good and evil. And his aim merely is not an expression of class conflicts likes of employer and employee, rich and poor ... as imagine in the novels of "socialist realism", but it represents the contrast between the principles and different values , in any class and condition of human life, because in the discourse of Islamic literature, characters are chosen from each class and gender to depict the principles and values struggle (ghasab, 2007: 112-111). Because Sahar knows that being positive or negative of women is due to their will, his viewpoint has the basic difference to look of conservative writers likes Tofiq Hakim that thinks the women Satan of evil and seductive as part of its essence (Aboshaeer, 1996: 9-8; Hakim, 2007: 73), as a result, believes only to two types of women: angel or devil (qotb, 1983: 129). As this approach has serious difference with the socialist look like "Naguib Mahfouz" (Badr, 1978: 75), that often depicting the women as negative, drift against imposition of historical factors and unhealthy social relationships and sacrifice of prostitutes and prostitution (Salam, 1973: 283-282), It seems that taking women to prostitution and vices is easy occurrence (Said, 1424: 40). The image Sahar provides from the Egyptian women has a great fit with the facts of the Arabic and Islamic societies, because of although crime and corruption women are abound in these communities, and although the poverty and material and cultural deprivation trapped many women in prostitution, but the majority of women in these societies standing to religious and moral values, and despite the difficulties of life and widespread of corruption attractions, preserved its character and dignity. For example, in the introduced women in "Alshar Jadid" has seen that , "Safieh"(Ali's wife ) is the pattern of successful and devoted woman and despite poverty and heir moiety creates healthy life full of success raises her children based on her faith and powerful spirit, Most of his children go to college and become doctors and lawyers and officers, and against women as "Fethiye" who are infected to dancers and prostitutes, there is seen number of women that despite in affected by economic and family conditions and cannot be successful women but not be fallen to corruption, like girls of Younes, A zizeh, Zahireh, Soraya, Zeinab, Hamideh, Nabileh .....

In "Almostanqah" also see that if "Susan" is icon of prostitutes and gangster women, in front of her, Ahlam and Suhair are as good and virtuous women. In this story, we see that Suhair and Susan's mother that despite on his husband is jovial , drunkard and gambler and has gotten other woman and have imposed the hard life for her and her two daughters, but she remains chaste and devoted to her children (Sahar , Almstnqeh, bita: 185-184 and 14). In Alshare oJadid we see the "saham" in the most tempted conditions becomes self-control and saved own to fall in lust and betrayal (Sahar, Alshare Jadid, bita: 499); In the novel of jesro sheitan we also see the "Ani" the guided dancer by escaping meet "Ali" releases her own from falling into the temptation of evil and of her animal desire (Sahar, Jesrolsheitan, bita: 254 .(

Sahar expresses human volition of women as portrayed in the Qur'an ,

So that neither internal seductive factors and nor corrupt society factors will not be denied her and are not enough justification to spoil her. In the Quran stories, women in the most deprived circumstances and the most tempted situations can be to rely on willpower and their inner and religious values get ride from slipping and falling on corruption. Like Pheron wife and Maryam daughter of Imran. (Tahrim / 11-10) and they may in favorable conditions be pagan and damned as the wife of Noah and Lot (Sanctions / 10). Sahar to portray his views in this regard is adopted the way of interaction the positive and negative characters that is also very commonly in the stories of the Quran; He was also considered this way in subject of traditional and innovative women; these odds are clearly seen in the following table:

qafelatozaman

Alhesad

Ashareoljadid

Almostangheh

Alneghabolarzagh

Alhafid Kosar and Fathieh

Elham and Batnieh

Safieh,Rohieh and Fathieh

Sahir and Sosan

Elyeh and Hoda

Zeinab and Jahan Conflict between traditional and modern

Positive and negative reciprocity

Positive and negative reciprocity, traditional and modern

Positive and negative reciprocity

traditional and modern reciprocity

traditional and modern reciprocity

In the novel of "Alshar Jadid", Safieh bride of yones, is a symbol of the positive woman that to end of the story, many women live beside her or against her, and each of them represents a part of human weakness and defeating the evil forces in man. In the novel of "Qafelat zaman, it can be seen examples of this contrast, but in the "Almostanq" and "Elhssadi", author focused on the subject more clearly than any case. In the story "Almostanqeh" negative character of Susan with her evil thoughts and behaviors locate in front of the positive

characters of stories, like Suhair and Ahlam, Susan is the deviant daughter that affected by the inner evil desires, enjoyed from stripping everyone peace and prosperity and seized by force everything of her younger sister "Suhair" even bags and personal belongings (Sahar, Almostanqeh, Bit: 12). Bullying and selfishness illness of Susan starts by grabbing the bag of her sister and her personal belongings, but is ruined over all her character and her life, where does that with his evil temptations caught in adultery "Fuad" -sister's fiance - and confiscation of his sister (haman: 49). At the time that Susan enjoys from bringing the black soil of Suhair doing his evil plans to destroy life of Omar and Ahlam, a great soul of Suhair imaging as :

"Suhair thought to this subject in her backyard ... she loves Fuad very much, but this love is not her right, because Fouad is her husband now .... The grief and hues and cries, surrender of illusions will not solve the problem. However, she is humiliated and wounded her pride and her sister oppresses to her, but despite this, she cannot ever hold a grudge of her sister at her heart.... She should be try to forget her own and sacrifice his dreams, should help to Susan and Fouad to happy in life, because sacrifice and self- overcoming has enjoy beyond enjoy of its satisfaction (haman 89-88). Susan, releases Omar after corrupting him, because he is exactly like a weasel enjoy from strangling his victims and goes another hunting (haman, 173) and finally strangled by the hands of rage and revenge of Omar and punished due to her destruction and evil. As Suhair rewarded his patience and returns with Fouad to love home (haman, 191). From the fate that the author qualify to novel characters, wants to emphasis on the purpose that whatever the evil ages, eventually it should fall and punish, and also goodness whatever be faced with obstacles, finally it should be overcome, Undoubtedly this view of the author is very compatible with origin of "Punishment Act" in Islam, in considerable number of Quran verses has been clearly emphasized on this principle (Zeid, 1985: 171.)

Contrasting of positive and negative women is also the main theme of the "Elhessad" novel. In the novel is emphasized on this point that positive and negative thoughts and beliefs create and direct the positive and negative behavior of characters. In this novel, as the name suggests "Elhessad = Harvest", different wills that derived from philosophies and different approaches, have appointed the fate and different lives for themselves. The last sentence of the novel telling the intellectual and artistic context of novel that has designed the events and personalities movement, "He who sows the wind reaps the storm" (Sahar, Elhssad, bita: 300). Also in this novel, the sisters' Basineh and Elham "during the story located inside of together, Basyneh is Abdolkhaleq wife the eldest son 's bride of wealthy Salim Beig that is a drunkard, Gaming and deflected, the symbol of lust, greed, money-worship woman and constellation of moral vices and sympathetically thoughts. Confronting Elham and Basineh" beginning from the symbol difference and will continue to end of the story in different ways, Sexual lust and lust for wealth is the main driver of the characters and numerous events of the story. And also the attitude and positioning of "Elham and Basyneh" on the same two issues is the source of their conflict and confrontation and difference in lifestyle and goals and their choices and eventually causes to a different fate. In view of Basyneh, masculinity, self-esteem and trying to make a living is philosophy of deprived people, and the only shortcut way -as the kidnapping of wealth of "Saleem Beig" - can be causes to eternal youth and happiness, in her look, enjoyments and spiritual values are the poor man's fantasies. Therefore, he married by Abdul Khaliq and wants to arrange marring of Elham and Helmi and based on this, has filed her relationship with Saleem Baig" and Abdul khalegh friends and her around world (haman: 27-26). The events of the story uncover of scandal and corruption of "Basyneh" relatives as highly coordinated (haman: 274) and evil thoughts and behavior chasing her to fall into the trap of the hunters lust (haman: 393). In contrast, "Elham" is symbol of virtue and morality woman, not builds her life based on fantasies and thus doesn't fall to trap of lust predators. She does not attend in gambling and debauchery meetings and despite the insistence and solicitation of his sister married with "Badradin" (Haman: 108-107), Badradin succeed with perseverance and self-confidence and unwavering supports of Elham so that can be established a construction company outside of Egypt. Whenever Elham sees the buildings erected by Badradin in Cairo, she feels that sees a part of herself, and loves monuments like her son" (haman: 209). As the author criticize and expose the evil forces by reveal the contents of the world and inner of favorite characters of Besyneh and expression of its blackness, with the introduction of the world and the successes of Elham and her favorite characters visualize originality and charm of forces of good to the reader. If the persistence of corruption and debauchery socialize of Besyneh, leads her to fall in the adultery mud, in contrast, pure nature and insistence on good manners and ideas, and brings Elham to success and personal health and well-being family life. Sehar on the last scene of the story that the victims of money and lust, all are standing the funeral of Abdul Khaliq - who had been killed due to debauchery and moral scandal of himself and his wife - from Elham language be emphasized on the principle of "Act Punishment " and the human responsibility for his decision for his destiny. After the death of Abdul Khaliq, Elham when preparing for the funeral and goes across Helma and Saleem Beig besides, finds them that have their heads down, a voice of her inside says :

- Whoever sows the wind reaps the storm (haman: 406.)

Sahar considered in balance the good and evil in woman life as men life, by their deviation and moral corruption depicts positive will and their adherence to religious and moral values. If inspired life of the women like susan and Besyneh as symbol of negative women from life realities, vis-à-vis life of the women like Suhair

and Elham not ignores as a the truth and reality of women's lives till in colorful world of women not be forgotten any color.

#### .(4-4)traditional and modern women on Sahar look

Traditional and modern woman as well as positive and negative women in Sahar novels locate in conflict and confrontation together, Confrontation of both cases tales collision of tradition and modernism, and defines difference of Eastern and Western cultures that in the 20th century has been going on in different ways and in different intellectual and cultural areas of Arabic and Islamic societies. The image of traditional woman physiognomy in Sahar works is an excuse to defend of usual traditional moral and family values in the Arabic and Islamic countries, as well as the image of modern woman is means to criticize and oppose those is called 'the West scurry "or" the culture invasion of the West ". In this regard, he has traditional approach, and on the basis, the modernism depicting the women in conflict with the moral and religious values and sees it leads to humiliation and perversion women characters and corruption of society. In "ghafelato Zaman" we see Zakieh, grandchild of Mr. Assad that could not even imagined the unveiling of women yesterday and thought the prophecy of his grandfather as "hallucinations", but today in the wedding of the third generation, she finds that women without veils and the bare chest and arms are going to congratulate the bride and groom (Sahar, Qafelato Zaman, Bitā: 280). The scene that was yesterday unthinkable for Zakia of second generation, today is a painful reality and for some others is not only painful, but is considered as progress. In "Alshar Jadid ", author in a very reel manner from "Yahya looking" compares appearance and inner of traditional and modern woman's life that at first glance the modern woman is very attractive, but in its inner content is meaningless and empty. When Yahya, a high-school young, acquainted with the casino by a group of his comrades, he saw women quite different from the women of the neighborhood, her uncle and aunt daughters, and says:

-Where are these charming and attractive women and where aunts and their daughters? Seems like the dry wood! (haman: 242-241.)

In this scene the beautiful girls in the casino are in front of out-of-date women stay at home and in femme appearance be Yahya's watching themselves, but in the author look, this way of life of women in society will be devastating fate for the family and the men and women. in such circumstances, women will be at gewgaw of her evil lusts and orgy of opportunistic men, and will be lose their respect and dignity. because, in continue of this story we see that Yahya caught to various forms of vice due to be familiar to casino dancer and finds undesirable fate, while his brothers be the doctor and officers and counsel.

Yahya, who turned to debauchery and spent a life with a dancer, named "Fethiye" in dialogue states explicitly to Fethiye that:

In this market, the men don't want from women except their bodies, and women should be know, as long as they spin and dance naked, aren't visible except their meat and skin, and if they want to live as a woman and a human's character, they should leave this condition (haman, 262). Women in conditions that violate respect of the values and the social and historical beliefs, they will be suffer the first of its negative consequences themselves that is breaking their sanctity and character, because these women cause to men also become voluptuous animals which avoid from any liability and responsibility.

Yahya later cutting from Fethiye and acquainted with another girl that asked him to marry, but Yahya not likes this request because he cannot be interested the girl, who loves to hang the shower. His was very comfortable from friendship with "Fethiye", the moments spent with her in a cottage near the beach and satisfied, then everyone went their own way, none of them not firm own to another by covenant and didn't seek to escape and marriage (haman: 303). Philosophy that Yahya and who likes him are believed to socialize with women, is perception that have some of the West's civilization, a philosophy that is based on pleasure and opportunism, the face that the author provides of it, critiques some of the ideas and thoughts of claims of the rights and freedoms of women and wants to say :

Men who want the women unveiled and free from the corset and commitments, they are like of Yahya and women who think this kind of freedom and their rights haven't dignity more than this. In contrast, the veiled women and commitment to common values in religious and conservative families are as valuable woman and safeguard of moral and spiritual health of the individual and the community. In the story, "Rohieh" who is Yahya's brother wife, in modesty and timidity and modesty and spiritual character, not by Femme and most lust looking kidnaps the heart of Saeed ,Yahya's brother (haman: 305). Saeed burns on the altar of love of Rohieh for a long time as pious hermit (haman: 332) in this regard, depicting the traditional woman as this:

"From a distance, sits to watch her in school uniform like heads held high flower blooming and wends distance between the school and home, unlike her friends not spin her looking in this way and that, and even when he writes letter hers, she reject him (haman: 349-348). The author usually emphasize on intellectual refinements and personality attractions of "Rohieh". Because in his opinion, women with natural features and emotional capabilities and moral beauties can be live more attractive than affectation and industrial paintings. Because of this, when Saeed wants to buy a gift for Rohieh, first comes to his mind to by cosmetics her, but withdrew soon from this decision, because Rohieh is going to be a teacher, so she does not need all the colors and tools, she will not use the most attention fragrance. In fact, he did not inly like to see Rohieh in painted face, because at

her look, her pure face is more attractive from any false beauty, and good smell of her hair is better than each aromas. In addition to Rohieh's personal characteristics, her family background and its conservative values for Saeed is important, because good girls should be delivered from good mother, the mother is the daughter mirror (haman, 404). Saeed feels happy from Rohieh mother's sensitivity - who doesn't satisfy that let them that they go to the movies before marriage - (haman: 411). Saeed by choosing such a girl has accepted good look in life, the look that at the beliefs and religious and traditional values have respect and dignity, and relations between women and men disciplined with restrictions that inhibit unleashed wanton and opportunism and sustains love and happiness of family and helps to health and psychological security of the society very much. In the third generation of "Qafelat Zaman" has seen the contrast of the traditional and modern woman, In this story one of the central characters "Mostafa" after completing a simple emotional experiences of adolescence period, when he reaches in stage to select his life partner, he has two options:

The first is Kosar, who knows French language and is a symbol of progresses that women have earned through education and freedom and ability to understand emotions and social adaptations (Vady, 1994: 128.)

Second is Fathiye that is considered cousins and symbol of traditional and conservative woman. Mustafa was initially influenced by social changes and his ambitious dream prefers Kosar – as the modern woman - to Fethiye. But over time found that this cultured and educated woman would not be compatible to his legacy beliefs and religious standards in the marriage. Once in the alley sees the Kosar calls loud sound one of his friend, this behavior unhappy him (haman, 389); And in the day goes to meet Kosar with great effervescence from Cairo to Alexandria, all things changes, in the shore sees Kosar half-naked with a swimsuit that does not cover her body and come out of the water, his blood boils and feels hate so hard, so that Kausar in her mind is empty and worthless that her visitation hurts him (haman: 388). After seeing scenes of dancing and reckless of Kosar, Mustafa concluded that "it is absurd girl and hasn't worth to think her (haman: 393). then thinks to the charms of Fethiye, her feminine modesty and humility, timidity and modesty, peace and modesty, compassion and love, and accepts that Fethiye is only appropriate to kitchen, and cannot be high wing of his ambitions but at least she is not his barrier; she isn't like Kosar that be pea of any soup, comment on anything ether she is known or not and to be angry anything that against his will ....

Marrying a woman who has a specific task (Home and Kitchen) is better than a woman that knows no job and any responsibilities for hers except self-assembly and engaging in fun and mixing with men outside the home, (haman: 398). In the novel (Alneqab Alazraq, blue mask), the Sahar also pay to support the set of values and beliefs in family and social life of women which a mask is its symbol, maintaining and leaving the mask represent two different approaches and depicting two different patterns of women characters, where "Elieh and Huda" are against each other, Elieh is the symbol of the modern woman and Huda is the symbol of conservative woman and Hossain with the method of choice and his arguments type for preferring one on the other tales largely the author's thoughts and ideas that always prefer the traditional women on the modern woman. Hossain, who after graduating from a cadet wants to choose his wife and partner, refused to marry her cousin Elieh despite of his father and uncle planning, because recognizes the character of "Elieh" and knows that influenced by the culture and literature of the West and habits the aristocratic life and goes to the opera and in house plays music for guests ... (Sahar, Alneqab, bita: 9-12). Hossein when thinks to marry "Elieh", feels humiliating sense (haman: 14). All the features that Elieh has, hurts freedom and manhood of Hussein, he will not be locked in chains and like his uncle becomes the ring in the powerful and wealthy hands of his wife "Senyeh" (haman: 67). Therefore, in the current debate on the subject with his parents, honestly says:

I want the woman to be my servant, not masters and lords.

When it said him that Elieh loves you and will sacrifice for you, replies:

-In the same way that he loves her doll (haman: 97.)

Hoda that is the antithesis of Elieh, in the first meeting with transparent silk veil and shaky and humble voice, of her feminine modesty and timidity and modesty and natural beauty of her face that was alive from the cosmetics available, was fascinated Husain" (haman: 37). When rejected Hossein request to meet and talk on the street, becomes more attractive (haman: 46), and finally Hossein realizes in a dialogue that he has found his humble, servant, devoted and trustee woman (haman: 55). The image of the women face that Hussein likes it, it actually represents the author's view that life security cannot happen unless this case, If these attributes fade one day or change over time, or the passage of time is in this case, remove the hypocrisy and fraud of women, family life will be collapse (Zaid, 1985: 148). Women's education and employment is also as the reveal achievements of the modern woman's life and is reviewed by Sahar in the story of "Alhaqid". Education and employment of women is not imagined rejected and unacceptable topic, But realizing it leads to the new way of life and the relationship between men and women that isn't very interesting and acceptable in writer view, whatever not caused devastation and destruction of life, but it greatly disrupts the peace and settlement the life, and it gives funny way to life. One result of this development is the emergence of a generation of boys and girls that violate so easy the heirloom and traditional values and beliefs; this isn't desirable and acceptable event from the author view. Zainab, which largely reflects the author's views and positions is hard unhappy to break the norm of the new generation of attended university boys and girls, and becomes hurt from incorporation and

privacy unscrupulous of Sammy and Jehan on the pretext of lessons and university and wants to not allow more than it to the new generation taking up his ugly and stupid, undermined the sanctity of his home, the house ever had the sanctity like the mosques (haman: 78). Education and employment of women, in addition to breaking the norms, have disrupted one of the pillars and purposes of marriage and the families constitute as production and the education of generations, and sacred and sweet dream of becoming parents has become the undesirable and annoying event. (haman: 168-167). In the Sahar view, women working outside the home, which is one of the logical consequences of their intellectual development and education, although involved material benefits for the families, but bring a lot of the psychological and training damages, that isn't cost effective compared with a gain material (haman: 166-165). Depicting both modern and traditional pattern of women character which anyone is symbol of philosophy and the certain view of life, inspired from the realities and social changes resulting in Arabic and Islamic societies. But the emphasis on traditional woman, as only symbol of Muslim women, who can maintain dignity of his character and public health only by accept the social restrictions, illustrates the false perception of the author of reality and the worthwhile fundamental principles of Islam. Because as Qasem Amin (1900) says the true way of maintain of honor and personality of women is true religious education, not imprison them (Shaikh, 1994: 50). It is also clear that Sahar in the imaging of the modern woman neither has the true understanding of the west philosophical foundations and nor is committed to artistic realism, because as we explained, he is unfairly paid to blacking picture of the contemporary woman's life and character. In Sahar stories, the women be against of the old and religious beliefs and values, are always depicted negative, immoral and unsuccessful, that mostly after dress and the liberation from the tyranny of men leads to the debauchery, bar, dancers, illicit relationships and, ultimately, tragic fate. It looks, the author positioning in stating the subject was formed under the influence of mid-twentieth century traditionalists, and in response to the Marxist movement which want cleaning-up the religious and Islamic heritage of society.

#### *Result:*

Result of check the status of women in the six Social novels Jodat Sahar as the population society included in this study is revealing the positive and negative aspects of writer imagery of woman character. One of the positive things is that he was inspired of the Quran and the Islamic worldview, depicting women as second half of spirit, mind and body of men, and knows her as fulcrum point of the family focus. Sahar knows a positive or negative role of woman as a man from her human will and not believes determinism of social and historical factors or the inherent good and evil.

#### *The negatives:*

Sahar look to modern and traditional women and category of women's liberation on the one hand implies the superficial and short-sighted attitude of the writer towards the philosophy principles of the West, and also the values of Islam, on the other hand. He embodies necessarily women modernism in counter to religious values and sees the tradition-oriented as adherence to religious traditions and ethics. In Sahar look women in terms of power are weak and vulnerable character, for this reason he knows their freedom leads to disrespect them.

## REFERENCES

- [1] Abolashir, Rashid, 1996. The Mirror of literature Tawfiq al-Hakim, Dameshgh: residents of Lltbath.
- [2] Arkibi Rashid, 2011. The Islamic narrative and commitment within the fields of Islamic approach towards the novel – riaz: Dar Abikan.
- [3] Badr, Abdol Mohsen Taha, 1978. «Naguib Mahfouz, vision and Aladah», ghahereh.
- [4] Jabouri, Kamel-Salman, 2003. Lexicon Alaabae of the pre-Islamic era until 2002, Beirut: scientific books home.
- [5] jarar, Mamon Freese, 1988. The characteristics of the story Islamic, Jeddah: Daral mnarh.
- [6] Hakim, Tawfiq, 2007, 2t), he told me my ass, qaherah: Dar oshoroq.
- [7] Khoramdel, Mustafa, (1374, 2 ٢), interpreting light, Tehran: goal.
- [8] Zarkoli «Khairuddin, (2002, 15 t), the media, scientific home, c 3.
- [9] Zeid, Safwat Joseph, 1985. The Islamic movement in the stories of Abdul Hameed Jodat Sahar, a divine General in writing Egypt.
- [10] Sahar, Jodat, (Bita), the new alsharee, Cairo: Egypt Press.
- [11] harvest,
- [12] The story of my experiences during self.
- [13] The other half.
- [14] The blue veil.
- [15] Marsh.
- [16] Devil's Bridge.

- [17] a convoy of time.
- [18] Sokot, Hamdi, 1995. Reading about in the Arabic novel. [www.araafid.ae/araafid](http://www.araafid.ae/araafid).
- [19] Salam, Mohamed Zaghoul, 1973. Studies in the story of modern Arabic alhadisat, almaaref o beleskandariee.
- [20] Sheikh, Gharid, 1994. Qasim Amin between literature and the case, Beirut: scientific book home.
- [21] Sayyed, Mustafa Bakri, 1424 BC. The novel as the most presence, Saudi Arabia: Nadi Qassim.
- [22] Fakhoury, Hanna, 1991. Summary in Arabic and history literature, c 4, Beirut: Daraljbl.
- [23] Fakhoury, Hanna, 1986. The mosque in the history of modern Arabic literature, Beirut: Dar Geil.
- [24] Kaoud, Mohammed Helmy, 1999. A novel of contemporary Islamic, Jazan: Jazan Literary Club.
- [25] Qotb, Seyyed, 1983. Books and characters, Cairo: Dar Al-Shorouq.
- [26] Qotb, Seyyed, 1971. In the shadow of the Koran, c 6, Beirut: House Heritage Revival.
- [27] Qeissi, the return of God impervious, (2004) Najib o Imahfoz, Oman: Darolyazori.
- [28] Kilani, Najib, 1992. About the Islam' s story and doctrines of literary, Beirut: Institute for the message.
- [29] Nesaj, Seyed Hamed, 1980. Ba Nora what the Arabic novel, Cairo: Daralamaref.
- [30] Maosh, Salem, 1999. Modern Arabic literature, Beirut: Darmoasem.
- [31] Jibril, Muhammad, 1973. The ethical significance in the literature of silicosis, Crescent, number 5, year 81, Cairo.
- [32] Hoseini, Maryam, 1389. Portrait of woman in the novels chosen by Muhammad Ali with a focus on feminist literary criticism, Women in Culture and the Arts (Women's Studies), Volume 1, Number 3.
- [33] Zaki, Ahmad Kamal, 1974. The owner of silicosis Muhammad is the Messenger of Allah and those with him, Crescent, number 3, year 82, Cairo.