

Psychological Conversion and Self-realization in James Baldwin's *Go Tell it on The Mountain* and Yehia Hakki's *Kandil Umm Hashim (Umm Hashim's Lantern)*

Shaimaa Mohamed Mohamed Hassanin
Horus University, Egypt

Abstract

East and west are considered by culture, literary production and logic as the two distinctive sorts of social structures. The history of the intrigued towards the east-west issue tallies a couple of centuries of the polemics and psychological matters. This intrigued, especially expanded amid the recent few decades. The east-west relation has been examined by numerous scholarly centers among which critical social and psychological speculations have been defined. The foundation of globalization and expanding movements of the discourse between civilizations and sharing ideas among societies as much as their amalgamation ended up increasingly critical.

*This paper examines how James Baldwin and Yehia Hakki involvement of ideas about history and the way they wrote their novels as a rich background to reshape the ideas of the past. A near perusing of the works uncovers that they constitute examinations instead of indications of two effective strengths that overwhelm Baldwin and Hakki's main ideas. They were like the main translation of one's encounter as a fair and declarative as the encounter itself. The novels are enlightening pieces of how individuals translate their involvement within their societies; and how that translation influences their targets. Through *Go Tell It on The Mountain* and *Umm Hashem Lantern* Baldwin and Hakki reproduce the individual history and show how it is managed by psychological conversion. This paper lights up how fiction is valuable to one's consciousness and perception. It stresses the importance of history in forming the character of the individual in his society.*

Keywords: James Baldwin, Yehia Hakki, East and West, Psychological Conversion and Self-realization.

Introduction

Hakki's *Umm Hashem's Lantern* witnessed the beginning of the modern Arabic novel and the return of the Middle easterner students to their homelands after completing their studies in Europe. Like Odysseus when he returns to Ithaca, Ismail finds everything as brand new for him. Ismail, an Egyptian from Cairo, finds himself at the junction of civilization: brought up on conventional Muslim values, he was subjected to modern Western culture when he was studying medicine in Germany. The novel deals with what Ismail will do when he returns to Egypt; and if he will begin resisting the obsolete values of the society, culture and environment. His resistance is mainly concerned with his dismissal of everything taken for granted by his ancestors, which leads him to an energetic modification and setting a compromise of two different values. These two values are completely different: his local values which are based on confidence and convention and the European ones that he procured during his study abroad based on science and reason. As a result, his arrival signals his psychological departure from the traditions of his country. Ismail thinks:

He was still bound by his promise: having returned a free man, he had no excuse to call it off. But this was a complex matter and was best left to the future. He looked out of the window and saw a moving landscape that appeared to have been coated by a sand storm, a landscape dilapidated, begrimed, and devastated.”
(Hakki, 2004, p. 19)

Ismail returns to his homeland filled with enthusiasm to change the current situation that is filled with superstitions. He is a well-educated doctor who is willing to remedy his cousin and bride-to-be, and she symbolizes his sick nation. As his English professor told him: "Your country has a great need of you, for it is the land of the blind" (Hakki, 2004, p. 62). At that time, Egypt was suffering from the consequences of colonialism and corruption, and his arrival signals the arrival of opulence and prosperity. The main structure and the setting of the novel exist in one of the ancient neighborhoods of Cairo, the area of Umm Hashem named after the granddaughter of Prophet Mohamed. As a child, Ismail was raised and immersed in traditional religious values. After seven years of being a stranger in another country, when he returned to his country, he felt like a stranger who cannot share his new vision with his people.

His entry is stamped by a blend of emotions, optimism, solitude, impatience and ponderousness. Ismail concludes his oust without telling his people of the date of his entry. Considering to spare his family the burden of traveling to Alexandria, he chooses to inform them of the time of his departure. On his first appearance as: "a smart, tall upstanding young man with a radiant face and head held high." (Hakki, 2004, p. 62). Feelings of security and peace overwhelmed the character as he approaches Egypt. Full of Odyssean love and yearning for his country Ismail feels owned to his people and his nation; he does not want to miss the primary view of its values. Ismail started complaining about the board of the ship, and he was impatient to reach the shore: "Why do ships deliberately dawdle on arriving and yet how speedy is their departure! She was now taking her time, caring not at all for the feelings of her passengers." (Hakki, 2004, p. 63).

Rejecting the superstitious practices, Ismail chooses to remedy Fatima by applying the science that he learned in Europe. When she lost her sight completely, he realized that it was his blindness because he turned his sight on the values of his country. Upon losing hope, he left the house and thought about returning to Europe to require a position and even marry there. According to Wail Hassan, "Hakki does not see any need to change social attitudes and allows Ismail to concoct an absurd solution" (Hassan, 2003, p. 86). Then, he goes through a pensive period where he wanders each night around the square in his neighborhood, close to the mosque until the twenty-seventh night of Ramadan- the night on when Quran was sent to Prophet Mohamed. On this sacred night, Ismail recognizes that the science he learned in Europe is of no profit in case it isn't coupled with faith. As Siddiq claims, "happy ending more specious than real and that it is an act of authorial will rather than the result of artistic necessity and that it is much more problematic than appears on the surface." (Siddiq, 1989, p. 127)

On the other hand, James Baldwin declares that one's full understanding of his problems is as just important as the involvement itself. *Go Tell it on The Mountain* is an instructive novel of how individuals interpret their involvement; and how that elucidation influences their psychological health. Through the novel, Baldwin reproduces the individual's history, he is acquainted with and is afforded by a psychological opportunity that he would have never known without its completion. *Go Tell it on The Mountain* lights up how valuable fiction is to one's perception, and it uncovers how vital a sense of history informing his personality.

The novel is about the psychological change of fourteen-year-old John Grimes. John is a confused, miseducated, and misjudged African-American teenager who, on his fourteenth birthday, was facing an internal problem of his identity. John incorporates a profound sense of personality that has been bewildered by his outer influences. These exterior powers are formed through the community he lives in and his physically and rationally damaging step-father. John battles to understand the matter himself as a grown-up and comprehend what his involvement and considerations of that involvement cruel. All of John's inner anguish is exorcised in a devout seizure on the "Threshing Floor" of the "Temple of the Fire Baptized."

Full experience and knowledge are things that each character struggles to get and conceal. The critical characters are John's father, Gabriel Grimes, his mother Elizabeth Grimes and his aunt, Florence. Baldwin strengthens each character to uncover his/ her history within the shape of prayer on a Saturday night at the church. The characters feel a sense of disgrace in thinking about their past. In such a case, no one feels a profound sense of disgrace about their past more than Gabriel, John's step-father. No one can handle or control the elucidation of the past like Gabriel. Gabriel's prayer is of utmost significance, particularly as it reveals much of his past and sheds light on John's identity. It emphasizes the father-son relationship. Gabriel's flashback shows his youth in the south where he wallowed in his vices; he used to drink and disobey his mother. His urge to salvation is underlined by a deep desire for power that can compensate him for the humiliation he suffered all his life.

A vital perspective of the novel is each character's interpretation of his or her experience. For Baldwin, the interpretation of one's character is as important as the experience itself. Scruggs asserts that "Each character is haunted by his or her past, and each is trapped within his or her ego." (Scruggs,1980, p.7) Scruggs goes on to point out that, "the landscape of their memories is not factual but moral." (Scruggs,1980, p.2) The characters recall their experience for ethical reasons rather than looking for a meaning. Hence, people are not only responsible for their past, but moreover for the elucidation of it. Through this capacity, Carl Becker's theories that individuals' claim of history can be applied in certain types of characters. Through fiction, Baldwin created a sense of the importance of history that is vital to a coherent sense of personality. Moreover, in one of his essays, Baldwin says: "all art is a kind of confession more or less oblique" (Baldwin, *Nobody Knows My Name*,1970, p. 145)

Aims of the Study

This paper tries to emphasize the conflict between the East and the West with their mutual and different thoughts and mindfulness of each other in an extraordinary intrigued on the portion of the European and eastern thinkers. The theme of social encounter in most cases is raised by those scholars who have experienced themselves in the endeavor of overcoming the obstruction between the two worlds. The Middle Eastern countries sent various missionaries to Europe to increase the relationship between the two worlds. Hence, the authors of the literary works are considered unwittingly as the heroes of their works.

Importance of the study

Also, this paper tries to highlight the importance of religion in the formation of the character within the society. In the case of Baldwin's *Go tell it on The Mountain* and Hakki's *Umm Hashem's Lantern*, both novelists try to show how religion can form the mentality of a person who is willing to change his people's thoughts, obsolete traditions and customs, through understanding the essence of religion, people can make vital changes in their society. Ismail and John represent these characters who think and act at the same time, people who seek real change in their different worlds. The novels try to assert the idea that religion and science are inseparable as they complete each other for the service of mankind, and their relationship is prolonged and unstoppable.

Theory and Method

The psychological approach presented by Sigmund Freud is used in the paper as an approach that draws attention to psychological hypotheses in the interpretation of the content of a literary work. By connecting the psychological approach to the scholarly works, a new angle in criticizing a literary work of art can be innovated. Psychological literary criticism had its base within the psychological thoughts put by Sigmund Freud. After Freud, a few hypotheses by Neo-Freudians such as Jung and Adler continued his hypotheses. This approach reflects the impact of modern psychology upon both writing and literary criticism. Principal figures in the psychological approach including Freud, whose psychoanalytical hypotheses changed our ideas of human behavior by investigating controversial ideas like wish-fulfillment, sexuality,

the oblivious and repression; moreover, expanding our understanding by illustrating their capacity to reflect oblivious fears and desires. Also, Carl Jung, whose hypotheses about the unconscious constitute a key element in the foundation of the literary psychoanalytical approach.

Discussion

Within the light of *UmmHashem's Lantern*, young Ismail has grown up in a real devout family with his father being a *sheik*. As brilliantly, diligent and well-mannered he is, Ismail falls to join the faculty of medicine in Egypt. Hence, his family mulls over on sending him to Europe to gain more knowledge. Amid the long time he was abroad, Ismail, was inspired by the logical and rich viewpoint of his girlfriend, Mary. After returning to Egypt, he needed to perform the numerous hypotheses and concepts he has learned; but he is taken back by what he considers as the obliviousness and superstitious convictions his community has. According to Gardavadze: "The writer skillfully presents those images that contradict in terms of East and West, material and spiritual, the lethargic state of people and an irresistible desire for motion and dynamism." (Gardavadze, 2007, p. 106-112).

On the other hand, John Grimes, Gabriel Grimes' step-son, in *Go Tell it on The Mountains* additionally a vital component within the clarification of how Baldwin interprets his discernment of the past. John's understanding of his entanglement and his thoughts about that involvement is prevented by his step-father. By examining what John's character speaks to and what his battle implies to Baldwin, his centrality to Baldwin's extrication can be fully recognized. By mining John and Gabriel's inner battle, one can understand why their battle was so vital to Baldwin's claim. Campbell states that "it (the novel) is informed by deep autobiographical feeling, from which Baldwin had distanced himself during the writing of the novel and in the months immediately following its completion." (Campbell, 1995, p. 12).

Go Tell It On The Mountain is a refining of feelings for Baldwin. It speaks of how he once felt about his history by avoiding it and eluding from it, like the character Gabriel in his novel. It also interprets Baldwin's battle with the torments of exhuming a past he would or may forget. Redemption is found when the hero, John Grimes, resists his stepfather's distorted behavior. Gabriel could be an individual who includes a harmful view of his past and is controlled by all that he denies keeping in mind. His character was the primer work for Baldwin's historical understanding and disquisition:

For he desired in his soul, with fear and trembling, all the glories that his mother prayed he should find. Yes, he wanted power—he wanted to know himself to be the Lord's anointed, His well-beloved, and worthy, nearly, of that snow-white dove which had been sent down from Heaven to testify that Jesus was the son of God. He wanted to be the master, to speak with that authority which could only come from God. (Baldwin, 1985, p. 94)

The struggle of whether to believe in science or religion rings a genuine act within the two novels especially through the confusion that the protagonist Ismail and John deeply feel, to select whether their thoughts or others' thoughts are right. Muhammad Siddiq expresses it as, "...the overriding thematic concern of the novella is the quest for harmony. The cultural conflict between East and West provides the main framework within which subordinate social, philosophical, and psychological conflicts are articulated and avenues for reconciliation are sought." (Siddiq, 1986, p. 126).

Baldwin's *Go Tell It on The Mountain* is more than a story, it is almost about how individuals interpret their thoughts or rather misuse their history, and how that misuse influences their dreams and understanding of their selves. Though John Grimes is a critical character within the novel, Gabriel Grimes is a significant character that makes John's character conceivable. Gabriel Grimes represents a mode of thinking that is perilous and gangrenous to the mind. This mode of thinking includes how individuals decode their past and how often that translation can affect their view of history. Weatherby asserts that "it (the novel) deals more with the lives of other people by far than it does with anything Baldwin himself could have experienced first-hand." (Weatherby, 1990, p. 105)

To explore how Gabriel develops his history, his past must be investigated and interpreted. Baldwin uncovers Gabriel's history additionally to Elizabeth's and Florence's within the second section of the novel. He empowers his characters to uncover their past through a meditative form of self-reflection marked by prayer. Through the use of flashbacks within the novel, Baldwin reveals important information approximately about Gabriel's past which helps explain his motives and reaction to the past. Baldwin does this within the section of the novel entitled, "The Prayer of Saints." This section is partitioned into three segments that uncover the parts of the main informative characters within the novel: Florence, Gabriel and Elizabeth. After revealing Gabriel's past, his activities and thoughts are more effortlessly contextualized and caught on by the reader; and it sets the tone for clarifying Gabriel's psychological illness; and how he is affected by it, "Then Gabriel prayed to be delivered from blood-guiltiness. He prayed to God to give him a sign one day to make him know he was forgiven. But the child who screamed at that moment in the churchyard had cursed, and sung, and been silenced forever before God gave him a sign." (Baldwin, 1985, p. 89)

Baldwin empowers Gabriel to mine a few of the foremost excruciating and characterizing minutes in his life. Gabriel reliably locks in self-evasion by avoiding the examination of his past. He does not care about fully understanding his past or making it an obstacle in his way. Through his experience of "self-evasion", he avoids a comprehensive understanding of past encounters and how it has shaped him. Gabriel creates a harmed and dismantled view of himself and his past. He gets to be mentally offended from those occasions that have formed his life. Fabre points out that, "the novel plays with a constellation of fathers, unknown and mythical father, real and legitimate father, putative father, possible father, adulterous husband and father of a bastard." (Fabre, 1974, p. 123)

Religion is a vital and important perspective in the two novels. Baldwin got to be an evangelist at the age of fourteen. Whereas the core of the novel is to understand and

investigate how Gabriel Grimes sees history and why that's critical to Baldwin, the religious symbolism of his name, Gabriel ought not to be ignored, for he implies something to Baldwin that will be uncovered after the novels. Gabriel's character incorporates a profound meaning for Baldwin in both the paternal and religious sense. Hardy states, "Baldwin in his first novel does engage, even if less explicitly, how black self-loathing and Christianity are interwoven in black life." (Hardy, 2003, p. 30)

Through *Go Tell it on The Mountain*, in the book of Daniel in the Bible, Gabriel the blessed messenger, was a mediator of the vision. He exposes the meaning of his dream and extricated his vision to Daniel. In the book of Luke in the book of scripture, Gabriel was sent to Mary to tell her she would be giving birth to a child whom she was to name Jesus. The heavenly messenger, Gabriel, was too sent to Zechariah to tell him that his wife Elizabeth would be pregnant with a child she was to name John. Baldwin's naming of his main character, John, and his mother, Elizabeth, can moreover be connected to a scriptural setting. Gabriel within the Book of scriptures could be a messenger, as Gabriel Grimes is in *Go Tell it on The Mountain*, "But no one touched her; no one spoke. She drank her coffee, sitting in the strong sun that fell through the window. Now it came to her how alone, how frightened she was; she had never been so frightened in her life before. She knew that she was pregnant—knew it, as the old folks said, in her bones; and if Richard should be sent away, what, under heaven, could she do?" (Baldwin, 1985, p. 112)

In *Umm Hashem's Lantern*, Hakki tries to give the religious and psychological analysis a vital role in the novel as Baldwin's *Go tell it in The Mountain*. The main conflict resides in his disappointment to find a cure for his cousin. At the end of the novel, Fatima is finally cured when Ismail realizes that science and medical preparation along with religion, accepting the power of faith and destiny can make miracles come true. The amalgamation and concordance of both stages appear adequate and favorable in Hakki's vision giving a place to a solution the Badawi concludes, "To say that there should be no science without religion is very fine...we should be satisfied with the general idea that science needs the support of religion." (Badawi, 1970, p.146) What does this conclusion mean for the West-Eastern that Hakki too presents within the novel? This is what Badawi tries to clarify in his perusing of Hakki. Hakki does not set out to prove the superiority of Eastern to Western values or to preach to the whole of mankind the need to choose this or that set of values or a combination of them. "His primary concern is his literary creation: the character of Ismail. For Ismail the only way out of the impasse was by coming to terms with the people with whom he had to deal." (Badawi, 1970, p.158-159)

This final idea that Badawi proposes exceptionally may be the conclusion that Ismail comes to as it is outlined by recovering patients by the oil of Umm Hashem's lantern. Whereas there is a realization that science and religion can coexist, the following point is that Ismail has finally accepted and believed in the power of the oil. Fatima as well believes in him more when he started to believe in the power of the oil, and she even gives him a chance to cure her. At last, he will gain the acknowledgment of his society after his absence.

On the other hand, Gabriel's character in Baldwin's *Go Tell it on The Mountain* represents the character of Baldwin's father himself. Like David Baldwin, James Baldwin's father, Gabriel is savage and easy to be provoked, unbending, oppressive and puzzling. Baldwin's father and Gabriel are mysterious characters. Baldwin says about his father, and he moreover applies his character in the novel that, "There was something in him, therefore, groping and tentative, which was never expressed and which was buried with him." (Baldwin, 1985, p.101) Both David Baldwin and Gabriel Grimes are full of despising and doubt and are "eaten up with paranoia." Baldwin states in a meet taped within the narrative "The Cost of the Ticket," that there was something in his father seems "never twist but as it were break." (Baldwin, 1985, p.102) The same is genuine of Gabriel Grimes.

Like Baldwin's father, Gabriel is a part of "the first generation of freemen" moreover, fictional and non-fictional characters were searing and charismatic speakers through the course of the novel. Baldwin says about his father that he was just like Gabriel in that, "He could be chilling in the pulpit and indescribably cruel in his personal life." (Baldwin, 1985, p.140) Unlike Baldwin, Hakki tries to explore the role of the father in his novel, *Umm Hashem's Lantern*, where he magnifies the role of Ismail's father in forming his character. His father was like a guardian angel who is willing to pay all his life to make Ismail a successful man among his peers. He helped Ismail to travel abroad to continue his studies, and when he tries to dispose of his country's traditions his father tried to convince him to stick to their traditions and customs. He even helped Ismail see the truth through the eyes of his people.

Religion's position in Egyptian society was well-known within the late forties to the mid-sixties. Novelists like Hakki, Naguib Mahfouz and Yusuf Idris were critical commentators on this theme. Their works like *Umm Hashem's Lantern* and *The Children of the Back Streets* highlighted the dialogue about the conflict between religion, science and logic in solving societal issues. Idris, on the other hand, was courageous and in general progressed by inquiring if religion is sufficient in solving the world's problems. Mahfouz and Idris endeavored to discover a reply. That's what was brewing within Ismail, a real conflict between science and religion. He was asking himself if he can cure people with only science that he had learned in Europe or he should stick to religion like his own people and start using the oil of the lantern to cure them. He found the answer when he made a compromise between them. He can depend on both, science and religion in his life because they are inseparable. As M.M. Badawi argues, "Perhaps we are not meant to consider the matter so closely and we should be satisfied with the idea that science needs the support of religion... to be truly effective an imported remedy needs to be related somehow to local culture." (Badawi, 1970, p.159).

In *Go Tell it on The Mountain*, Gabriel's past constitutes a critical point in the dramatization of the novel to clearly show his real character. In his neglected past, he practices many vicious deeds like sex, drinking and violence. Gabriel's mother, a former slave, empowers her indulgence of womenfolk to a degree. She accepted that this liberality seems to aid his future as a man so that he would know how to be with ladies when he had a wife. However, his mother did not energize the degree that he carried out his liberality. Gabriel has a different

“harlot” each night. He finds out that he has a voracious thirst for sex that is nearly impossible to smother. Numerous evening he “spent his holy seed in a darkness where it could only die.” (Baldwin, 1985, p.104)

Gabriel’s most noteworthy minute of uneasiness and inconveniences comes with the realization that Florence knows “his secret”. Moreover, this makes a transitional step in his character that divests him of spiritual power. Disarray, intensity and see the surge of his psychology. At Florence’s pushing for information and confession, Gabriel states, “The Word tells us, to let the dead bury the dead. Why you want to go rummaging around back there, digging up things what’s all forgotten now? The Lord, He knows my life – He done forgive me a long time ago.” Florence replies, “Look like, you think the Lord is a man like you; you think you can fool Him like you fool men, and you think He forgets, like men. But God forget nothing, Gabriel – if your name’s down there in the Book like you say, it’s got all what you done right down there with it. And you going to answer for it, too.” Gabriel risks, “You be careful how you talk to the Lord’s anointed.” Gabriel proceeds, “God sees the heart.” Florence responds, “Well He ought to see it. He made it! But don’t nobody else see it, not even your own self!” Florence concludes by saying, “I know you thinking at the bottom of your heart that if you just make her, her and her bastard boy, pay enough for her sin, your son won’t have to pay for yours. But I ain’t going to let you do that. You done made enough folks pay for sin, it’s time you started paying.” (Baldwin, 1985, p. 109) The novel never uncovers whether Florence gave this letter, this “instrument for her brother’s destruction” to Elizabeth. One as it were as a threatened deed. The information that somebody else knows of his “fall” includes to Gabriel’s as of now jumpy and anxious propensity. (Baldwin, 1985, p. 110)

By the end of *Go Tell it on The Mountain*, Baldwin realized his ability to evolve his integration of history. Moreover, Baldwin focused on how dangerous and critical such a benefit was. Individuals are the creators and historians of their claimed life. Baldwin felt that people bore an awesome obligation to themselves and the world around them to be genuine to their involvement. Hence, the novel is more of an individual accomplishment than a scholarly accomplishment. Numerous critics are so sensitive to the gap Baldwin kept between his characters and himself throughout the novel. The novel was an act of creation for Baldwin. The writing of the novel was obligatory since it gives Baldwin a way to develop his sense of history and his identity. Through the novel, he came to know and understand the stranger inside him that was made by his society and he had sustained. Baldwin exclaimed that “One writes out of one thing only—one’s own experience. Everything depends on how relentlessly one forces from this experience the last drop, sweet or bitter, it can possibly give.” (Baldwin, 1955, p. 136)

The academic community, included in examining Baldwin, needs an investigation of how the critical history was to Baldwin’s self-definition. There has been an endeavor to take Baldwin out of any convention and test his claim right on neutral grounds. His first novel tries to validate the conception and treatment of a person’s history within the development of his personality. It is not fiction as history, but fiction as an important apparatus in developing one’s individual vision of history. C.W.E. Bigsby states that “History, memory, and belief are at odds with the drive for self-creation and the need for personal alliances which can deny the

reality of boundaries. Thus, his characters tend to adopt an ambiguous stance with regard to time.” (Biggsby, 1985, p. 116)

The novel has given Baldwin an inward coherence that would help him change and culminate all through his scholarly career and historical creative energy that his society endeavored to smother and control. Its completion afforded Baldwin a sense of flexibility. By it, Baldwin was freed from the jail of other’s misunderstanding and misinformed presumptions approximately about him and his background. Baldwin asserted that “if one cannot use the past, one cannot function in the present, and so one can never be free.” (Baldwin, 1955, p.170) Baldwin, in his novel, reconciled himself, as he seems at his beginnings. Dilthey said, “Man, bound and determined by the reality of life, is set free not only through art – as has often been set forth – but also through the understanding of history.” (Dilthey, 1927, p. 171)

The study of the religious identity in Egyptian fiction requested a new vision of both fictional and non-fictional elements and sources. The socio-political occasions and non-fictional history that molded the fashion of composing, the creators and works, were undoubtedly critical. This history included a brief diagram of the social and political setting amid the twentieth century of Egypt that influenced various elements such as the Coptic community, the authors and their writings, particularly the discussion about Egyptian Arabism amid the 1940s and 1950s and the 1967 defeat.

The advocates of arts for arts’ sake and pure art may reject the intrinsic investigation of each story are trying to find the ethical noteworthiness behind which a psychological vision stands behind. What it implies is adequate to attain a degree of scholarly excellence and joy. Whereas advocates of communism (Marxist) overstate in searching for ethical and utilitarian values through which a scholarly work can advantage society; otherwise, it is derived from their point of view of a fallen and ineffectual work.

It would be emphasized even more when we stand between two major categories: when we say the story must have a clear psychological vision, a crystallized point of view and a significant and worthy subject. Whereas this psychological vision ought not to be shallowed and coordinated in its expression of this importance, as it covers its centrality. It is at that point closer to ethical lessons. It is at that point a fallen story, not respectable intercut with its psychological importance, and does not advantage from the amazing quality of its ethical purposes.

An effective story should preserve a balance between psychological vision and its aesthetic expression so that not one or the other of them empowers the other. This can be what *Qandil Umm Hashim* has succeeded to achieve at an extraordinary degree. We may not look at the psychological vision of the story for a single objective, or an outright person centrality. There’s no protest to the presence of an essential issue, but it does not avoid the presence of its essential issue of adding a few sub-titles related to it.

The main theme in *Qandil Umm Hashem* is the battle between obsolete traditions and modernism: between old eastern values and their overwhelming results; and European

astounding civilization, counting the respect and flexibility of human beings as well as the unparalleled logic it carries. Within the advocates of these urgent issues, it is affirmed to raise a few sub-plots related to the numbness and backwardness of the East. This novel can be considered a typical novel since it tries to dramatize the main purpose of presenting the dramatic action of the clash between two different civilizations. In addition to a particular perspective of the semantic thought.

Consequently, we shall consider *Qandil Umm Hashem* as an image of acquired traditions and customs, or an image of relentlessness and solidification. So, the author portrays the light as an unceasing and otherworldly on each conflict, Hakki declares, "Every light benefits a clash between perch and darkness, and light defends Except this lamp without conflict." (Hakki, 2004, p.7). Besides, we can look deeply at the character of Ismail through the course of the novel, the character of Fatima is a symbol of Egypt. Fatima is Ismail's cousin who was waiting for him, she is the one that looks at him with admiration. It is Egypt that looks at her children to save them from impairment and knowledge, and from falling prey to obliviousness and backwardness. Ismail's identity in his tepid relationship with his cousin, Fatima, is enough to symbolize how much he embraces the problems of his homeland.

The author was exceptionally productive when he made Fatima with a little beauty, as she is not charming nor attractive, however, Ismail will adore her and revoke to her at the end of the novel. She is a true vision of Egypt that we do not see it as the perfect country in the whole world, as many countries exceed it with technology and magnificence; however, we cling to it. When Ismail returned to his conviction within the country and coexisted with his traditions and customs, it was the cure of Fatima, and this is often a typical vision of the future and change of the nation. This was not accomplished when all his convictions negated him. From this angle, Ismail's change can be seen in his change of the educated youth of his country.

We often see in this novel a coordinated study of eastern society by Ismail, but what is in our eyes as the circuitous typical image, when the author makes us reach this feedback upon our claim without impedances from it. The double identity of the eastern character and the desire for freedom is presented by a Derdiri, the servant of the tomb. He is confused between his sacred positions as the servant of the tomb and his desires as a normal human being. "there are no traces of grace on him, for his dirty robe is he, and his dirty turban is, what does he do with his money? ... He burns it in cannabis. The truth is that he is married, the year does not pass but builds new virgin." (Hakki, 2004, p.55)

Through the novel we are introduced to many quotations that explain the conditions of women in Egypt and the way they are dressed, "She veiled with a burqa that reveals her face." ((Hakki, 2004, p.10)It symbolizes custody and eagerness for freedom. The shroud represents a common social standard that they cannot stand against; but on the other hand, they revolt against the heritage in their claimed way, when they don't make this cloak an impediment that avoids the highlighting of her charm, or may be blocking her liberation.

One of the components included within the psychological vision of the civilizational strife between East and West is the thought of (common contempt). The author communicates this

viewpoint – purely impartially- to create this vision shown through the characters themselves; and through the minor characters or maybe, “it works more excitingly, where they take the role of competitors, or competitors of the main characters, interact with it or clash with it.” (Hakki, 2004, p.11). Take, for example, the identity of the father (Ismail’s father) from the starting, the father’s personality was arranged to dismiss and devastate the western values. The father may be an image of inventiveness and taking a place to the roots. When enlisted his son at a European college, he was compelled, and he saw that this matter is "benevolence from an unbeliever who is inevitable to accept it." (Hakki, 2004, p.12) There’s no elude – at that point- from the clash between the father and Ismail (who may be an image of the clash between the modern and the ancient, and thus no father acknowledges Ismail’s allegation of the Egyptians of backwardness and does not acknowledge his feedback of the oil of the lantern, and we see him saying, “Is this all that I learned in a land of righteousness? (Hakki, 2004, p.12)

On the other hand, we see the European professor, who taught Ismail the basics of medicine, saying to his eastern Arab Muslim student: “Your country needs you, for it is the country of the blind.” (Hakki, 2004, p.14). This sentence makes it nearly clear that visual impairment, from the western point of view, is a visual deficiency to understanding, which has driven the East to its backwardness, "the main purpose of the creativity of the fictional characters is to enable us to understand and live with humans." (Hakki, 2004, p.15)

At that point, this the matter may not be within the story of “The Qandil”, because it may be a typical story, and will not express its substance specifically, but through images, circuitous recommendation. That’s why the characters are not just cliché identities that are precisely the same as reality; or characters that perform a certain social occasion without its importance. Through the course of psychological vision, the novel is trying to highlight the conflict between the East and the West when the novelist observes the western side colors of civilized life, and he does not miss to observe the other side; or the hidden facts of different cultures; which is the need of the otherworldly and human side; and all of this is often communicated through various identities.

The negative angles are reflected in the European civilization through two main identities: (British) Mary, his classmate, and the Italian Madame Eftali, whom he remained in her small lodging after his psychological clash with his community. The two ladies take an interest in being part of his life and may be considered as images of European civilization. All of the drawbacks in them can be considered as an imperfection of European civilization. As for Mary, Ismail opened the eyes of a scientist whom he did not know before with her. This liberated young lady criticizes Ismail’s blameless behavior of his exaggerated sensitivity for the destitute and poor, saying: “You are not Christ, the son of Mary. Whoever seeks the morals of angels is overpowered by the morals of beasts. These eastern passions are disliked and hated.” (Hakki, 2004, p.17).

Mary symbolizes "Europe shortened to a woman, who gathered all her qualities, her relationship with Ismail, and her relationship with her enough to reveal his position on European civilization" (Hakki, 2004, p.18) Generally, European women "the fastest and

shortest way to express the meaning of personal freedom that the Arab hero lacks." (Hakki, 2004, p.19) This can really take place in eastern societies when we are able to figure out the difference between freedom and flexibility. Salvation from these limitations, freedom and explicit entertainment that we discover in Mary can be considered as a few imperfections that Western civilization seeks to. As for Madame Aftali, "She puts on the account the morning's greeting, or her steps require him if she rises and opens the door for him. Staying up late in his room for the sake of electricity." (Hakki, 2004, p.64). It is another frame of self-centeredness, eagerness and covetousness. The author exceptionally is affected when he made the hero live in Madame Aftali's lodging when he was going through a critical process of anxiety and uncertainty. The behaviors of these ladies, Mary and Aftali, led Ismail to reexamine his position in the European civilization.

Conclusion

Through the two novels, the reader will realize that the novelists are involved in the incidents of the novel; one can feel that the novelists are characters too. The light and the new vision within the novels symbolize the mysterious convictions and concepts that Eastern society believes in. In other words, it can be considered as a ruler who controls individuals and their minds. They look for salvation from their thoughts, their unforgiving reality and their complicated issues. Ismail's character came to be the antithesis to the Qandil's power, and in this way, it undermines the presence and impact of this magical power. Ismail's disapproval of the power of the Qandil at a certain point is a refusal of the strategies of the authority. On the other hand, John's anguish search for his identity has been observed to reach his identity. Both Ismail and John found their real selves when they united with their societies along with their traditions. By understanding their people and by accepting their differentiation and believes, they found their real identities. Eventually, when you accept others, you will accept yourself.

The light in the novel is a very important symbol as it reflects the inner thoughts of the characters. The light through the main structure of the novel symbolizes mysterious incidents that may take place in the novel. In other words, it can be considered as a mysterious master that can control the main course of the events. This magnificent power can overwhelm the characters and their minds as well. those people seek salvation and freedom, but they cannot figure out the way they should aim. Consequently, they realize that the way is too easy and can be reached through using their minds and being equipped with modern technologies. When the lantern cures the eyes of individuals, the inconsistencies vanished. It is subsequently an expression of the supreme and relentlessness that the Eastern man needs to look for.

References

- Badawi, M.M. (1970): "*The Lamp of Umm Hashim: The Egyptian Intellectual between East and West.*" *Journal of Arabic Literature* 1 -145- 61.
- Baldwin, James. (1993) *The Fire Next Time*, (New York: Vintage Books)
- (1985). *Go Tell It on the Mountain*. New York: Dell Publishing.
- (1974) *A Collection of Critical Essays*, ed. by Keneth
-(1970). *Nobody Knows My Name*. New York. Dell. Kinnamon, (Englewood Cliffs: Prentice-Hall Inc.,) p. 123.
- (1955) *Notes of a Native Son*, (New York: The Beacon Press)
- Becker, Carl. (1935) *Everyman His Own Historian: Essays on History and Politics*. New York: F.S. Crofts and Co.
- Bigsby, C.W.E. (1985) "*The Divided Mind of James Baldwin*," James Baldwin, ed. by Harold Bloom, p.116.
- Campbell, James. (1995) *Exiled in Paris: Richard Wright, James Baldwin, Samuel Beckett, and Others on the Left Bank*. New York: Scribner.
- Gardavadze D. (2007) "*Meeting of East and West in New Arabic Writing*", *Academic Journal Sjani*, #8, Tbilisi
- Hardy, Clarence. (2003) *James Baldwin's God: Sex, Hope, and Crisis in Black Holiness Culture*. (Knoxville: University of Tennessee Press)
- Hassan, Wail. Tayeb Salih (2003) *Ideology and the Craft of Fiction*. Syracuse: Syracuse UP.
- Hakki, Yahya. (1944). *The Lamp of Umm Hashim and Other Stories*. Trans. Denys Johnson-Davies. Cairo: The American UP, 2004.
- Fabre, Michael. (1974) "*Fathers and Sons in James Baldwin's Go Tell It on the Mountain*," James Baldwin: A Collection of Critical Essays, ed. by Keneth Kinnamon, (Englewood Cliffs: Prentice-Hall Inc.,) p. 123.
- Scruggs, Charles. (1980) "*The Tale of Two Cities in James Baldwin's Go Tell It on the Mountain*." *American Literature* 52, no. 1, p. 7.
- Siddiq, (1986): Muhammad. "*Deconstructing the Saint's Lamp*." *Journal of Arabic Literature*,

p. 126-45.

Weatherby, W.J., Baldwin, James (1990) *Artist on Fire*, (New York: Dell Publishing)

Dilthey, Wilhelm. (1927) *Gesammelte Schriften*, vol. 7, ed. by B. Groethuysen (Leipzig und Berlin: B. G. Teubner.), 216; translated by H.A. Hodges, *The Philosophy of Wilhelm Dilthey*, (London: Routledge, 1999), p. 277.

النصوص المقتبسة من رواية (قنديل أم هاشم) يحيى حقي

Original Text of *Umm Hashim's Lantern*.

- 1 - لم يزل مرتبطاً بوعده، وقد عاد حراً، فلا عذر له إذا اعتذر. هذه مسألة معقدة فانتركها للمستقبل. وأطل من النافذة فرأى أمامه ريفاً يجري كأنما اكتسحته عاصفة من الرمل، فهو مهتم معفر متخرب. ص 19
- 2 - كان أستاذه يمزح معه ويقول له: أراهن أن روح طيب كاهن من الفراعنة قد تقمصت فيك يا مستر إسماعيل. إن بلادك في حاجة إليك، فهي بلد العميان ص 62
- 3 - من هذا الشاب الأنيق السميري القامة، المرفوع الرأس، المتألق الوجه. ص 62
- 4 - لماذا تتعمد البواخر كل هذا التلكؤ عند الوصول، وما كان أسرعها عند الفراق؟ إنها تتهادى بدلال العودة، فما لها وللركاب وما يشعرون! ص 63
- 5 - كل نور يفيد اصطداماً بين ظلام يجثم وضوء يدافع، إلا هذا القنديل. فإنه يضيء بغير صراع! لا شرق هنا ولا غرب. ما النهار هنا ولا الليل، لا أمس ولا غد ص 7
- 6 - ومع ذلك لا تظهر عليه آثار النعمة؛ فجلبابه القدر هو هو، وعمامته الغبراء هي هي. وماذا يفعل بنقوده؟! هل يكنزها تحت بلاطة؟ يتهمه زملاؤه أنه يحرقها في الحشيش، بدليل سعاله الذي لا ينقطع وبدليل ما في طبعه من ميل "للقش" والتنكيت. والحقيقة أنه مزواج لا يمر العام إلا ويبي بكر جديدة. ص 55
- 7 - أنت لست المسيح بن مريم! "من طلب أخلاق الملائكة غلبته أخلاق البهائم!" و"الإحسان أن تبدأ بنفسك". هؤلاء الناس غرقى يبحثون عن يد تمد إليهم، فإذا وجدوها أغرقوها معهم! إن هذه العواطف الشرقية مردولة مكروهة؛ لأنها غير عملية وغير منتجة. ص 17
- 8 - علمته "ماري" كيف يستقل بنفسه، وهيئات لهم بعد ذلك أن يجر عوه خرافاتهم وأوهامهم وعاداتهم. ليس عبثاً إذا عاش في أوربا وصلى معها للعلم ومنطقه ص 18
- 9 - التعارف عنده اصطدام بين الشخصيات يخرج منه ظافراً أو خاسراً. ص 15
- 10 - أخذت تستغله منذ أول وقوعه في يدها حتى لتكاد تضع في كشف الحساب تحية الصباح. أو تستنضيه خطوتها إذا قامت وفتحت له الباب. حاسبته مرة على قطعة سكر استزادها في إبطار. يحس بابتسامتها أصابع تفتش جيوبه. أهداها بعض الفطائر والسجائر فأخذتها نهمة متلهفة. وفي الصباح سألته ألا يطيل السهر في غرفته حرصاً على الكهرباء. ص 64

IJHCS