

An Analytic Study of the Similarities and Differences of Autobiographies and Travelogues in Arabic and Persian Literature: Al-Ayyam (الأيام) by Taha Hussein and From Pariz to Paris (ازپاريز تا پاریس) by Mohammad Ebrahim Bastani Parizi

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Abstract:

Travelogists describe their travel adventures, while autobiographers tell their life stories. However, they have commonalities. From this point of view, this study deals with “Al-Ayyam (the Days)” as an autobiography, and analyzes “From Pariz to Paris” as a travelogue, based on the descriptive analytical method. The research most important findings show that Taha Hussein and Bastani Parizi, in some cases, have adorned their speeches with literary arrays. They have also used storytelling in the story. In his autobiography, the Egyptian writer uses cinematic and dramatic techniques. But in his travelogue, the Iranian writer, with an explicit accent and expression, uses satires and jokes from time to time.

Keywords: Comparative Literature, Al-Ayyam, Autobiography, From Pariz to Paris, Travelogue.

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**دراسة تحليلية للقواسم المشتركة والوجوه المتباينة في السير الذاتية
والرحلات في الأدبين العربي والفارسي؛ الأيام لـ طه حسين واز
پاريز تا پاریس لـ محمد إبراهيم بستاني باريزي“ أنموذجين**

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المخلص:-

يَصِفُ كُتَّابُ الرِّحْلَاتِ مِغَامَرَاتِهِمْ فِي السَّفَرِ؛ إِلَّا أَنَّ مَوْفَى السَّيْرِ الذَّاتِيَّةِ يَرَوْنَ قِصَّةَ حَيَاتِهِمْ. مَعَ ذَلِكَ، تُوجَدُ لَدَيْهِمْ قَوَاسِمٌ مَشْتَرِكَةٌ. فَمِنْ هَذَا الْمُنْطَلَقِ تَتَنَاوَلُ هَذِهِ الدِّرَاسَةُ «الْأَيَّامَ» بِوَصْفِهِ سِيْرَةَ ذَاتِيَّةٍ كَمَا تُعَالِجُ «مِنْ بَارِيْزِ إِلَى بَارِيْسَ» بِاعْتِبَارِهِ رِحْلَةً، مَعْتَمِدَةً عَلَى الْمَنْهَجِ الْوَصْفِيِّ التَّحْلِيلِيِّ. إِنَّ أَمَّ مَا اهْتَدَى إِلَيْهِ الْبَحْثُ مِنْ نَتَائِجٍ يُشِيرُ إِلَى أَنَّ الْكَاتِبِينَ الْمِصْرِيَّ وَالْإِيرَانِيَّ زَيَّنَا خُطَابَاتِهِمْ بِمِصْفُوفَاتٍ أَدْبِيَّةٍ مُسْتَعْدِمِينَ أَيْضًا تَقْنِيَّةَ السَّرْدِ الْقِصَصِيِّ. يَسْتَعْمِدُ الْكَاتِبُ الْمِصْرِيَّ فِي سِيْرَتِهِ الذَّاتِيَّةِ تَقْنِيَّاتٍ سِيْنِمَائِيَّةً وَدِرَامِيَّةً؛ غَيْرَ أَنَّ الْكَاتِبَ الْإِيرَانِيَّ يَسْتَعْمِدُ فِي رِحْلَتِهِ بَيْنَ حِينٍ وَآخِرِ الْهَجَاءِ وَالنَّكَاتِ بِلَهْجَةٍ وَتَعْبِيرٍ صَرِيحَيْنِ.

كلمات مفتاحية: الأدب المقارن، الأيام، السيرة الذاتية، از پاريز تا پاریس، الرحلة.

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Introduction:-

1. Introduction

Biography is one of the compelling genres for preserving the memory of the elders. It aims to keep the name and memory of the elders since ancient times, this genre has a long history (Rastegar Fasaei, 2001: 281). Not all biographies have the same characteristics: “A biography adorned with art costumes approaches literature, and an autobiography that deals only with life is history.” In general, an autobiography is a work that, based on reality and via available documents and evidence, deals with the biography and recreating the image of prominent people and intellectuals” (Anousheh, 1997: 762).

Real biographies usually describe a person’s life, which includes analysis of personality, mood, description of the environment and individual activities (Arbozen, 1393: 15). But autobiography is a kind of literature that includes two features of historical research and the pleasure of storytelling (Al-Maqdisi, 1980: 547). This literature expresses mental and practical activity in human life through linguistic activity (Sharaf, 1998: 22). According to Ehsan Abbas, an Arab writer, Autobiography is speaking about oneself; however, this kind of speaking is neither simple nor the compilation of honors and masterpieces (Ehsan, 1996: 91). Jabour Abdel Nour believes that autobiography narrates a writer’s life by himself, which differs from diaries and memoirs both in subject matter and style (Abdol Nour, 1979: 143). Autobiography as a writing style is a discourse with a logical and representative self at its center (Ghaemi & Sojudi, 1397: 96).

As for the travelogue, “man has been created with a nomadic nature, and even if he cannot travel, he depicts imaginary and intangible journeys for himself” (Zeif, n.d.: 55). Mohammad Massoud Gibran, in his book Techniques of prose in the works of Al-Din Ibn Khatib, presents the definition for travelogue as follows:

Travelogue is one of the favorite literary genres. Old and new writers and scholars have many works in this field. Travelogues have been spread among readers, literary lovers, and those

interested in the description because of presenting the tourists' imaginations and lands they have seen and expressing descriptions of nature (mountains, plains, seas, deserts, animals, etc.), manifestations of development, settlement, civilization, the characteristics of people, and their customs and cultures (Massoud Gibran, 2004, Vol. 2: 8). In other words:

“A travelogue is a kind of report in which the writer describes his observations of the situation in the cities or lands to which he has traveled. It provides information to the reader about historical monuments, mosques, libraries, markets, elders, national and religious customs, geographical location, population, climate and language of the people and areas he has visited “(Parvini and Nazemian, 2017: 438).

There are different types of travelogues and the book under study in this article, *From Pariz to Paris*, is among the real travelogues. The content of real travelogues is the description of travels that have become practical, and their writers have written their memoirs and the events they encountered during a trip (Razmjou, 1995: 200-201).

1.2.Statement of the Problem

Reflection on *Al-Ayyam* (الأيام) by Taha Hussein and *From Pariz to Paris* (من والى باريس) by Bastani Parizi shows that the two Egyptian and Iranian writers described the events of their lives in a captivating and eloquent style and the events of their travels in the form of autobiographies and travelogues. Although dissimilarities are naturally observable in their works, they also have similarities that lead literary scholars to research comparatively. The travelogue *From Pariz to Paris* is more literarily colorful than *Al-Ayyam* (الأيام). This does not mean that Taha Hussein's autobiography does not have aspects of a travelogue: Taha Hussein's work is divided into three sections, highlighting travelogue aspects in the

second and third sections. The writer both describes his life adventures and his journey in one way or another. Therefore, what justifies the comparison of the two works is the mixture of autobiographical and travelogue aspects in both works.

Comparative literature consists of four schools; according to the French school, comparative literature aims to express the commonalities of the national literature of one nation with the literature of other nations, along with explaining the aspects of influence and effectiveness, which in this case, draws on historical documents among nations. Comparative scholars, for example, contribute to the writing of the history of French and German literature when they examine the influence and effectiveness of the two kinds of literature (Abboud, 1999: 29).

Investigating the American school of comparative literature lies in understanding the internal structures, that is, the aesthetic structures of literary works, not confined to external influences on literary works (Radwan, 1990: 22). From the perspective of the Slavic school of Marxism, any similarity between the two literary works can be attributed to the similarity between the two structures of the two societies that created this trade. Society has two structures: the base and the superstructure. The superstructure is the culture and literature affected by the underlying affairs, i.e., economic and social realities (Abboud, 1999: 46). Nevertheless, the German school of comparative literature "pays attention to the study of the migration of texts and their acceptance among nations and human cultures outside the linguistic and cultural boundaries" (Isstaif, 2008). "Given that the acceptance of literary works has a limited framework outside the national language without intermediaries; therefore, a factor must be mediated between the stage of production and acceptance, and this mediating factor is translation "(Abboud, 1996: 6). Accordingly, the present study is based on the American School of comparative literature, which does not consider the affectedness and effectiveness as a condition for comparative study.

1.3. Research Questions

- In what cases are the similarities between the literature of the autobiography Al-Ayyam (الأيام) and the Travelogue From Pariz to Paris (من والى باريس) manifested?
- What technical and artistic mechanisms have the two writers sought to convey their intentions to the readers in their autobiography and travelogue?

1.4. Review of Literature

Extensive research has been done about Taha Hussein and his scientific and literary activities. Also, much research has been done on Bastani Parizi's outstanding works. However, no independent research has been done to comparatively investigate the two writers' works. Some of the studies that have similarities with this topic are as follows:

In his article, "A Comparative Study of Al-Ayyam (الأيام) by Taha Hussein and Mohammad Ali Eslami Nadushan" Nourizadeh Navi (2012) examined the two literary writers' styles, expressing the similarities and differences between their works. The results showed that Eslami Nadushan might follow from Al-Ayyam (الأيام) in writing his biography, the Days (الأيام). The evidence presented in this regard most likely supports this claim. Iran Manesh and Nasr Esfahani (2012) also probed Al-Ayyam (الأيام) by Taha Hussein and Those Days by Mohammad Ali Eslami Nadushan.

In an article titled "A Comparative Study of Persian and Arabic Academic Prose in Critique and Biography: Badiozzaman Forouzanfar and Taha Hossein's Works in Focus," Qasemzadeh (2015) pointed out that comparative research on academic prose can be a promising platform for understanding its characteristics of two different languages and testing their writers. They concluded that Taha Hussein has performed better in adhering to the principles of academic prose in writing scientific books (Hadith al-Arba'a (حديث الاربعاء), Remembrance of Abi al-'Ala, (تجديد ذكرى ابي العلاء), مع ابي العلاء في Abil-Ala in Prison

This book “has its own style that others are unable to bring such a style” (Al-Rakabi, 2011: 319-317). The Egyptian author has written his book in an attractive way that the audience will like. This book, which is the most tragic Arabic story, has also been made into a movie called The conqueror of darkness and has been shown to millions of Arab viewers (Esposito, 2001: 105-106). There is a consensus among all critics of Arabic literature that Taha Hussein’s style is easy yet difficult to imitate (Al-Rakabi, 1996: 319).

The book is written in three sections: the first describes the writers’ childhood, the second deals with the author’s education in school and university, and the third is devoted to how he traveled to France and described the adventures of that foreign country. “This book is a conscious image of the conflict between man and his environment, and the author depicts this conflict and mentions all its stages in order, and introduces his life as the best example of victory over the environment and achieving the goal” (Abbas, 1956: 141). Reading the autobiography of the Egyptian author shows that he has eloquent prose. Due to its eloquence and prolixity, it has become reader-friendly, and the stylistic devices are essential features of Al-Ayyam (الأيام).

3.From Pariz to Paris by Mohammad Ebrahim Bastani Parizi and its features

The travelogue From Pariz to Paris covers eight chapters: the First, “Along the Euphrates”, contains the Iraq travelogue; Chapter Two, “Art Festival”, is related to Shiraz travelogue; Chapter Three is “In Clean Soil”; Chapter Four is “It is Tabriz and Golestan Alley”; Chapter Five, “Curtains in the Mediastinum”, is a Romania travelogue; Chapter Six is “the Millenium of Beyhaqi” which covers a trip to Mashhad; Chapter Seven, “From Pariz to Paris”, which deals with the Europe travelogue; and finally, Chapter Eight, “A Congress in Oxford”. Chapter seven was selected to be studied due to its similarities and greater relevance with the Al-Ayyam (الأيام) by Taha Hussein. Being eloquent and affected of

Kermani native dialect terms are the most prominent features of From Pariz to Paris.

Mohammad Ebrahim Bastani-Parizi was born on 24/12/1925 (3/10/1304 AH) in Pariz county, Sirjan Township, Kerman province. In 1960 (1339 AH), he received his doctorate and taught at the Faculty of Literature of the University of Tehran. He participated in many Conferences and lectured on various topics. Finally, he passed away on 25/03/2014 (5/01/1393 AH) (Bastani Parizi, 1394: 12-11).

4. Similarities between Al-Ayyam (الأيام) and from Pariz to Paris (من والى باريس)

4.1. Applying Stylistic Devices

Both writers use stylistic devices. Taha Hussein plays a prominent role in the revival of ancient Arabic prose and its connection with contemporary Arabic literature (Salimi et al., 2015: 19-39). Also, the Qur'an has had a clear influence on his writing style. In general, his books have made extensive use of the structure of the Qur'an (Al-Talawi, 1986: 270). However, he artistically has created a new, easy but difficult to imitate style in writing contemporary Arabic prose with a mind filled with his Qur'anic archives (Salimi Et Al., 2015: 19-39). He also uses literary style in his autobiography and travelogue. The Egyptian writer, who had been deprived of sleep due to the hardships of the times and had endured the pain of insomnia, was gradually delighted to hear the news of his departure to Europe, describing the ship that would take him on a voyage:

«فَقَدِ اخْتِيَرْتُ لِسَفَرِ الْبِعْثَةِ سَفِينَةً فَرَنْسِيَّةً فَقِيْرَةً حَقِيْرَةً رَخِيْصَةً وَكَانَ اخْتِيَارُهَا لَوْنًا مِّنَ الْاِقْتِصَادِ وَكَانَ اسْمُهَا اَصْبَهَانَ؛ وَكَانَتْ عَلٰى بُؤْسِهَا وَقَفْرِهَا مَرِحَةً تُحِبُّ الرِّقْصَ فِي الْبَحْرِ، وَتَحْسُنُ اللَّعْبَ عَلٰى اَمَواجِهِ وَلَا تَحْفَلُ بِمَا يَلْقٰى رُكَّابُهَا مِّنْ عِقَابِ حُبِّهَا لِلرِّقْصِ وَاللَّعْبِ وَكَانَتْ تُؤَثِّرُ الْمَهْلَ عَلٰى الْعَجَلِ، وَتُقْضِيُّ الْأَنَاةَ عَلٰى السَّرْعَةِ، وَكَانَتْ السُّفُنُ تَعْبُرُ الْبَحْرَ بَيْنَ الْاِسْكَانْدَرِيَّةِ وَمَارَسِيْلِيَا فِي اَرْبَعَةِ اَيَّامٍ؛ فَاَمَّا اَصْفَهَا نَ فَكَانَتْ تُحِبُّ الْبَحْرَ وَتُؤَثِّرُ اَنْ تَعْبُرَهُ فِي ثَمَانِيَّةِ اَيَّامٍ لَا فِي اَرْبَعَةٍ؛ وَصَعَدَ الْفَتٰى اِلٰى اَصْبَهَانَ يَتَعَمَّرُ فِي جُبَّتِهِ وَقُفْطَانِهِ وَلَمْ يَكْدِ يَبْلُغْ عُرْفَتَهُ فِي الدَّرَجَةِ

الثَّانِيَةَ وَيَسْمَعُ الْجَرَسَ الْمُؤَذِّنَ بِقُرْبِ إِقْلَاعِ السَّفِينَةِ حَتَّى حَرَجَ مِنْ جُبَّتِهِ وَقَفْطَانِهِ، وَتَخَفَّفَ مِنْ عَمَامَتِهِ، وَدَخَلَ فِي ذَلِكَ الزَّيِّ الْأُورُوبِيِّ“. (Hussein,2010: 283)

“A small, cheap French vessel was selected for the delegation. Choosing this ship was a kind of financial saving. The name of this ship was ‘Isfahan’. Although he had no facilities, he still went up and down and was happy and loved to dance in the middle of the sea. She knew how to play on the waves and did not notice that the ship passengers were harassed as a result of her game. She preferred to walk rather than hurry. She also preferred to walk patiently rather than to speed. The average time it took for ships to sail from Alexandria to Marseilles was four days. But the vessel ‘Isfahan’ loved the sea and preferred to finish this distance in 8 days. The young man boarded ‘Isfahan’, but slipped when his foot got stuck in his clothes. As soon as he entered his second-class room, he changed his clothes and got rid of the turban and put on European clothes while hearing the sound of the ship moving”

As it turns out, the writer uses metaphor to describe how he traveled: he likens the ship to a tardy woman. The vessel is also compared to a dancer because of its vibration and oscillation:

(وَكَانَتْ عَلَى بُوسِهَا وَقَفْرِهَا مَرِحَةً تُحِبُّ الرِّقْصَ فِي الْبَحْرِ/ وَكَانَتْ تُؤَثِّرُ الْمَهْلَ عَلَى الْعَجَلِ، وَتُفَضِّلُ الْأَنَاةَ عَلَى السَّرْعَةِ)

“although she had no facilities, she still went up and down and was happy and loved to dance in the middle of the sea”.

Taha Hussein describes the turbulent and upsetting situation positively and eloquently. He does not describe her gloriously but says that she is a light vessel, and because she loves the sea, she slows down, and this distress and trembling is due to her favorite game, and nothing else:

(وَتَحْسُنُ اللَّعْبَ عَلَى أَمْوَاجِهِ وَلَا تَحْفِلُ بِمَا يَلْقَى رُكَّابُهَا مِنْ عِقَابِ حُبِّهَا لِلرِّقْصِ وَاللَّعْبِ)

“She knew how to play on the waves and did not notice that as a result of her game, the passengers of the ship were harassed”.

Accordingly, he embellishes his description eloquently to profoundly affect the reader, conveying that he traveled with poor conditions and the

most minor facilities and enduring hardships. The university sent them to France with the lowest cost and the most ordinary situations.

Bastani Parizi primarily describes events in detail with stylistic devices in his writings and travelogues. This writer from Sirjan (in Kerman province, Iran) considered his city to be the end of the world when he left Pariz (his village of residence), but seeing the sights of Europe, he seemed to have seen a new world:

«نخستین روزی که از اروپا خارج شدم (۱۳۱۶/۱۹۳۷م) سیرجان را آخر دنیا حساب می‌کردم، و امسال که به اروپا رفتم، گمانم این است که عالمی را دیده‌ام.» (Bastani Parizi, 2002: 448)

“the first day I left Sirjan (1937/1316 AH) I considered it to be the end of the world, but this year, when I went to Europe, I think I saw a brand new world”

Therefore, when he looked at the patterned carpet spread out the Earth from the sky on the eastern shores of the Mediterranean, which is one of the most beautiful parts of the world, he describes his observations as follows:

«از عمان به بعد تغییر زمین آشکار شد، سواحل شرقی مدیترانه از زیباترین نواحی عالم است. بیشتر راه را از روی دریا گذشتیم. جزیره‌های کوچک و بزرگ، مثل وصله‌های رنگارنگ بر طیلسان آبی مدیترانه دوخته شده است: قبرس، کرت، رودس».. (ibid.: 450)

“From Oman onwards, land change has become apparent. The eastern shores of the Mediterranean are one of the most beautiful in the world. We crossed most of the way by sea. Small and large islands, like colorful patches, are sewn on the blue Tilsans of the Mediterranean: Cyprus, Crete, Rhodes”

As can be seen, the author likens small and large islands to colorful patches sewn on Mediterranean blue robes.

Furthermore, he resembles the water of the Mediterranean Sea as cloth. Bastani Parizi, overwhelmed by his observations on a journey to Europe, this time in Austria, filled his writing with jests, humors, and delicacy. He recounts his descriptions to the reader:

«در هیچ کدام از شهرهایی که فرود آمدیم، طی دو سه روز توقف، هیچ شهری نبود که یک نصف روز و یا تمام روز در هفته بارندگی نداشته باشد. در وین نیز چنین بود. باران لطیف و خنک، یک ذره دود ماشینها را به جا نمی گذاشت. پشت پنجره ها مملو از گلدان های پر از گل بود و گاه گاه گلچهره ای نیز پنجره را می گشود و بر گل های موجود، گلی دیگر را می افزود.» (Ibid: 453).

“In none of the cities we landed, during the two or three days of stoppage, there was no city that did not rain for half a day or all day of the week. It was the same in Vienna: the gentle, cool rain washed out all car smoke. Behind the windows, there were pots full of flowers, and sometimes a flowerpot opens the window and adds another flower to the existing flowers”

Here, too, the writer likens women to flowers in beauty. Using such stylistic devices in real travelogues such as *From Pariz to Paris* confirms Nassar’s claim that sometimes a travelogue writer uses the aesthetic and stylistic devices in his work (Nassar, 1991: 116).

4.2. Narrative Style in the Two Works

The narrative style is evident in the two works. However, this feature manifests itself more in Bastani Parizi’s travelogue because he, according to the information in the book, feels well acquainted with the readers, speaking to them about every subject. On the other hand, Taha Hussein has less of such a feature; however, he sometimes seeks to convey exactly what he has in mind to his readers by quoting the story elsewhere. Taha Hussein, known for his stubbornness and militancy with the elders, narrates some of his quarrels and conflicts in his autobiography; he mentions this dispute there because he argued with Saad, the Egyptian Prime Minister. He says three people as Egyptian elders at the Sheikh Muhammad Abduh University commemoration ceremony. These three are Sheikh Mohammad Abduh, who founded freedom of thought; Mustafa Kamel, who lit the torch and lit the torch of liberty; and Qasim Amin, who revived social liberties. Having heard these words, Saad took revenge on Taha Hussein because his name had

not been mentioned. Taha Hussein continues the story of his encounter with Saad by quoting a report from Showqi's house:

«كَانَ شَوْقِيَّ يَسْتَقْبِلُ الشَّاعِرَ الهِنْدِيَّ العَظِيمَ تاجُورَ وَقَد دَعَا لِهَذَا الاستِقْبَالِ مَنْ شَاءَ اللهُ أَنْ يَدْعُوهُمْ مِنْ أَصْحَابِ الثَّقَافَةِ وَرِجَالِ السِّيَاسَةِ وَالْحُكْمِ». (Hussein,2010: 343)

“Showqi had a warm attitude towards Tagore, an Indian poet (he was well-received) and to the extent that he was able to invite cultural figures, politicians, and military and national figures to this assembly”

As can be seen, the Arab writer, in a beautiful and reader-friendly way, as he writes his biography and then goes on to describe his journey, adds to the beauty of his work by telling a story that has already happened to him because the reader becomes more aware of the events of his life and his desire to hear more continues. The author continues his speech by returning to Paris and resumes his life story as follows:

«فَلنَعُدْ إِلَى صَاحِبِنَا فِي بَارِيسَ لِتَرَاهُ مُقْبِلًا عَلَى حَيَاتِهِ، غَارِقًا فِي مُشْكِلَاتِهَا، مُتَقَلِّدًا بِأَعْبَائِهَا». (Ibid: 344).

“We return to Paris to see a young man living his life; the same young man who is overwhelmed by his problems and the heavy burden of problems weighs on him.”

The Iranian writer, Bastani Parizi, in his writings, talks about anything. In a criticism of the travelogue From Pariz to Paris, Iraj Afshar wrote:

«قَلَمُ بَاسْتَانِي پَارِيزِي مِثْلُ چَسْبِ اوهوسْت؛ چینی چین را به چوب پنبه و مشک ختن را به چرم بلغار می چسباند و اسمش را می گذارد تحقیق تاریخی». (Bastani Parizi, 2002: 453)

“Bastani Parizi's pen is like glue: He sticks Chinese pots to corks, and musk to Bulgarian leather, while he calls it historical research!”

An archaeologist whose historical information has influenced his pen and Literature, perhaps unwittingly describes his observations. Reflection on this style shows that when confronted with a historical work or when talking about something that has a historical aspect, he releases a roaring flood of information from the mountain of his mind on the white sheet of paper. Bastani Parizi talks about many things with his readers in a part of his travelogue, or autobiography, in the section “the Companion.” He first mentions the companion as a sympathizer,

considering him a great blessing: In long and distant journeys, the companion of a good way is a great blessing who have said:

«در سفرهای دور و دراز، رفیق راه خوب، نعمت بزرگی است که گفته اند: با رفیقان موافق، سفر دور خوش است.» (Ibid: 454)

“Traveling with friends who agree, the long journey is pleasant”.

As a stranger, he hears somebody who is speaking Persian. This issue removes the dark clouds from the sky of his heart:

(Ibid: 454) «در باغ پرنس اوگن، صدای تکلم فارسی به گوشمان خورد».

“In the garden of Prince Eugene , we heard the sound of Persian speech”
When he walks around Vienna one day with a special guide, he describes Vienna in his own words in a section entitled “A Brief History of Vienna”:

« وین از شهرهای قدیمی و تاریخی اروپاست. این شهر ابتدا به صورت یک قلعه نظامی در ۵۰ سال قبل از میلاد توسط رمن ها پی افکنده شده است. در ۱۱۵۶م/۵۵۱هـ زمان سلطان سنجر به پایتختی انتخاب شد. در ۱۳۶۵م/۷۵۷هـ زمان آل مظفر و خواجه حافظ، نخستین دانشگاه آن شهر پی افکنده شد. این دانشگاه را ما دیدیم، هنوز هم حیاط و بنای قدیمی دارد، در اطراف آن مجسمه شاگردان و معلمان برجسته آن از ابتدا تا کنون ساخته شده است: صدها مجسمه از بزرگترین رجال علم و ادب و هنر عالم، که یکی از آنها فروید (Bastani Parizi, 2002: 453) معروف بود.»

“Vienna is one of the oldest and most historic cities in Europe. The Romans first discovered the city as a military fortress in 50 BC. In 1156 AD / 551 AH, the time of Sultan Sanjar was chosen as the capital. In 1365 AD / 757 AH, the time of Al-Muzaffar and Khajeh Hafez, the first university of that city was founded. We visited this university. It still had an old courtyard and building, around which a statue of its eminent students and teachers had been built from the beginning until now: hundreds of statues of the greatest men of science, literature, and art in the world, one of them was the famous Freud’s”

After the travel guide's explanations, Bastani Parizi self tells the historical story again. He seems to be unable to get rid of this history that has taken root in his mind and is embedded in his flesh and skin:

« در ۱۸۰۵ م/ ۱۲۲۰ هـ زمان فتحعلی شاه، ناپلئون بر وین تسلط یافت و آنجا را پایگاه حمله به شرق قرار داد، اما چنان که می‌دانیم، بعد از شکست ناپلئون، باز در سال ۱۸۱۴ و ۱۸۱۵ م/ ۱۲۳۰ م بود که همین وین، با کنگره معروف خود: کنگره وین سرنوشت اروپا را تعیین کرد و ناپلئون بزرگ را، توبره به پشت و... به مشیت به سنت هلن فرستاد.»

(Bastani Parizi, 2002: 455)

“In 1805 AD / 1220 AH, the time of Fath Ali Shah, Napoleon took control of Vienna and made it the base of the attack to the east, but as we know, after the defeat of Napoleon, it was again in

1814 and 1815 AD / 1230 AD. “The same Vienna, with its famous Congress, the Congress of Vienna, determined the fate of Europe and sent the great Napoleon, packed, ... to St. Helen with disgrace”

The author continues this method, and he engages the readers' mind with a lot of information by applying the events of the history of Iran and Austria:

« در ۱۹۰۰ م/ ۱۳۱۸ هـ زمان مظفرالدین شاه، شش سال قبل از صدور فرمان مشروطه، جمعیت وین و حومه به دو میلیون تن بالغ شده، و امروز هم چیزی زیادت از همین حدودها نیست.»

(Ibid: 455)

“In 1900 AD, It has grown to two million, and today it is no more than that.”

As it turns out, instead of describing his observations from the journey, the writer describes historical events. According to what is seen in the works of both Iranian and Egyptian writers, the Egyptian writer tends to be brief, but the Iranian one tends to go into more detail and description.

5. Differences between the Two Works

5.1. Differences in Point of View

Point of view, also known as focalization, “literally means the perspective from which a writer views characters, positions, and events

of a story” (Da’ad, 2004: 361). The point of view of Al-Ayyam (الأيام) is different from the travelogue From Pariz to Paris: in Al-Ayyam (الأيام), Taha Hussein employed a third-person narrative, describing his life via the child (الصبي) and the boy (الفتى) and our friend (صاحبنا). On the other hand, in From Pariz to Paris, Bastani Parizi employed a first-person narrative to describe his observations and adventures during the journey through his travelogue.

5.2. The Employment of Cinema and TV screening techniques in Al-Ayyam (الأيام)

In fact, everyone agrees that today literary works, especially novels, have been influenced by cinema (Bazen, 2007: 44).

Film and literature use language as a strategic element: the text used in literature is written, but in film, it is audiovisual. However, these two arts sometimes use a different language to convey better the concept (Pasolini, 2001: 43).

Some TV series directors end each episode of the series in a way that doubles its appeal to the reader. They end the film or series at a critical point so that the reader’s mind is still ready to watch the next episode and engage in the events that will take place after that critical moment. The uncertainty of a killer or thief, the marriage or non-marriage of some characters, the killing or non-killing of people in an accident, the accident or non-accident of a car, the crash or non-crash of a plane, etc. are all topics that the directors use to amaze the audience.

Like a director, Taha Hussein, who happens to divide his book into different sections, concludes these sections in such a way that the reader waits to hear, or watch, what will happen to him in the following pages (scenes). For example, in the thirteenth chapter of Al-Ayyam (الأيام), titled “Fi Al-Hay Al-Latini” (فى الحى اللاتينى), he uses this technique to keep the reader in suspension, looking forward to hearing about the writer’s new life:

«وَيُطْرَقُ الْبَابُ طَرَقاً رَقِيقاً فِي آخِرِ الضُّحَى، فَإِذَا أذِنَ بِالْدُخُولِ دَخَلَ عَلَيْهِ شَخْصَانِ لَمْ يَكُنْ يَسْمَعُ صَوْتَ أَحَدِهِمَا حَتَّى انْجَلَى عَنْهُ حُزْنُهُ، وَانْجَابَ عَنْهُ يَأْسُهُ، وَانصَرَفَ عَنْهُ الْهَمُّ، كَأَنَّهُ يَسْتَأْنِفُ حَيَاةً جَدِيدَةً لَمْ يُحْيِهَا مِنْ قَبْلُ وَلَمْ لَا؟ لَقَدْ بَدَأَ مُنْذُ ذَلِكَ الْيَوْمِ حَيَاةً لَيْسَ بَيْنَهَا وَبَيْنَ حَيَاتِهِ الْأُولَى سَبَبٌ أَوْ صِلَةٌ».

(Hussein, 2010: 307).

“In the evening, they slam the door of his room; When he allows them to enter, two people come to him, and when he hears one of them, his grief disappears. His frustration disappears, and his sorrow leaves him forever. Apparently, he has started a new life? A life he has not experienced in the past. Why not? Because from that day on, he started a new life that bore no resemblance to his previous life”

The writer seems to present a riddle and a mystery to the reader because he clarifies that from that day on, he would begin a new life in which there is no harmony between his former and later lives. What is this life? It is a sentence and a question mark etched in the readers' mind. How can he reveal it? He has to wait for the next episode of the series (book) to resolve this ambiguity. In this way, the writer encourages his readers to read the rest of the story.

5.3.Using Flashbacks and Flashforwards in Al-Ayyam (الأيام)

Flashbacks and Flashforwards are techniques used by directors to better present events to the audience.

A flashback is a cinematic plot in the middle of the story in which the film leaves the present happenings and narrates an incident in the past. In contrast to flashback, a flashforward is employed when the film suddenly leaps into the future: for example, one of the characters imagines the events that are going to happen later, and the film shows these events (Davai, 2017: 94).

In his literature, Taha Hussein has used the second technique, flash forward. After discussing his arguments with his professors and describing the hardships caused by these conflicts, he longs to travel to Europe to continue his education. Before his journey begins, he points out his problems in Paris. Al-Azhar University and the city of

Alexandria are etched in his mind, and he cannot forget them. Still recalling the hardships in Paris, he forgets his current issues:

«وَرَأَى الْفَتَى نَفْسَهُ فِي قِطَارِ الْإِسْكَانْدَرِيَّةِ، وَفِي الدَّرَجَةِ الْأُولَى الَّتِي لَمْ يَعْرِفْهَا قَبْلَ ذَلِكَ الْيَوْمِ وَرَأَى نَفْسَهُ بَيْنَ صَدِيقِهِ ذَاكَ وَبَيْنَ شَفِيقِ بَاشَا رَئِيسِ الدِّيَوَانِ الْخَدِيوِي، وَهُمْ يَأْخُذُونَ فِي أَطْرَافِ مِنَ الْحَدِيثِ، وَالْبَاشَا يَقْصُّ عَلَيْهِمَا فُنُوناً مِنْ حَيَاتِهِ حِينَ كَانَ طَالِباً يَخْتَلِفُ إِلَى دُرُوسِ الْعُلُومِ السِّيَاسِيَّةِ فِي بَارِيسَ أَوْ فِي لُوزَانَ وَالْفَتَى يَسْمَعُ وَيَرَى نَفْسَهُ مُخْتَلِفاً بَعْدَ وَقْتٍ يَقْصُرُ أَوْ يَطُولُ إِلَى دُرُوسِهِ فِي السُّورْبُونِ، وَتُعَرِّضُ لَهُ فِي بَارِيسَ خُطُوباً لَا تُشْبِهُ الْخُطُوبَ الَّتِي عُرِضَتْ لَهُ حِينَ كَانَ يَخْتَلِفُ إِلَى دُرُوسِهِ فِي الْأَزْهَرِ أَوْ فِي الْجَامِعَةِ».

(Hussein, 2010: 273).

“The young man (Taha Hussein) found himself on the Alexandria first-class train that he had never seen before. He noticed that he was sitting between his friend and Siddiq Pasha, the head of Khedive’s office, and they opened the door. Pasha described his past to the two passengers. The situation of his days as a student, when he studied political science in Paris or Lausanne. The young man spoke for them. While listening to him, the young man (Taha Hussein) said to himself: after a while, sooner or later, he will also become a student at Sorbonne University. In Paris, he will face such problems and difficulties that are different from the problems of his studies at Al-Azhar or the University of Egypt”

As noted above, Taha Hussein has not yet begun his journey to France in the ninth section, but he accompanies the reader, referring to the problems and hardships in France. It seems that Taha Hussein sees in front of him someone who is listening directly to his words. This technique is not observed in the work of the Iranian writer Bastani Parizi.

5.4.Using the Theatrical Dialogue Technique in Al-Ayyam (الأيام)

A play is a story in which the writer performs his speech in a dialogue between the characters and, with brief references, suffices to describe the scenes, characters and costumes (Al-Tahir, 1971: 151). Also defined a play is, the image of a set of people in which each person interacts with others in behavior and action (Al-Mansouri, 2004: 18). One of the techniques that Taha Hussein uses is the theatrical and fictional dialogue method:

«قال الفتى: ولكن هذه الجهود تُوقِظُ الشَّعبَ، وتُنَبِّهُهُ لِحقِّه، وتَدْفَعُهُ إلى المطالبةِ بِهِ وَالجِهَادِ فِي سَبِيلِهِ». «قال سعد: مَحْمُولاً الْحَدِيثُ عَن مَجْرَاهِ: مَاذَا تَدْرُسُ فِي بَارِيسَ؟ قَالَ الْفَتَى: أَدْرُسُ التَّارِيخَ. قَالَ سَعْدُ: أَوْ مُؤْمِنٌ أَنْتَ بِصِدْقِ التَّارِيخِ».

(Hussein, 2010: 342).

“The boy (Taha Hussein) said: “These efforts awaken the nation, making them aware of the recognition of their rights. They also make the people demanding that they fight for their rights”!

To change the subject, Saad said: what do you study in Paris? History! The boy (Taha Hussein) replied:

«قال سعد: أَوْ مُؤْمِنٌ أَنْتَ بِصِدْقِ التَّارِيخِ» (Ibid: 342)

Do you believe in the accuracy of history? Saad asked”?

As observed, in a three-line paragraph, the author uses four phrases (قال / قال سعد / قال الفتى / قال سعدُ (the boy said, Saad said, the boy replied, and Saad asked), evoking a dialogism in a play.

5.5.Praising Figures in Bastani Parizi’s travelogue

The Iranian writer, Batani Parizi, from a desert region, and the desert has made him a cordial and intimate person, reflects his intimacy and cordiality in his writings. He praises everything that makes him happy with prolixity.

The writer who lives in Europe is expected to examine the state of culture, monuments, customs, and health and introduce it to readers because their travelogue is real. The content of a real travelogue is a description of travels that have taken place, and their writers have written their memoirs and events that they encountered during the travels (Razmjoo, 1995: 201). Bastani Parizi has traveled to Europe. According to the definition of real travelogues, his journey took place in the outside world and the writer wrote his experiences and observations in it (Gholami, 2011: 11). But Bastani often loses the hurdle of the pen, describing the Iranians living in Europe:

«جمال زاده هنگام شهادت پدر در بیروت تحصیل می‌کرد و از آنجا به فکر سفر به فرانسه و آلمان و سایر کشورهای اروپایی افتاد و با بانویی اروپایی ازدواج کرد و در ژنو مسکن گرفت و در دفتر بین المللی کار وابسته

به جامعه ملل سابق در ژنو، به کار پرداخت و در تمام این مدت، به کار نگارش کتب و رسالات و مقالات بی شمار به زبان فارسی توفیق حاصل کرد.»

(Bastani Parizi, 2002: 513)

“Jamalzadeh was studying in Beirut when his father was martyred. From there, he thought of traveling to France, Germany, and other European countries. He married a European woman, settled in Geneva, and started working at the International Labor Office of the former United Nations in Geneva. During all this time, he succeeded in writing countless books, treatises and articles in Persian” Although he emphasizes, “I don’t mean to tell Jamalzadeh’s story in brief”; however, he still talks at length about Jamalzadeh and writes a few pages about him. Although this prolixity about people seems to make the readers bored and exhausted, because the writer combines it with the memories of his life, it attracts the readers, making them more interested in hearing the rest of the story.

6.5. Bastani Parizi’s Use of Humor in his Travelogue

It seems that Bastani Parizi’s are his close friends in his writings so that he talks to them so intimately, and in some cases, with prolixity, especially in From Pariz to Paris. Bastani, both in introducing historical places and in describing people, employs humor:

« همین پریروز بود که نزدیک بود تصور کنم خدای نکرده رستم داستان زابلی، یک رگ مغولی تیموری هم داشته است.»

(Bastani Parizi, 2002: 528).

“it was only yesterday that I almost thought that Rostam of Zaboli, [the Shahnama hero], God forbids, also had a Timurid or Mongol ancestors” In the above sentence, Bastani uses phrases such as “God forbids” and “he also had Mongol ancestors”) to make jokes. Using this literary and stylistic technique soften may cause the readers to keep their interest in reading the work. Using jokes, he does not confine himself to one or more expressions and continues this technique:

«من مشغول تماشای مینیاتوری بودم که مجلس نامزد بازی زال داستان را با رودابه نشان می‌داد، با لطافت و ظرافت تمام: یک دست جام باده و یک دست زلف یار».

(Ibid: 528)

“I was watching a miniature in which the engagement feast of Zal Dastan with Rudabeh [Shahnama characters] was depicted with all the delicacy and elegance: ‘a cup of wine in one hand, the beloved’s hair in another” .

In his real travelogue, Bastani, using phrases such as (the engagement feast) and then a poem (‘a cup of wine in one hand, the beloved’s hair in another) to make his readers feel intimate with him.

As mentioned above, what causes that this feature is prominent in Bastani Parizi’s travelogue is the constant and intimate jokes and humor for making the readers feel intimate:

«این عشق بازی که بعدها هم ادامه یافته و منجر به بارداری رودابه و زادن رستم شده است، در کدام کاخ انجام می‌گیرد؟ در کاخی که به همت و قدرت هنری نقاش زبردست، یک کتیبه زیبا، با خط نسخ بسیار دلپذیر در اطراف آن کاشی کاری شده است».

(Ibid: 528)

“in which palace did this romantic engagement, which continued later and led to Rudabeh’s pregnancy and Rostam’s birth, take place? In a palace tiled and engraved with charming Arabic calligraphy”

6. Conclusion

The research findings show that although autobiographies and travelogues are not required to use stylistic devices, the Taha Hussein and Bastani Parizi have adorned their speech with some stylistic devices. Also, they have employed the story-within-story technique in their works. Taha Hussein has used this technique to reveal his purpose. Still, Bastani Parizi employed it without any intention of telling a story, suddenly entering another story.

The findings show that Taha Hussein used a third-person narrative to follow the style of autobiography. But the point of view of the travelogue from Pariz to Paris is first-person appropriate to travelogues: Bastani

Parizi only considered the description of his observations from his travels. So, if he used the third person, it would not seem very interesting to the readers.

Bastani Parizani embellishes his words with a series of flattering humor and jokes. In this way, he puts a smile on the face of his readers, who are watching the film of his travel reports. He also spices up his work to attract more people to his literary feast, but investigating Al-Ayyam (الأيام) shows that the Egyptian writer did not use this method technically, as Bastani-Parizi did. Taha Hussein has used the techniques of showing movies and TV series based on events to engage the readers. Flashforward is one of these techniques. In the final sections of his autobiography, he also makes his work fictional and dramatic to speak more concretely with his readers and attract them more concretely. The Egyptian writer also talks about the difficulties of traveling before starting his trip to France to prepare his mind to express more problems.

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