INTRODUCTION

The Arab world is going through a period of change, involving much insecurity, a historical stage replete with contradictions, dissension and struggle. All these things make the short story as a mode of expression more capable than any other genre of literature. The short story, "a fictitious narrative in prose of considerable length showing characters in action with more or less close adherence to the principle of realism" developed in Europe in the 18th century and was unknown to the Arabs in their classical literature.

As a modest venture dealing with Arabic short story, this work aims at providing a concept of its modern history. The motivation of my dissertation is a desire to highlight the role of Arabic short story, which has been in dark at least in Indian sub-continent. Further, it presents a broad survey of development of Arabic novel in modern Arabic literature.

"By the middle of the 19th century the Arabs, influenced by European literature, attempted this new form in their language. It was natural that the first attempts at writing the stories would be an extension of the *Maqama*."

Although the link with the traditional *Maqama* is marked in the use of the title, dialogue, style, choice of words and forms of sentences." The short story is a fiction narrative in prose of considerable length showing characters in action with more or less close adherence to the principle of realism, developed in Europe in the 18th century and it had not known to the Arabs in their classical literature. By the middle of 19th century the Arabs influenced by European literature, attempted this new form in their language. It was natural that the first attempt at writing the narrative story would be an extension of the *Maqama*. The early storywriters were not prepared to follow western models in their entirety.

In classical Arabic literature, some kind of narrative writings were found like *Kitab al-Aghani*, *Qisas al-Ambia*, *Hikayatu Abil Qusim al-Baghdadi*, *Risalat al-Ghufran* and *Alf Lyla wa Lyla* and so on. On the other hand, Muhammad al-Muwaylihi managed to bring the traditional narrative as step nearer to the short story. Later a number of Egyptian writers addressed in this field as Abd al-Rahman Shukri, Yusuf Idris, Fat-hi Ghanim and Yahya al-Tahi Abdallah, Taha Husayn, Muhammad Taymur and Mahmud Taymur and so on.

In the rapidly changing societies of the Arab world, there has been no lack of material with which to fulfill its generic purpose and Arab writers have made use of its changing nature fully. Earlier Arabic stories primarily dealt with love, it was difficult for the authors to deal with it openly. However, later, the modern writers address through their writings various social, economic political, religious, moral issues and problems. Especially Mahfouz's short stories deal with the various aspects of life as love, faith and death, struggle between man and woman, socio-political issues, religious, cultural and economic problems.

Short story may provide the earliest examples of modern Arabic literature. Now it took a new form of literature, after the interaction with foreign literature. Many Arab short story writer contributed to its development and it take to its zenith because of their sincere efforts. Short story as now developed into the most favourite mode of literary expression in the modern Arabic literature.

From the earliest period in the development of Arabic short story, the issue of language has been the focus of much debate. Since independence, there have been fierce debates in the Maghrib over urbanization and the writing of literature in Arabic as opposed to French. The use of the

colloquial dialects in fictional dialogue has been the matter of debate in Arab world.

The early writers were not prepared to follow Western models in their entirety. When al-Tahtawi translated Les Adventures de Telemaque, he did not render all the aspect of the novel, but selected what he felt would be suitable to advice kings and rulers. He also included sermons to improve the behaviour of the common man, thus sowing the seeds of what later developed into the didactic short story and novel.

The short story, which assumes a consistent underlying worldview and demands, powers of sustained and unified invention for which the Arabic literature of the past offered few models had a more chequered history. Most of the fiction produced in the 1930s and early 40s reflected the combination of nationalist, democratic and romantic ideals that had penetrated the elite. Historical stories projected modern values into the past, the poor were sympathetically depicted as victims of oppression and love stories spun webs that stirred the aching heart even if they did not always accord with conventions that still rules family life.

The first fictional writing in modern Arabic was produced in a mature, artistic and beautiful form, thus asserting its right to endure in literature as well as to lead others that were to follow. Egyptian writers who were all Haykal's contemporaries published these stories fifteen to twenty years after *Zaynab*.

Among the pioneer figures in the development of modern Arabic fiction in the Syro-Lebanese region mention must be made of Fransis Marrash (d. 1873) and Salim al-Bustani (d. 1884) Marrash published a fictional art entitle '*Ghabat al-Haqq* (The Forest of Truth) come out in 1985, which is a highly idealized philosophical work which is essentially an allegory about freedom.

"Another writer of this period was Salim al-Bustani published serially in the periodical *al-Jinan* nine narratives, historical and non historical, the first of which *al-Huyam Fi Jinan al-Sham* (Passion in Syrian Garden) in 1870." These narratives were vegan the critical process of developing a reading public for the genre by combining elements of entertainment and instruction within a single work. In this case, episodes from Islamic history were combined with travel, love stories and adventure to form of thrilling montage, which was to capture an ever-widening public for the genre.

“From 1931, short stories began to appear regularly their authors where mostly men of letter, for whom the stories was one genre among many at which they tried their hand. Some of these works are of merely historical interest today as ‘*Sarab*’ (Woman’s name) by Abbas Mahmud al-Aqqad, one of the dominating literary figures of the period”.

“The history of the Egyptian short story traces the process at first and then gathering momentum by which a genre of foreign origin has been naturalized and assimilated and has then taken on specifically Egyptian features.” The intangible essence of the novel genre lies in its role as an agent of change and thus the necessity of its susceptibility to the phenomenon that it depicts.

The tradition of the historical narratives has also continued, particularly under the impetus of a growing sense of national pride fostered by Arab nationalism but in times that are more recent the attention of writers has tended to be more devoted to the event of the present part and the lesson to be derived from them. However as historical events bring about a process of change whereby the Arab world begins to challenge the hegemony of European colonialism and to play a much larger part in the course of its own destiny so the story as reflector and even catalyst of change, assumes a more

significant role. Without in any way diminishing the importance of Haykal's narrative in the history of modern Arabic prose literature. A dearer historical perspective can be obtained by placing it on the historical event.

In classical Arabic literature, some kind of narrative writings were found like *Kitab al-Aghani, Qisas al-Ambia, Maqamas, Hikayatu Abil Qasim al-Baghdadi, Risalat al-Ghufran and Alf Lyla wa Lyla* and so on. But it cannot be claimed that any one of those works contain even in a most rudimentary form of seeds of a stories. They all have certain narrative element, which could have served as the basis for artistic development for the men who sought to infuse a new life into Arabic literature in the later part of the 19th century. This however did not happen with the exception of one man, Mohammad al-Muwaylihi, who managed to bring the traditional *Maqamas* a step nearer to the narrative. The author, of the first conscious attempt at writing short story in Arabic in the modern period derived their models directly or indirectly from western literature.

In the rapidly changing societies of the Arab world, there has been no lack of material with which to fulfill its generic purpose and Arab writers have made use of its changing nature fully. Like many of their western colleagues, they have chosen to represent the complex and fragmented

conditions that confront them, through what Frank Karmode has described to be known as reality. “This is of course, one aspect of the process of ‘meta fiction’ what Frank Kermode describes as, ‘the use of fiction as an instrument of research into the nature of fiction.”

The Arabic narratives has also addressed whole series of other confrontations and problems within the society itself, many of them attained the achievement of independence but were affected in different ways by the policies of the newly independent regimes. A number of Egyptian writers have addressed this topic, including Abd al-Rahman al-Shukri, Yusuf Idris and Fat-hi Ghanim and Yahya al-Tahir Abdallah. The short stories explore not only the events of the war itself but also the complexities of the social fabric, between city and provinces, between religious and secular, a situation that has been highlighted by recent events in the country through their written stories.

Many European short stories especially from French and English were translated into Arabic. The reading public for these translations was created largely by the rise and spread of journalism. However, the Arabic translations of western short stories were not without their use in the development of the Arabic short story. Only these translations encouraged

many an Arab authors to try their hand at writing short stories. Although undistinguished there early attempts paved the way for the short story began almost at the same time as the translation. The main feature of most of the short stories of this period is the introductions of western character or settings.

There were many writers who attempted in different phases of its history, like Jurji Jaidan, Salim al-Bustani, Ibrahim Abdul Qadir al-Mazini, Taufiq al-Hakeem, Mahmud Tahir Lashin, Taha Husayn, Abbas Mahmud al-Aqqad, Mustufa Lutfi al-Munfaluti and finally it reached in the hand of most renowned writer Naguib Mahfouz to whom we are concern. However it was mainly his works that the first signs of his fruitful contact with western pattern writing short stories began to appear. When he started writing, he did not find the tradition to which he could resort. He is one of the leading figures, who have played an outstanding role in the development of Arabic short story. He belongs to the second generation of Egyptian short story writer and novelist, after the early pioneers of the thirties like Mohammed Husain Haykal, al-Aqqad, Mahmud Toymur and finally Ibrahim Abdul Qadir al-Mazini.

“Since the short story primarily deals with love, it was difficult for the author to deal with it openly in a traditional Arab society where social intercourse between men and women were not common. Because of that, it has been observed the complete absence of Arab to setting or Arab characters in early imaginative fiction writing. Author, could not dare to come to term with contemporary local Life.” The appearance of generic narrative in which real Arab characters arise from real local environment is delayed.

Short story played an important role in modern Arabic literature. It paved the way for the emergence of modern Arabic literature, which was initially regarded morally suspected especially in the conservative societies like Egyptian, Syrian and Lebanese societies. But with the course of time short story gained popularity and was considered to be highly serious and respectable art in modern Arabic literature and successful writers were awarded the highest state prize. The writer of this art like Taufiq al-Hakeem, Haykal, Aqqad al-Mazini, Taymur, Ihsan Abdul Quddos and so on tried to address through their writing various social, political, religious, moral issues and problems faced by the people at that time. Therefore, we see the romantic trend most apparent was the in their writing.

The new generation of short story writer intelligent lacked the distrust of its predecessors for the short story, as a serious literary form for not only were the works of the pioneer. In addition to show, what possibilities the genre offered but also European stories and plays, accessible either in the original or in translation also proved the effectiveness of these imported forms in discussing central issues of society and culture. The short story moves quickly and several times there are a cut from one situation to another, which heighten the reader's curiosity. The raw material of this short story is clearly the social and political reality of Egyptian life. The style is precise and economical and dialogues although in literary Arabic reflect the different characters.

In the field of modern Arabic fiction, Naguib Mahfouz contribution is tremendous which made a new path to the development of Arabic novel and short story plays drama etc. He was the first Arab writer who was awarded the Nobel Prize for literature in 1988. Like Mohammed Husain Haykal, "Mahfouz is widely regarded as the founding father of modern Arabic novel." He was the first Arabic novelist to make an analytical study of Arabic novel. His influence based on the ideas of Haykal's, which can be seen in his various books. He was greatly influenced by western writers and

their books. From the western writers and their works, Naguib Mahfouz discovered that the western world as a much more developed form. Naguib Mahfouz is one of the leading figures of this art who has played an outstanding position in the Arabic novel as well as short story and its progresses. In fact, with Mahfouz the Arabic novel and short story has achieved genuine maturity. His contribution to the genre of Arabic novel and narrative laid the groundwork throughout the Arab world. His stories widely filmed in cinema. He was awarded states highest prize for literature in 1957. "Mahfouz's achievement in stretching the literary language (Fusha) to convey realistic dialogue is perhaps more important in the context of the Arabic novel outside Egypt than in his native country". He was far less adventurous, carefully constructing his early writings in the manner of the nineteenth century European realists and avoiding statements of intent. For his masterpiece *'al-Thulathiyyah'* (The Trilogy) Mahfouz returns to familiar ground the old quarters of Cairo and the traditional middle class. Mahfouz is using some humour desperate though it may be in treating serious issues.

Mahfouz's short stories and novel deal with the various aspects of life as love, faith and death and above all the meaning of life. The struggle between man and woman also forms important aspects of his writings.

Politics is an important aspect of his stories; He is preoccupied mainly with liberty and deals with the relationship of the citizen to the state of the child to the father and of the women to the man. “His writing style is panoramic and he uses very ambiguous and complex sentences. He does not avoid colloquial idioms in his writing.”

For his writing style and techniques, Mahfouz obtained Nobel Prize for literature in 1988. He wrote 14 collections of short stories in his life among them *Hams al-Junun, Dunya Allah, Bait al-Saye al-Sum’a, Khamarat al-Qitt wa al-Aswad, Shahr al-Asal,* is very significant and remarkable. Through these, Naguib Mahfouz shows his full awareness and full assimilation of various techniques of the stream of consciousness short stories similar to that European short story. In these stories, Mahfouz also addressed many social, political, and religious issues of the Egyptian society. His novel collections are, *Radubis, Khan al-Khalili, Bayn al-Qasrayn, Sukkariyat, Qasrus Shouq* etc.

This Ph.D. Thesis has been divided into five chapters’ in addition to an introduction and conclusion.

In the first chapter, the discussion has been made about 20th century Arabic short story: a survey.

In the second chapter, here it is discussed about the life and works of Naguib Mahfouz.

In the third chapter, the discussion has been done about the contemporary short story writers' of Naguib Mahfouz.

In the fourth chapter of this Thesis, the discussion deals with critical discussion on short stories of Nazuib Mahfouz. This chapter shows the completely attentive view of Nazuib Mahfouz's short stories.

The fifth chapter deals with Themes and Dictions of his short stories. This chapter also shows full realization and full assimilation of various techniques of the stream of consciousness in short stories similar to that of European short stories.

From this thesis, it has been tried to show how the renowned short story writer and novelist as well as our Nobel Prize winner Nazuib Mahfouz reached to the international scene and how the Arabic short story developed its shapes and conduct. Finally, here it has been tried to point out the artistic feature of short stories of Naguib Mahfouz: *Hams al-Junun*, *Dunya Allah*,

Bait Saye al-Sum'a, Khamarat al-Qitt wa al-Aswad, Tahta al-Mudallah Shahr al- Asal, Saita'an Yaidu, Sabah al-Ward and so on.