CHAPTER – 1

20TH CENTURY ARABIC SHORT STORY: A SERVEY

The story telling habit is an old civilization itself ancient Arabic literature is no exception. The modern Arabic literature is the literature written in Arabic, of the modern Arab world and this is generally assumed to begin with the French campaigning in Egypt, which was part of the Ottoman Empire to the west, ultimately with momentous consequences in its political, Economical, Social and cultural development. Out of the fruitful meeting of the naturally Arabic literature was born. It was a slow and gradual process, ledged round with doubts and uncertainties' and characterized by as much conservative opposition and reluctance as pioneering enthusiasm and radical fevour. For various reasons it began to make itself felt in Egypt and Syria from which it spread slowly to the rest of the Arab world.[1]

In Arabic literature, while one can trace its descent from other traditional forms of narrative going back to the Arabian Nights, the short story in the modern senses of the terms a new literary genre that developed

[1]Roger Allen, The Arabic literary Heritage.

in the early decades of the twentieth century. The existence in the culture of a rich tradition of short story narrative forms made it inevitable that the question of the genealogy of Arabic fiction should attract the attention of many scholars. Some Endeavour to establish a long linear connection between modern Arabic fiction and its medieval narrative ancestors. Though classical and medieval Arabic is relative rich in archetypal prose fiction, most scholars have chosen the *Maqamah* as the ancestor of the short story, Novel and even drama. Others deny any connection with past claim simply that the short story borrowed from the west. But the relationship between modern Arabic narrative and either western narrative forms or classical Arabic archetypal fiction is not one of the genealogy alone but of dynamic forms or intersexuality.[2]

The appearance of the new literary genre is part of a lengthy and intricate process that changes people understands of their society and their awareness of themselves before changing the discourses that development their experience. This started at the beginning of the 19th century and continued to seep slowly into every aspect of social and cultural life in Egypt, Syria, Palestine and the Lebanon. The Arab world has withstood the

[2] M.M. Badawi, Modern Arabic literature, P-270.

worst of the dialogue with the west and has played a major pioneering role in synthesizing and harmonizing and its various elements. The dialogue with western culture entered a new phase during the 19th century; following Napoleon is campaigning in Egypt, trough the ambitious programme of reform undertaken by Muhammad Ali and completed latter by his grandson Ismail. The other parts of Levant witnessed a similar development affecting education, the press, journalism, translation and urbanization, the main factors that accelerated the cultural renaissance.[3]

The Egyptians admired and organization of the French Educated men such as al-Jabaruti and Hassan al-Attar the teacher of the pioneer of modern Arab thought. Rifa'a Rafi al-Tahtawi, who had the chest the institute were impressed by its library and fascinated by some of the scientific experiments fascinated by some and they were intrigued by the manners and ways of the French such as their dramatic entertainments thought the French Occupation lasted only three years, its significance for Egypt cannot be exaggerated. It brought to an end the isolation of the Arab world from the west singling the beginning of a process of western expansion and colonization. Which eventually resulted in almost the mention Arab world falling and the

[3] M.M. Badawi, Modern Arabic literature, P-271.

domination of western power notably French and Britain, or Italy had such profound and traumatic effect upon the Arab writers have for many generations tried to fine the selves in relation to other, the other being almost invariably the European.

"Abdullah Nadim" the most outstanding pioneer of the short fictional from in origin, led a life which enabled him to move with utmost ease through all strata of society, investigate its various social classes, groups and take up its numerous and often contradictory cultural strands from the most traditional to the highly Europeanized. Nadim's early works in this vein are the most outstanding of their kind. They share with those of Marrash certain themes, particularly those dealing with the devastating influence of the adoption of European ideals, but they are characterized by their clarity, individually new language and markedly subdued deduction by the standard of their time. Nadim deliberately wrote for the new reading public whose language and literary canons were different from those of the traditional reading public, to whom most of the works of his Levantine counterparts were directed.[4] His simple language with its strake, intimate tone and lack of the customer verbal embellish mints was well suited to the familiar topics

[4] Sabry Hafez, The Modern Arabic short story, P-273.

and daily concerns of the common folk. It was his passport to a wide audience and at the sometime his contribution to the development of a language of fiction, for the traditional language with its stultified style was inimical to narrative presentation. He even resorted to allegorical narrative in communication his ideas. The first, promotional, issue of his weekly *al-Tankit wa al-Tabkit,* which he distributed free with the daily *al-Marusa*, Contained five on these allegorical narrative pieces. Nadim's early fictional works as well as those of al-Bustani and Marrash, reveals the strong connection between these works and the socio cultural reality in which they emerged confirms the link between their themes and the process of sharpening the readers awareness of their national identity. The narrative pieces dealt with the pitfalls of slavish imitation of western behavior. The alienation was resulting from excessive adoption of European ideals, the danger of seeking refuge in drugs. The social were disparity between upper and lower class the suffering of the poor, the usurious transactions of foreigners and their exploitation of the natives. The torment had suffering of deserted wives of dissolute husbands the importance of women's emancipation and education and of an independent economy. At the same

time, these fictional works, some of which came very close to a elementary from of short story, developed a number of fictional strategies.

1.1- **The Influence of the Romantic Explosion**

The development of the Arabic short story from the early fictional seeds sown in al-Jinan and later in Nadim's works to its maturation with the publication of (The village Tale) *"Hedith al-Qaryah"* by Mahmud Tahir Lashin in 1929, took half a century of constant and energetic effort. The process went on throughout the culturally developed part of the Arab world and enveloped two main groups of writers as Nadim, Muhammad al-Muwaylihi and his father Ibrahim al-Muwaylihi, poets Ahmed Shawqi and Hafiz Ibrahim and translators Muhammad Lutfi Juma'a etc.[5] these writers generally associated with the break with and the revolt against old forms. Jibran Khalil Jibran published *Arais al-Muruj* and *al-Arwa al-Mutamarridah*. Mustafa Lutfi al-Munfaluti and Abd al-Rahman Shukri started to publish their highly influential and sentimental pieces in *al-Mu'ayyad*. Among these works, Jibran's and al-Munfaluti's works were the most influential. Romanticism involves a break with traditional from, and those who were sensitive to such changes and to the needs of the new

[5] Sabry Hafez, The Modern Arabic short story, P-274.

reading public began to develop certain aspects of the reception of the short story. Jibran, Munfaluti and others did not attempt to reproduce the form of the *Maqamah* (Literally an Assembly or Séance) in a new appearance, but were genuinely experimenting with a new form without being completely aware of the nature of this form. They has been exposed to European narrative, either in translation or in the original language, but were responding more to a genuine need to communicate certain ideas, rather than to an experimental urge to pioneer the creation of the Arabic short story.[6]

Al-Munfaluti's works distinguished among those of the pioneers by its stylistic and emotive power. This increases the importance of his contribution for it sustained the reading public's need for fiction. He succeeded in this because he intended his writing not at the elite or the intellectuals, but at the public at large, and the intelligent common reader. He short fictional works, which he called in his famous *al-Abarat Riwayat Qasirah* (Short Narratives), pays considerable attention to emotive language and graceful style and are particularly skilful in emotional agitation. But this stylistic gift dose not save them from serious short comings, it disturbs the balance of the text and hampers the integration of its various components in

[6] Sabry Hafez, The Modern Arabic short story, P-276.

a harmonious manner. Mustafa Sadiq al-Rafi was strongly influenced by the success of *al-Abarat* came very close to creating the first mature short story in his *Miskinah*. It deals with the theme of social disparity by resorting skillful characterization, clear structure. Reasonable progression of the action which turns full circle in the courses of the story and subtle use of the title; this only marred by the author's rhetorical style and his direct involvement to deliver his unneeded didactic massage. Abd al-llah Ahmed, the eminent scholar of Iraqi fiction, calls *Kuttab al-Ru'yeb* the writers of visions also experimented with narrative modes independent of the traditional form of the *Maqamah*. They started publishing their work in the influential magazine *Tanwir al-Afkar*. It is seems that the new form captured the imagination of young writers at the time who experimented with it with varying degrees of success. However, al-Muwaylihi used the dream, as a literary device in his *Hadith Isa Ibn Hisham*, the Iraqi narrative from seems to be unconnected with this experiment. Like Nadim's Sketches, the visionary dreams' were highly didactic with a clear moral message concerned with the nationalistic issues of the time. They helped to development of the conventions of short narrative forms to popularize and

stimulate demand for it and encourage of new writers to experiment with its potential.[7]

Muhammad Taymur is generally considered the pioneer of the Arabic short story writer in Egypt. He was convinced that literary independence is inspirable from political independence and he therefore saw the creation of indigenous literature as a patriotic task contribution to the shaping of the national identity and the articulation of its aspirations and goals. He started publishing short stories in the advent-grade magazine *al-Sufur*, and they were collected posthumously in *Ma Tara al-Uyun* (What the Eyes can see). His stories, which attempt to capture various facts contradictions and depict truly Egyptian characters, played a significant role in providing the newly emerging genre with a clear sense of purpose a definite nationalistic and spiritual function, to substitute the traditionally pedagogic.

After the end of World War-I with the victory of the allies, the promised independence was not granted. This resulted in the intensification of the nationalist struggle, the rise of plurality in political thinking and the formation of several political parties, indicative of a growing individualism and an increasing sense of common identity among the urban middle class.

---

[7] M.M. Badawi, Modern Arabic literature, P-277.

Writers no longer saw themselves as teachers but as individuals caught in social, intellectual, or even political dilemmas. This turn was reflected in the development of the Arabic short story in three different ways: it led to the maturation of the genre in the prevalent atmosphere of frustration and broken hopes of the 1920s; it resulted in a mellowing of the realistic trend; and it enhanced the appeal of the romantic narrative. In countries like Egypt, where the literary movement was very active, the three phenomena were separate and different from each other, and other parts of the Arab world.[8]

The main key contribution to the maturation of the Arabic short story in Egypt are Muhammad Taymur, Mahmud Tahir Lashin and other members of "*Jama'at al-Madrasa al-Hadithah*" (The New School of Writers), who brought out the first issue of their weekly *al-Fajr* in 1925. Mahmud Taymur was the younger brother of Muhammad Taymur and was strongly influences by his brother Endeavour to create a modern literary genre. However, unlike his elder brother he was also influenced by the solidly classical culture of his father Ahmed Taymur, who was one of the pillars of the traditional literary establishment, as well as being influenced by the many orientalists who frequented his father's house. Taymur published his early work under the

[8] M.M. Badawi, Modern Arabic literature, P-282.

pseudonym *Mubasan al-Misri* (The Egyptian Maupassant), but soon outgrew this practice and used his own name. He wrote with a rigor and frequency that made him, with more than thirty collections of short stories to his name, one of the major short story writers of his generation. In his career, Taymur travelled to Europe three times and spent two years in Switzerland during one of these trips. This improved his command of foreign language and had a profound impact on his understanding of both art and man. He particularly influenced by the works of Maupassant, Tolstoy, Turgenev and Chekhov. Taymur started his short story writing with great enthusiasm for the genre, prophesy in the introduction to his first collection *al-Shaykh Juma'ah*, That the short story world soon be the only heir to all the forms of narrative writing. Thus, the short story became a tool in the battle for public influence and a weapon for the subversion and destruction of the traditional intellectual establishment and its social status.[9]

1.2- **Seminal Role of the 'New School'**

Taymur's shortcoming's were overcome by his gifted contemporary Lashin and his group of the New school whose arrived on the literary scene marked a turning-point in the history of the modern Arabic short story. His

[9] Sabry Hafez, The Modern Arabic short story, P-283.

writings present the zenith, in both form and current, of the work of previous writers and of his contemporaries. He was also the major figure of the New School, a multitalented literary group, which played a decisive role in developing the modern Arabic short story. Extending of its reading public and shaping the characteristic of the new sensibility of that period. The writers of this influenced school feel entirely under the spell of Russian literature until it became their main source of inspiration. They identified easily with the world of pre-revolutionary Russian literature and, like their contemporaries in Palestine, Tolstoy, Chekhov, Gorky and Artzybashev, the impact of whose works upon them was enormous.[10]

On the other hand, to being social and politically oriented this group of young writers was also aware of what Max Weber calls 'ideal types'. The attempt to mirror these 'ideal types' in their works was the basis of their call to create *'Adab Qasasi Qawmi'* (National Narrative Literate). Their weekly, *al-Fajr*, disseminated their new ideas on a wide scale and prepared the ground for well-established and respected magazines to publish short stories, and to encourage authors to write them. It also established new critical criteria in dealing with literature, not as something incidental to political and

[10] M.M. Badawi, Modern Arabic literature, P-285.

ideological writing, but as a significant independent activity, underlining the interrelationship between literary work and other media of artistic expression. This shifted the emphasis from the political relevance of the work to artistic without sacrificing its social or edifying role, and helped to create a new concept of indigenous literature, which was not confined by the limitations of local situations but was capable of portraying the human aspects of this experience. Lashin commenced writing short stories as early as 1921, but he refined from publishing any of his early attempts and continued to improve on them until late 1924. From then on, he wrote and published frequently in *al-Fajr* and several other magazines after its closure. His first collection, *Sukhriyat al-nay*, appeared in 1926 and his second collection, *Yuhka Anna*, in 1929, bringing most of his work within the nontaxt of the New School which went into decline before the end of the twenties. In these two collections, he was able to put the new ideas of his group into practice.[11]

The transitional nature of the form of "*Hadith Isa Ibn Hisham*" as a bridge connecting the traditional and the modern is in a sense, a reflection of its main theme which is the change from the traditional to the modern modes

[11] M.M. Badawi, Modern Arabic literature, P-285-286.

of life and thought. In this respect, also *Hadith Isa Ibn Hisham* occupies a crucial position in the subsequent development of Arabic literature, especially in the field of the short Novel and Novella. For the theme of impact of western or modern culture upon Islam or the clash between or western and traditional Islamic values proved to be one of the chief themes in modern Aeration al-Muwaylihi bore witness to the great social and intellectual change that occurred in Arab society. In a similar way most subsequent writers of meant, especially Egyptian short story recorded their impression of and their attitude to, other phases of this change writers such as Tawfiq al-Hakeem, Yahya Haqqi, Naguib Mahfouz, Abd al-Hakim Qasim, Tayyib Salih, and the Saudi Arabian Abd al-Rahman Munif. Al-Muwaylihi tried both to fined and judge the direction in which contemporary society was moving.[12] His aim as a social and moral reform and kept himself closer to contemporary social reality by the "*Hadith Isa Ibn Hisham*." After that many gifted writers like Mahmud Taymur, Isa Ubayd, Lashin and al-Mazini tried their hands at writing short stories, Some of which were of considerable length, much as *Thurayya* by Isa 'Ubayd in 1922 and *Rajab Afandi* by Mahmud Taymur in 1928.

---

[12] M.M. Badawi, A short History of Modern Arabic literature, P-102.

A group formed, calling itself *al-Madrasa al-Haditha* (The New School), setting between 1925 and 1927 and in which they published their own work as well as translations from European writers. It was included together with Lashin, Husn Fawzi, Hasan Mahmud, and Ibrahim al-Misri. Yahya Haqqi who was old enough to have known some of them personally, left us a lively and sympathetic account of them in his important slim volume *Fajr al-Qissa al-Misriyya* (The Dawn of Egyptian Fiction) published in 1960. By it, the first phase they were passionately interested in western and Russian literature. According to Haqqi they derived their intellectual nourishment from Western, particularly French literature, but they subsequently found their spiritual sustenance in Russian fiction. They were impressed and moved by Gogol, Pushkin, Tolstoy, Dostoevsky Turgenev, Artzybashev, and Gorky, Yahya Haqqi the Egyptian fiction passed from the stage of French literary influence, where it reached at the hands Haykal to that of Russian influence at the hand of this Modern school.[13]

The authors of short stories were possessed by an intense desire to write specifically Egyptian literature, This of course, was among other things a manifestation of the growth of nationalism at the time, The feeling

[13] M.M. Badawi, A short History of Modern Arabic literature, P-112.

aroused and expressed by the 1919 revolts are, in feet central in the literature and thought of the time. In the work of short story writers immediately following Haykal, this trend is continued and together with Egyptian village types, characters from Egyptian urban life are introduce in to their writing and they gradually dominate it. These range from the eccentric and abnormal types belonging to the lowest strata of society, which were found in the works of Mahmud Taymur, *al-Shaykh Juma'a* and *Umm Mitwalli* 1925, al-Shaykh Sayyid *al-Abit* 1926. There is indeed tendency to produce a slice of life to give what in effect is a photographic reproduction of social reality especially in the early wrings of Mahmud Taymur. The result is often more sociology than art, for the social background stressed by these writers was not always organically related to the characters by their emphasis on a specifically Egyptian social background. They helped the cause of the novel and indeed in the writing of the more gifted among them such as Lashin in for instance, his collection *Yuhka Anna* ,which came out in 1929, and more so in his later work "*Hawa bila Adam''*(Eve without Adam) published in 1934. Where especially Egyptian characters seem to rise naturally from, and react to a specifically Egyptian social setting. The movement of short story writing then provided a useful training in observing and recording

interesting aspects of contemporary social reality, an indispensable training for a novelist.[14]

The short-story writers were continually experimenting with the language of dialogue in an attempt to produce an effect of likeness to truth in their stories. Here again Haykal was a pioneer. Haykal boldly wrote the dialogue used is admirably expressive of the speaker or speakers. Taymur brothers profitably experimented in both literary and spoken idioms.

Ibrahim Abd al-Qadir al-Mazini had distinguished himself as a poet, critic and essayist before he become known as a novelist and short story writer. He published five novels several volumes of essays, sketches and short stories. He also translated plays by Sheridan and Galsworthy, short stories and novel by Discuss, and so many prolific European writers, Al-Mazini managed to write his dialogue in a type of classical Arabic that has the simplicity and at time even the rhythm of the spoken language. This is one of his major achievements, in which he set an example for subsequent writers, notably Naguib Mahfouz. Unlike some of his contemporaries, he did not, believe that the nature of Egyptian life, in which the sexes are social separated was not favourable to the development of the Novel, particularly

[14] M.M. Badawi, A short History of Modern Arabic literature, P-113.

as it was not necessary for all novels to follow the pattern of the western novel. Majini saw no reason why a specifically Egyptian type of fiction should not arise, just as Russian functionalistic art has developed, different from the English, French, Garman or American.[15]

The writer who has commonly regarded as chiefly responsible for the development and popularization of the genre of the short story in Arabic is the Egyptian. Mahmud Taymur, who was a member of *al-Madrasa al-Haditha* (The new school), in the 1920s and who during his long and productive career, published nearly thirty collections of short stories numbers of play and novels. These dealt with social problems such as the great ignorance and hypocrisy of the men of the religion, the ill-treatment of women by their irresponsible husband, the conflict between town and country, innocence and experience, the Arab variety of the Novel savage. Both the setting and the characters are emphatically Egyptian. The characters tended to come from the weak and eccentric, the poor and the downtrodden strata of society and were viewed from outside, in a realistic vein with a touch of sentimentality, although occasionally the author succeeded in portraying a character's thoughts and feelings, bringing out the

[15] M.M. Badawi, A short History of Modern Arabic literature, P-114.

pathos underlying a human situation. Taymur's later stories underwent a change. The emphasis shifted from social criticism and didacticism to preoccupation with chaste and idealized love against the background of beautiful natural scenery, as well as with the world of art and artists.[16] The Character from the lower classes were replaced by the aristocracy, artistic, intellectuals and the opposition between the idealized country and the ugly town is greatly changed.

By the end of the 1920s, the works of Taymur and Lashin had ended the stage of the origins of the native Arabic short story in Egypt. Taymur laid the foundation for the romantic short story, while Lashin established the rigorous tenets of the realistic one. However, maturation of the short story in the parts of the Arab world took place a few years later. The development of the genre in the Levant and Iraq followed the same pattern as Taymur's work in which elements of realism mixed with a great deal of sentimentality and romanticism.[17]

Like Taymur in Iraq in the 1930s many of prolific writer tried their hands to the development of short stories, among them Jafar al-Khalili,

---

[16] M.M. Badawi, A short History of Modern Arabic literature, P-234.
[17] Sabry Hafez, The Modern Arabic short story, P-288.

Dhul-Nun Ayyub, Abd al-Haqq Fadil etc. These writers used the short story as a means of enhancing the position of the artist in general and the writer in particular in society, and portrayed the newly emerging intellectual in an extremely positive light. In the short stories of *Burj Babil* (The Tower of Babel; 1939) Ayyub's best collection of that period, he demonstrated his ability to probe the characters and analyses their motivation. His fine sense of humour, in which one can easily detect the influence of the narrative of Ibrahim Abd al-Qadir al-Mazini, spared him the labouring of social-reform massages. He used some mythological elements, possibly under the influence of Taufiq al-Hakeem, which widens the scope of meaning of many of the stories of his first collection, *Mizabh wa ma Ashbah,* (Humour and the Like).[18]

In Palestine Najati Sidqi was the most significant short story writer during the 1930s. Like his predecessor, Baydas, he started his literary career as a translator, critic and a student of Russian literature. Although his short stories were rare, he succeeded in bringing the Palestinians, preoccupation with their national question and the danger of the flux of European Zionists

[18] M.M. Badawi, Modern Arabic literature, P- 289.

in to the realism of the short story. In his short stories come to focus his wide culture and extensive literary knowledge and technique.[19]

In the Lebanon Khalil Taqiyy al-Din, Marwan Abbud, Yusuf Awwad has the most significant contribution to the development of the Modern Arabic short stories. These writers dealt with the lyrical aspects of language and employed the power of imagination to compensate for the bleakness of life in the mountain village.

1.3- **Socio - Political Realities**

Socio-political reality from 1930 to the three decade witnessed a number of conflicts and contradictions in the Arab world. It was not only because of the various social and political upheavals, which began with the economic crisis of the 1930s and included a number of major wars; but also because of polarization in the national and patriotic movements and the growth of dissent and agitation throughout the area. This period was rich in historical events that raised hopes of independence only to be dished, leaving behind suffering and frustration. It witnessed rioting and rebellion in Egypt, Iraq and Palestine an increasing number of political assassinations,

[19] Sabry Hafez, The Modern Arabic short story, P- 289.

widespread corruption, the loss of Palestine with its deep-reaching ramifications, the emergency of new nationalist and leftist ideologies and the anti-climactic realization of political independence. The latter part of this period was marked by the increasing involvement of the army in politics, which led to successive military takeovers.[20]

They appear to be a homology between socio-political realities of this period and the three major literary trends in to which the modern's Arabic short story was divided. There was the pragmatic political establishment, which is represented by the various minority governments that ruled throughout the period. They elected to ignore popular demands for independence and social change, compromised with the colonial force. The second political force was the national patriotic one, which was represented in the *Wafd* party in Egypt and similar national movements in Syria and Iraq, by their dynamism reformist ideologies and a commitment to achieving political, economic and cultural independence. Moreover, the last of the rising rebellious popular movement represented by radical students and small and often divided group of leftist intellectuals rejecting the very fabric of the prevailing establishment and directing their anger against the various

[20] Sabry Hafez, The Modern Arabic short story, P-291.

occupying force in an attempt to rally the widest possible support for their political vision.

These three socio-political forces represent three different perceptions of national identity and correspond with the three major literary trends of the modern Arabic short story. However, first was a natural product of the work of the most prolific pioneer of the genre, Mahmud Taymur, but took a significant turn towards the sentimental in the work of most influential short story writer Mahmud Kamil. Kamil has discovered many elements from the middle class, which have accepted and even gained from the political and social status and begun to enjoy its new bourgeois life and identify with the European ideal, developing, a type of centered self-France and Anglo-Arab mentality. Kamil directed his writing and for them he invented what he called the "Arab love story". The second literary force was a natural continuation of the early development of the modern Arabic short story.[21] It continued to national identity. This trend made its contribution in the framework of realistic presentation and developed by the mature work of the New School. (*al-Madrasa al-Haditha*) and continued its development with the work of a number of talented writers throughout the Arab world.

---

[21] M.M. Badawi, Modern Arabic literature, P-291.

The third group which led to the development of modernistic narrative, was as divided and as fragmentary as the socio-political realities which inspired it.[22]

1.4- **Romantic short story**

The rise and blossoming of romanticism in the Arabic short story took place in the 1930s and 1940s.The achievement of national aspirations was a suitable atmosphere for the development of the romantic themes. The early attempts at industrialization were weak and unable either to capture people's imagination or to set the tone for a new era. The awakening of a national identity and the consequent spread of patriotic fervour demanded an artistic expression undiluted by realistic presentation which often at such movement.[23]

The glorification of nature and the animation of its beauty is a dominant idea in the romantic short story, because this romantic notion struck a genuine chord in the Arab writer with his deep-rooted affection for their home land and also because it served to strengthen the reader's patriotic fervour in the struggle for independence. The exaltation of art and

---

[22] Sabry Hafez, The Modern Arabic short story, P-291.
[23] M.M. Badawi, Modern Arabic literature, P-292.

the artist is a reaction to the state of art and the status of the artist in the Arab society. The hero of romantic writings became the explorer and the priestly mediator between the artist and the reader.

The exaggeration of sentiment beyond what is conventionally acceptable within the standard structural framework is what one terms sentimentality. The Arabic short story sentimentality is mainly the product of the incapability assimilate emotional responses and justify them the internal Laws and logic of creative work. The individual romantic hero is presented as having emotions, ideas and aspiration that cannot be sufficiently satisfied within the society. There is a pervasive air of the sorrow and grief at the loss of hope, but in the blackest moment of despair the romantic hero allows us a glimpse of his dream and morality. Such kind of hero always perfects his own dreams to reality. The romantic Arab short-story writer who is a self-professed seeker of beauty often overlooks design ordinance and the interrelationship of parts in the structure of his work. They pay considerable attention to the representation in words of aesthetic and shades of feelings. The development of a romantic system of ideas is inseparable from the course of the development of the Arabic short story in general and that of the realistic trend in particular. They form into root of the

cultural life of the Arab reader. Because the aims of the romantic short story were identical to the realistic one.[24]

The romantic short-story writer who was eager to introduce a political element in to the Arabic short story is Muhammad Amin. Hassunah is one of the important literary people; *al-Dawah ila Khalq Adab Qawmi* (The call for the creation of a national literature) was published in *al-Siyasah al-Usbuiyyah*. His contemporaries also romanticism is distinguished by its patriotic flavour .Where Taymur relished the beauty of nature in Europe and adored the mountains of the Lebanon. Hassunah takes delight in describing the rural scenes of the Egyptian village and uncovering the charm of its ritualistic life. His stories extol the beauty of rural Egypt and amalgamate it with a strong religious tone, so that the combination of the two solace the hero and enable him to endure his tragic misfortune.

Romanticism was to await the arrival of the talented and prolific Sa'ad Makkawi to reach its highest point, in *Shahirah* one find complete and extremely coherent characterization of the romantic hero, not only as an innocent full of dreams and aspirations, but also in Sensitive artist endowed with deep insight great talent, Facing a macabre atmosphere and a corrupt

[24] Sabry Hafez, The Modern Arabic short story, P-293.

society. Another significance interaction is that between art and love, for *Shahirah* combines of romanticism, on the other hand love is often strongly associated with mysticism and nostalgia.

Makkawi's maim theme, which involves at one of its levels, the theme of romantic rebellion. Hassunah is fond of his rebellion against conformity, especially the rebellion of female characters against unjust social conventions. Makkwai is also fond of nature, which the often glorifies, animates and sees as a source of the happiness and great hope. He is the only romantic writer whose work shows a constant even remarkable, development towards the consolidation of structure and coherence for romantic ideas.[25]

In Syria, the short stories of Muzaffar Sultan, Murad al-Sibai, Badi Haqqi and Ulfat Umar al-Idlibi combine the patriotic flair of Hassunah with the romantic sensibility of Taymur who introduced the first two collections of al-Idlibi.[26] The patriotic movement element is one of the major components of their narrative to the extent that Badi Haqqi's very influential and widely read collection, al-Turab al-Hazim, revolved around the main theme of the Palestinian question. The stories of these writers reflect both

---

[25] M.M. Badawi, Modern Arabic literature, P-295.
[26] Salma Khadra Juyyushi, Modern Arabic Fiction An Anthology, P-372.

the desire to mirror social reality and the need to use the short story as a vehicle for didactic, patriotic and moral ends. They deal with themes similar of their Egyptian counterparts with a clear emphasis on national and patriotic issues. Al-Idlibi brought the concerns and preoccupation of woman in to mainstream writing and illustrated their barren existence in contrast to their sensitive souls and romantic dreams. She was the founder of a tradition of female narrative rich in texture, mood and emotion in Syria Like her mentor Taymur ,she addressed the life of the upper-class and her unique concern for the vanishing social norms and rituals provided her stories with a distinct hue of nostalgia and mad them valuable records of t he past.[27]

The most significant Syrian short story writer of the romantic school is Abd al-Salam al-Ujayili, started writing in the early 1940s and attracted the attention of discerning readers throughout the Arab world. He informed a large number of his stories and improved the nationalistic element in his writing. He had the sensitivity and breadth of Makkawi's experience and shared his concern for the theme of art, the place of the artist in society and the vitality of artistic excellence. Like Makkawi, Abd al-Salam al-Ujayili, saw the artist as a man endowed with the divine power creativity, but

[27] Sabry Hafez, The Modern Arabic short story, P-295.

encumbered with the trivialities of life and denied by a dull and unappreciative society. A deep fascination with metaphysical elements and blind inexplicable fate colour his stories with a pensive nature and a touch of the absurd and brings a strong element of miserable in to many of them.[28]

1.5- **Shades of Tragedy and Loss**

A profound melancholy is prevalent in most of romantic Palestinian short stories, particularly in the early part of this period, and is always combine with a strong element of patriotism. The devastating shock of the loss of their homeland, the stagnation of their cause, the sub human conditions in the refugee camps and the closed horizon before them generated sorrow and despair that naturally penetrated all forms of Palestinian literature. The main Palestinian writers of this vein are Mahmud Saif al-Din al-Irani, Isa'al Nauri and Samirah Azzam. Irani is indeed the Taymur of the Palestinian short story, for he wrote prolifically and vigorously in an attempt to consolidate its position and implant to consolidate its position and implant its conventions firmly in the life of Palestinian society. The comparison between the works he wrote before the loss of his country and those written afterwards reveals the nature and extent

[28] M.M. Badawi, Modern Arabic literature, P-296.

of the transformation in the Palestinians perception of themselves, their national identity and their future. His last two collections are devoted almost entirely to the problematic existence of the uprooted Palestinians and their tragic conditions: they live on distant memories of their paradise that they were forced to abandon. Al-Nauri's stories unite the various political cause of the Palestinian tragedy with concern for the realities of their victims. But the most talented Palestinians writers, and once of the most competent female short story writers of the generation, Samirah Azzam, who died prematurely at the peak of her literary maturity and productivity, having published four collection in less than fifteen years.[29]

Samirah Azzam is the leading woman writer of the romantic trend: some of her counterparts in al-Assal, Jabhibiyyah Sidqi and some others may be more productive but only a few of them attain her density and vigour. The excessive idealization of the past in her work enhances the prevalent sense of gloom and pessimism.

In Lebanon, the major romantic short story writers at that time were Nu'aymah and Sda'id Taqi al-Din was the most prolific short story writer in

[29] Sabry Hafez, The Modern Arabic short story, P-297.

1940s and the early 1950s. These writers attempt to include what they saw the major feature of Lebanese society.

The sentimental variety of the romantic Arabic short story took two apparently different directions: the escapist and the socialist. Romanticisms strong emphasis on certain aspects of human experience leads, in many romantic works, to an enveloping tone of sentimentality. So also does its conceptual approach to reality implying a tendency to beautify, perfect and glorify and an inclination towards exaggeration, a rich source of sentimentality. The success, and even prevalence, of sentimental works hindered the process of the artistic development of the Arabic short story. In Egypt Mahmud Kamil is an important figure in the history of the Arabic short story because it is largely to him that the new literary genre owes its success and popularity throughout both readers and writers. He launched *al-Jamiah* the first successful popular magazine devoted to and deriving its success indeed its raison from fiction. The success of his magazine in general and his works in particular led to the foundation of publishing house in 1937s. Ironically, he is now little remembered and his works are mentioned serious critics and highbrow intellectuals treat them with disdain for he is the farther of the sentimental short story. He peopled his world with

middle and upper class characters eschewing their social problems to concentrate on their emotional and moral. Ones Love is the major them in his world. Kamil combines his attack on decaying social norms with a call for the emancipation of women. In many stories, he presents women as helpless victims of the closed social environment. Another corollary theme of his short story is the conflict between European and Egyptian life and ideals, which has presented in almost the same terms as the urban and rural conflict. European and Parisian life has painted with a great deal of nostalgia and reverence as a paradise of civility culture and art.[30]

Though Kamil was the most popular figure among the writers of sentimental short stories, there are other writers also dedicated their writing with sentimentality as; Habib Tawfiq, Ibrahim Husayan al-Aqqad, Amin Yusuf Ghurab. Some of them continued to produce Kamil-like works in which sentimentality is blended with romantic and didactic elements, and on rare occasions with a faint realistic flavour. Others such as Yusuf al-Sibai, Muhammad Abd al-Halim Abdullah, Ihsan Abd al-Quddus and some others, tried to keep Kamil's sentimentality alive not by the mere reproduction of

[30] M.M. Badawi, Modern Arabic literature, P-299.

his themes, techniques and characters but by developing the escapist elements in his work and amalgamating them with either social idyllic detail.

The Palestinian followers of Kamil are numerous Abd al-Hamid Yasin, Nabil al-Khuri, Muhammad Adib al-Amiri, and the works of some others young writers attained significant popularity and diverted the attention of the reading public from more serious writings being produced at the time. The spread and apparent popularity of these works made the task of the more serious writers more difficult, for they had to deal with the twofold problem of uprooting sloppy and false concepts about the short story, then establishing new adequate ones.

In Arabic short stories, the socialistic strand appeared a reaction to the prevalence of middle-class ideals and the escapist sentimental short stories of the 1940s. This trend is known in modern Arabic literature as "Socialist realism" This trend appeared in the context of the unique amalgam of revolutionary fervour and overt optimism of the last 1940^{S} and the early 1950^{S} with issues of independence and change of political regimes. The conception of socialist realism is a corollary to the dissemination of revolutionary ideas and is strongly arrogated with Marxist ideology, it had

heyday in the Arab world in the 1950S. They were influence by Soviet thought and literature. This type of writing conceived of the development of society in terms of a battle for the future through a revolutionary class struggle in which the writer, under the guidance of the party becomes the artist in uniform.[31]

Gorky, who had in mind a vague combination of realism and socialist romanticism, coined “Socialism realism”. When his term came in to use in Arabic in the early 1950S, he battle for commitment was in full swing. It was an expression of the steadfastness of la literature engage. It influence many writers many ways and influenced numerous works and it carried from one writer to another, this influence, whether total or partial was short lived. After sweeping through Arabic literature in the 1950S it wanted by the middle of the 1960S had totally died out, But not before leaving a lasting impact on the development of some literary genres.[32]

One of most prolific socialist strand writer and the founder of the literary battalion is at Sharqawi ho started his literary career as a Marxist writer and ended closer to Islam. His first collection is *Ard al-Ma’rakah*

---

[31] M.M. Badawi, Modern Arabic literature, P-300.
[32] Sabry Hafez, The Modern Arabic short story, P-300.

(The Battlefield) appeared in 1953S and was shortly followed by his second in 1956· In these two collections, he laid the foundation for Arabic socialist romanticism in prose fiction. After the second collection, he stopped the writing short stories. While that the second collection, *Ahlam Sagirah* (Small Dreams'), is the hope of the oppressed and the under dogs for a batter future, the means of transforming their dreams in to reality.

Another major writer of this strand Muhammad Sidqi, he was the first self-taught Egyptian. He had a Gorky-like upbringing. He was qualified to develop the early socialist romantic qualities, which al-Sharqawi's works had presented. The enthusiastic exponent of socialist romantic principle in Egypt enthusiastically introduced his first collection at the time Mahmud Amin al-Alim Sidqi's work takes the pioneering achievement of al-Sharqawi as its departure point; He carried socialist romantic writing in the modern Arabic literature. He emphasized through his presentation of conceptually controlled reality, the suffering of the underprivileged and the agony of poverty and described them in extended scenes.[33]

In Syria, Mawahib and Hasib Kayyali are two brothers brought the narrative of everyday life into the realism of the short story. Their stories

[33] M.M. Badawi, Modern Arabic literature, P-301.

were filled with extremely poor people suffering from the evils of social disparity and exploitation yet full of optimism and strong desire to change their situation. The poor illiterate Character unrealistically is armed with highly unrealistically are armed with highly elaborate and well-articulated views, which were evidently of the authors. Hasib's works was distinguished by its strong sense of humour and by its resort to the illuminates the situation from inside to the outside, where his brother Mawahib's works was extremely sentimental.

Socialist romanticism began to disappear in the early 1960. This was not the result of a calculated decision, or the failure of its social project, which was more a dream than a carefully planned programmed, but ironically because of a political blow. By 1960, most of the socialist writers were imprisoned throughout the Arab world, and when they were released, a few years later, everything was changing. Socialist romanticism was falling out of favour, even in Russia itself, and a new artistic sensibility was developing, more faithful both to the spirit of the early founders of the genre and to the complex and changing realities of the Arab world. Yet a few writers contained to tread the old path, while others, including their leading critic, al-Alim, tried to comprehend the new sensibility and adapt to its

modern features and requirements. But none of the leading writers of socialist romanticism succeeded in surviving the radical changes of the modern sensibility, for artistically it was a very demanding one.[34]

1.6- **Realistic short stories**

In Arabic literature realism is attributed to the rise of a literate middle class, the ever increasing expansion of the reading public, the rise of rationalism, interest in the daily, the humdrum and the contemporary in literature. They spread of the urban norms of life and the attempt of the new groups who were educated outside the old traditional system to dictate their own vision and tastes. It is associated with the middle-class to express in literature, and to speak for the lower class. The artistic sensibility of the second third of this century became less simple than that of the peasant and the workers from a moralistic and humanistic viewpoint at the beginning and from an ideological standpoint later on. The emergence of realism concedes with the rise of indigenous literary works, which were at pains to distinguish themselves from the translated works or the sketchy adaptations of the earlier period. The novelty of the literary from, which was used as an excuse or a license for artistic mediocrity, was no longer a valid pretext by the early

[34] Sabry Hafez, The Modern Arabic short story, P-302.

1930s. Some of the pioneers work and succeeded in attaining literary heights and they raising popularity of the genre and the accumulation of original and translated short stories acquainted the reading public with most of the conventions and devices of this genre. These changes were in keeping with the Arab world's burning desire for progress in every field; the period was full of hope for new future. The Arab realist like his European counterpart, express his growing awareness contradictions of the age, not in radical representations of external reality, but in a poetic in ward synthesis of the real and the ideal. Writers does no show the social and historical world as it exists objectively, rather this world is revealed as it is experienced and under stood by the individual.[35]

The contribution of realism to the development of the Arabic short story is delineated through a critical investigation of the works of some leading writers, and any list of those writers, whether long or short, must start with the towering figure, the master of the genre. Yahya Haqqi, and works of Taymur and Kamil received a great deal of attention and popularity, Yahya Haqqi's works, are quality and major contribution to the development of the Arabic short stories. Haqqi worked in this filled until

[35] M.M. Badawi, Modern Arabic literature, P- 303.

1968. His contribution has highly developed and acknowledge role of evolving the genre in influencing, many short story writers. Haqqi was very aware, of the importance of artistic criteria in creative workers among his contemporary writers. He does not imply any narrowness of his fictional works and also does not confound himself to the urban middle-class or see the world through this middle class characters his worlds is peopled with the poor from throughout urban and rural Egypt. Through this two realism, Haqqi touches the very spirit of Egypt and explores the undercurrent of Egyptian social life.

Haqqi was aware in his literary career that a good short story writer understand the subject, limits, nature, characters, social rituals, details of life, sets of value and beliefs, traditional legends tales and songs and proverbs and pseudo-scientific lore about the weather plants and animals that the character portrayed ought to process, or the ramifications the situation ought to suggest. His works is distinguished by its richness and uniqueness and unlike Taymur, who imitates Maupassant and Lashin, who clearly influenced by Chekhov. He does not fall under the shadow of any specific European writer despite of his wide knowledge of European literature. Haqqis stories focuses on character and treat it in the context of

the appropriate social milieu. His stories are particularly about the Upper Egypt.[36]

The major attainments and unique among the literary person Naguib Mahfouz (1911-2006) in the genre of the short story benefit from his awareness of the necessity of endowing the short story with multiple payers of meaning which can assume symbolic value In the early period of Naguib Mahfouz gave attention between the essay, the short story and the novel. He produced very chequered short stories, which are full of romanticism of Taymur, Sentimentality of Kamil and the realistic works of Haqqi without ever succeeding in attaining the artistic heights that Haqqi achieved in the same period. Mahfouz started his literary life with the short story. His first collection of short story entitled *Hams al-Junun* 1938 (Whisper of Madness) Mahfouz, continued his writing, But when spouted in the short story since he stopped writing it. After the devastating shock of the 1967S Arab defeat did, he became aware of these changes and assimilates some of these strategies into his traditional narrative edifice. He elaborated a set of imploding symbols, which he skillfully interwove with his apparent simple description.

[36] Sabry Hafez, The Modern Arabic short story, P-304.

In the Arab world, the standard of the short story among his contemporaries was far behind in these periods.[37]

Mahmud al-Badawi is another major realistic short story writer in Egypt. He started his literary career by translating Chekhov's short stories, and published his first book, *al-Rahil*. Badawi is a writer, who wrote only short stories in his 40 years of literary life. This makes him the only Arab writer to devote his life entirely to this literary genre and to become one of the major Arab writers through the short story alone, His works break the limited circle of location and character type which up to middle 1930S, were conceived to be the main realm of the Arabic short story. His stories apart from Cairo, he is particularly fond of Alexandria and the coastal towns for the relationship between. The smell provincial towns of Upper Egypt provide the arena for the confrontation between the villagers and the winders of urban life Major theme in al-Badawi's fictional world is human suffering and endurance. Through these moods and appearance, al-Badawi succeeds in overcoming the religious prohibition to the treatment of his stage of its development. Through this wide range of themes and characters, al-Badawi

[37] Sabry Hafez, The Modern Arabic short story, P-305.

widened the scope of the Arabic short story and illustrated artistic manner and the major issues of the Society.[38]

1.7- **The Contradictions of Changing Reality**

From 1960 until the end of the 1980s were radically different from the preceding period. There are marked by great contradictions and rapidly shifting realities, particularly on the political and cultural planes. They started with the euphoria on independence from colonial rule and the ecstasy of the collective pan Arab dream, and ended with a number of civil wars and inter Arab hostilities. The dreams of independence, industrialization and economic development soon turned into bitter defeat and the destruction of the spirit of opposition. The period started with inters' Arab war in Yemen and ended with the long and bloody Iran-Iraq war in the Gulf. In between, it witnessed two major Arab Israeli wars, the invasion of the Lebanon, two long civil wars in Lebanon and the Sudan, and a number of flaring regional conflicts from the Gulf to the Moroccan desert. It began with a sense of purpose and national self-confidence that gave rise to a significant literary output articulating these dreams and drawing attention to their inherent contradictions. One major result of this was the rise of narrative genres in

[38] M.M. Badawi, Modern Arabic literature, P-237,238.

parts of the Arab world. From Bahrain and the Gulf to the Sudan and Morocco, a new wave of short story writing started to emerge and to enrich and complement the continuing production of the genre in the rest of Arab world. The 1950S and 1960S witnessed the formation of an educated class for the first time in many parts of the Arab world. This provided the socio-cultural basis for the production of intellectual and literary works, which began to appear in the 1950S and 1960S.[39]

This coincided with the weakening of the old cultural centre in the Arab world and emergence of new relationship between the old centre and the peripheries. It also conceded with the change in literary sensibility in the old centre in Egypt and the Levant with the emergence of modernistic narrative. The embryo of the second change in literary sensibility was to imagine in the heart of World War II and the loss of the Palestinian war and another war of 1967S. No any alerts human relations as rapidly and intensely as wars, for they shake the ensconced order and breed social upheavals, discontent and a sense of loss and estrangement. War can recognized as the apocalyptic moment of transition in to the new, because not only it brings about a new reality, but also because it poses crucial questions that often

[39] M.M. Badawi, Modern Arabic literature, P-315.

entail a complete reappraisal of values and culture. From these war the Arab world witnessed during this period two major factors which played a significant role in developing this change in literary sensibility: the spread of political coercion intimidation which and started in the 1940S and reigned supreme by the 1960S and the introduction of new European ideas and modern modes of discourse. From the created a new reality in which the world becomes transferable and arbitrary, the writers awareness of this new reality and provided them with both a theoretical background that suited the modifications in the human experience, and the techniques capable of assimilating and expressing them.[40]

The new literary sensibility, which was heralded by Nadim at the turn of the 19th century and was responsible for the emergence of the early forms of narrative in Arabic during the following decade, reached its apogee by the middle of the century. And it was started to experience substantial changes in the old centre's at the same time that it was being picked up by the emerging cultural movement in the peripheries. Its early strengths and vigour, which attracted many talents' in the Arab peripheries to the new narrative genre had dwindled under the influence of sentimentality and

[40] Sabry Hafez, The Modern Arabic short story, P-316.

socialist romanticism in the old centre; for neither was responsive to the many cultural shifts and social displacements which were taking place and which gave rise to a new and complex reality. Though the shift was gradual, it took place with great vigour strongly aided by the process of rapid urbanization in the Arab world. The ramifications and contradictions of this penetrated every aspect of social life and the cumulative effects of wars and growing cities changed the writers' perceptions of both themselves and the reality that surrounded them. The vast and varied output of the Arabic short story in Egypt, Iraq and the Levant played a vital role in accelerating the development of the local product and justifying its relevance. The early works of narrative in these countries emerged during the heyday of pan-Arab nationalism during which the influence of the old centre was not only acceptable, but also desirable. The major theme of their work is that of the fundamental modification of the perspective of reality on the common people.[41]

1.8- **Modern Sensibility**

The works of modern sensibility in the traditional centre Egypt, Iraq and the Levant are complementary to the main strand of the realistic short

[41] M.M. Badawi, Modern Arabic literature, P-216.

story; they adopt an artistic approach to reality and modern sensibility. The style and typology is a self-conscious element in the modernist's literary production. The modernist's technique was very essence of new meaning, content and experience. The techniques and devices associated with the modern sensibility drew attention to the autonomy of the fictive structure self. The process of change towards modernistic narrative was gradual and entangled with many other social, intellectual and political transformations.

The early pioneers of modernist narrative in the Arabic short story were a group of French educated writers whose works appeared in experimental magazines, some of them wrote in French like Albert Qusayri, and Bishr Faris in Arabic. Faris published a collection of short stories, *Su'tafahum* (Misunderstandings)[42] in this works he includes symbolic nature. Faris developed variable new techniques of lyrical presentation of action characterization and other narrative elements. At the sometime Adil Kamil had wrote and published a few short stories with artistic sensibility and modernity. His story *Dabad wa-Ramad* published in *al-Muqtataf* in 1943. These writers dedicated their life to establish the modern sensibility to the Arabic short story.

---

[42] M.M. Badawi, Modern Arabic literature, P-317.

Fat-hi Ghanim was an active member of the literary movement and he established the experimental magazine *al-Bashir* in 1948. He was also the most talented amongst the members of the group who experimental and less symmetric, with a host f novel techniques and devices through which he develops alongside his main themes of the relativity of life and events the important theme of the unreasonable. Time and location loses their conventional nature, so action is deliberately situated in a world where time runs in neutral and space is stripped of its geographical or realistic nature.

The modernist writer of the 1940^{S} are in a sense, less than a preface to the works of Yusuf al-Sharuni, Ihsan Abd al-Quddos, Edward al-Kharrat in Egypt, Zakariyya Tamir in Syria. They constitute the core of modernist writing in the 1950^{S} and 1960^{S}. Shaping of the modern sensibility through their work took place side by side with the victory of the older sensibility. They were breaking new ground and developing a radically different type of short story that was largely ahead of its time. Sharuni and Quddos started publishing their short stories in a Lebanese monthly review while living in Egypt. They benefited from the upsurge of cultural activities at the beginning of the 1950^{S} in Cairo and their first collection *al-Ushsaq al-*

Khamsah (Five Lover's) in 1954[S] and Quddos's '*Sana'a al-Hubb'* in 1949[S], their study of philosophy has left a clear mark on their thematic scheme and on the type of modern sensibility discernible in their work.[43]

Sharuni's main themes are contradictory and complementary, and deeper conflicts between society and individual, the objective and the subjective, the other and inner realities. Sharuni created the first most coherent world of modern sensibility with distinct views, visions, techniques, characteristic, archetypes and modes of discourse. He succeeded in articulating many of the ambiguous fears and anxieties' that had characterized the atmosphere of Arab society since the late 1940s and became almost palpable towards the 1960s.

Fuad al-Takarili is are of the most prolific write in Iraq of Modern Arabic short story, who started writing in the 1950 and his first collection appeared in 1960, became a landmark in the development of the Arabic short story. He was one of the rare masters of narrative structure in the modern Arabic short story, preceded only by Haqqi and succeeded by Tahir and Aslam. His sensitivity is to the dialectical interaction between texture and structure can be seen in his awareness of the motivations of very textual

[43] Sabry Hafez, The Modern Arabic short story, P-318.

device that he uses. This gives his narrative a coherence of vision that penetrates every detail and remains undisturbed by the turbulent changes in the Socio-political milieu that he tries to express. His main theme, the investigation of the dark side of sexuality, world have provided another writer with an easy path to fame and excitement. But his dexterous treatment of the theme, and his concern for the exploration of its social undercurrent, turns it into a serious and complex issue. His bold and insightful exploration of the many facets of this theme takes the Arabic short story to new grounds, and initiates new methods of dealing with such complex and forbidden issues. The repressive values that control the nature of sexuality in Arab society are called into question, for they were seen as senseless imposition that impoverishes the quality of life of the individual. Then the various relationships are presented and incestuous relationships are presented only as symptoms more deformities that are radical.[44]

Another distinguish and most prolific writer in modern Arabic literature of Syria, Zakariya Tamir. Tamir has great on eat contribution to the Arabic literature through Tamir's writing the stream of consciousness assumes a new life in literary investigation of the area of expression. Tamir

[44] M.M. Badawi, Modern Arabic literature, P-319.

is the poet of the Arabic par short story par excellence, both because of his use if lyrical language, dense and sustained imagery, allegory irony and metaphor, his ability to except his narrative from the common file of prose as simple transaction by intuitive perpetually withholding some indefinable remainder of the meaning.

With his, unique, background as a self-taught worker rising from poverty. Tamir saw the shifting Arab realities of the 1950s and 1960s with fresh ayes, free of hypocrisy and more importantly, free of the state narrative conventions. Tamir's narrative a unique place in the development of modern sensibility far greater than that of the self-professed pioneers of modernism, for it was executed with innocence and simplicity were multi leveled in their seductive power to create new sensations, move dream and reality into another place of existence, and breathe new life in to old forms and themes. Tamir has five collections of short stories, which he published, between 1960 and 1978, constitute five different aspects of this metamorphosis, for each collection presents a homogeneous experiment. Through these stories,

expressed all the conditions dreams, passion, imagination, rebellion action reality Justice and injustice, and every conditions of society.[45]

The 1960 is an important decade in the history of the modern Arabic Short story for it is decade, which dealt a substantial blow to the nomination, Sentiments, and photographic approach to reality rooted the modern sensibility in the literary séance. The sever contradictions of this decade and the apparent leach of political freedom, men of letters enjoyed a relatively substantial freedom expression even if their works contained a constant flow of social and political criticism, as did those Mahfouz did in these field. It was indeed a decade of paradox for despite its heavy paternalistic atmosphere many opponents of the prevalent establishment became the pillars its, it literary movement and enjoyed substantial influence and freedom, Mahfouz is a strong case in this point. Mahfouz is the young writer who started his careers in 1938 and the 1960 is known as the sixties generation encountered a difficult situation for social and political phenomena other young writer also started their career in the 1960s and who are known as the sixties generation, done the same like Naguib Mahfouz. The development of new codes and new techniques was a course and

[45] Sabry Hafez, The Modern Arabic shot story, P-323.

blessing, the work of the new writers from the wider reading public not usual to such code and techniques; at the same time, it alimented did a criticism and sentimentality.

After the decade, 1960 until the end of the century many o young prolific writers turned their hand to developed the Arabic short story. Specially, Naguib Mahfouz, Ihsan Abd al-Quddos, Muhammad Hafiz Rajab, Yahya al-Tahir, Ibrahim Aslam, Muhammad Ibrahim Mubarak, and many others writer work with the same phenomenon and the same theme.[46]

The short stories now become the most popular mode of Arabic literature expression. Large numbers of collections are published annually through the Arab world; for many decades Egypt and Lebanon were generally regarded as the primary centre of publication, but more recently, the output in the countries of the Gulf States, the Arabian Peninsula and the Maghreb has been an addition in both quality and variety. The publication of a collection of stories by a single author is a privilege reserved for only the most famous of contemporary Arabic literature trends to the overwhelmed by story collections of truly bewildering variety in theme and accomplishment. Virtually every newspaper and journal will publish a work

[46] M.M. Badawi, Modern Arabic literature, P-324.

of fiction - a short story or a segment of a novel-weekly or monthly. There are magazines devoted entirely to the genre, and annual prizes for composing short stories, that this represents a change in the relative popularity of genres earlier. This century seems clear, but the current political, economic and social status of those in the Arab world who feel the inspiration to create works of fiction in such that the short story presents itself as the ideal mode through which to apply that creative urge to a fictional reflection of individual concerns and the complexities of modern life.