CHAPTER-4

An Analysis on the Thematic Concerns of Nazik's Writings

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Nazik-Al-Malaika has put a vital contribution to Arabic literature in major concern. I discussed thoroughly about some of his prolific works in this chapter.

Her Poetic output is large, but only half of it has been published in book forms or dewans so for. Her three important collections till 1967 are : Ashiqat-al-Layl (Lover of the nights) 1947) Shazaya wa Ramad (Splinters and Ashes, 1949), Qararat-al-Mawja (The bottom of the wave, 1957) The major influence on Nazikal Malaika has been that of the English poets mournful romanticism of Keats, his fascination with death and its harbingers-loneliness, darkness and melancholy ; the essence of poets ideas, his souls wavering between dreams and awfulness, fear pain terror and intellectualism ; Schopenhauer's pessimism, the psychological atmosphere of Eliot, are all reflected on her poems.

Her poetic Sensibility is an extension on of the romanticism and her verse necessarily bears the impression of this mood, Arab poets especially, Ali Mahmud Taha and Mahjar poets, Abu Modi, Jibran and Nasib Arida also influence her to a considerable extent.[1]

Nazik-al-Malaika mainly writes in couplets and free verse. She however does not abandon the classical meters and even advocated their use in some cases

1. Mehdi Ismat : Modern Arabic Literature, page : 227 - 229

as being more suitable than other meters such as in long poems dealing with complicated ideals.

Reference has been made to her technique in free verse; her favorite meters are ‘al-sari’ al-khafif and ‘al-mutaqarib’. Explaining how she wrote her free verse poem ‘al-kulira’. Nazik-al-Malaika says she was moved by the tragic loss of lives in the Cairo epidemic, but when she composed her poem in the usual meters, she felt its time did not match the depth of her feelings. A week later when the radio broadcasted that six hundred victims were dying daily she made another attempt only to tear up her poem. When the death toll was a thousand a day and the bodies were reportedly being piled on horse drown carriages the meters ‘Mutadarak’ as of horse hoof’ suggested itself (failun, failun, failund and). She composed her poetry varying the length of the lines heralding the birth of free verse.

Nazik-al-Malaika’s verse in rich in imagery, symbols myths and quotations She often repeats words, lines, verses, interrogations and even phrases and is masterful in describing subtle shades of feelings. Her fortune is cadence which she varies according to her moods.[1]

In Nazik-al-Malaikas verse there are heightened feelings of the romanticists: pessimism, agony bewilderments, imagery love affairs and above all self-alienation although description of nature abound in her poetry the subject is inevitably her own sense of sorrow. Life for Nazik is caught in a whirlpool from which she cannot escape in her first collection “Ashiqat-al-lyl’ she faces life with a frown. Her world is one of pain and she rather relished it. Night, representing darkness, symbolizes the friend in need or god in times of distress and release in death.

1. Internet sources : by Abdul Moneim, June 27, 2007, issue no. 851, Al-Ahram

More interesting is her second volume both for the experiment in form (prosody, diction and themes) as well as for content where she introduces the state of her inner self. This she calls "The unconscious". In Nihayat al – sullam (bottom of the stairs) one of her finest poems, she writes:

Yab dau Ayna Al. Baubu al Mabha mu?

Baab al Musallam?

Translation:

Days have passed, whose lights has been snuffed,[1]

When we did not meet, not even in imagination

While all alone I have been here feeding on the footsteps of the dark

Outside the cruel window pane outside the door

Days have passed while all along. I have been here.

Cold days creeping, dragging along, my suspecting impatience

And I have listened and counted the anxious minutes.

Was it in time that has passed or have we been wading through timelessness?

Days have passed, made heavy with my longings.

And I? I am still gazing at the stairs,

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1. Internet sources : by Abdul Moneim, June 27, 2007, issue no. 851, Al-Ahram

The stairs that begin here, but I know not where they end

They begin herein my heart where all is desk.

But there is the door, the shadowy door.

At the bottom of the stairs

Distinctive of Nazik's bewilderment is this beautiful poem 'Ana' (who am I)

Ally he yasaluan anas

Ana sir rat al aalqe al Amiqe al as wade

Ana simatuhu al Mutaq marridu

Walafaftu qalbi bij junu ni

WA baqiat sahimatu huma

Arnos wa tasaluni al quarunu,

"Ana man akunu?

War rihu tasahe man Ana

Ana ruhuhaal hairanu ankarani ajmanu

Ana misluha is la makan

Nabqi tamurru wala Baqi

Faijja balagna al Mukhna.[1]

Halnahju khatimatash shife

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1. Mehdi Ismat : Modern Arabic Literature, page : 227 - 229

Faja fijanun

Wad dahru yasalu man Ana

Ana misluhu hibaratun al WA usurin

Wa awadu amnahaha al nushuru

Ana akhlaku Madhi al Baid

Min finite al a mali al ragidi

Wa alldu adfauhuana

Laisuga li amsa Jadidun

Gaduhu Jalidun

Wajjatu tasaluman ana

Ana mislaha hiri ahdaqu fi julamin

La shaiya yamnahuni al salama

Abqa usa ail wal jawaba

Sa yasillu yahjibuhu sarabun

Wa ajallue hasbuhu dana

Fas wasalat ilaihi dabun

Wa khaba wa gaba"[1]

1. Internet sources : by Abdul Moneim, June 27, 2007, issue no. 851, Al-Ahram

Translation:

The night asks who am I?

I am its secret – anxious, black, and profound

I am its rebellious silence

I have veiled my nature, with silence wrapped my heart in doubt

And, solemn, remained here

Gazing, while the ages ask me who am I

The wind asks who I am.

I am its confused spirit, whom time has disowned

I like it never resting

Continue to travel without end

Continue to pass without pause

Should we reach a bend?

We would think it the e4nd of our suffering and then void

Tie asks who I am.

I like it, am a giant, embracing countries

I return and grant them resurrection

I create the distant past[1]

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1. Mehdi Ismat : Modern Arabic Literature, page : 227 - 229

From the charm of pleasant hope

And I return to bury it

To fashion' for myself a new yesterday whose tomorrow is ice

The self asks who am I ?[1]

I, like it, am bewildered, gazing into shadows nothing gives me peace

I continue asking and the answer will remain veiled by a mirage

I will keep thinking it has come close

But when I reach it – it has dissolved died, disappeared.

The third volume of like the test of her poetry is a cruel quarrel with herself. In al-Zair allahi lam yaji (The visitor who has not come), she prefers dream to reality.

The Arabic version:

Wama Kuntre alamu annaka in gibta khalfa al sin in!

Takhallfa jilluka fi kulli lafim uea fi kulli manna

WA in kulli jawiqatin in ruyai wa fi kulli aini

Wama kuntu a lamu annaka aqwa minal Hasirin

Wa anna mia tum mina al jairin

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1. Badawi M. M. : A critical introduction of modern Arbic Poetry, page 25 – 40.

Yairin lam yasi

Walao kuntu jitu….. Kunna jalas na maal akharin

Wa darusl hadisi dawairu wash shabu al asdiqau

Amma tusbihukalhasirin? Wa kanaal masau

Yammurru wa nahnu nuqallibu aina hairin

WA nasalu hatta firagum al karasi

Anil gaibina ware al amasi

Wa nasrakhu Anna Lana bainahum jairum lam yasi?

Wa lau jita yawman-wama jiltu uassiru al anji

Lajafa abir al firagi al Mulawani fi Zikrim Baqin

Wa qassa janahut takhajil wa kitabat ugniati

Wa amsakat fi rahati huk kamu rijai al baryi

Wa adraktu anni ahtaki hilman

Wa ma dumtu and jubtu lahman wa ajman

Sa uhallimu bi al jaire al mustahili al laji lam yeti

Translation: [1]

I did not know that in your absence beyond the years

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1. Mehdi Ismat : Modern Arabic Literature, page : 227 - 229

You would leave your shadow behind in every word every meaning, every angle of my vision and every curve.

I did not know that in your absence

You would overshadow those present that hundreds of visitors

Would be lost in a moment of yearning which ebbs and flows, longings for a visitor who did not come

Had you come and had me joining the others,

Had the talk gone round in circles from friend to friend?

Would not you have become like the others?

The evening would have passed while we with wondering eyes

Would have questioned even the empty seats

About the absent behind the evenings

And cried that we have among them a visitor who did not come

For should you come not

The fragrance of the colorful emptiness in my memory would dry

Stagnations wing would be clipped and desolate would be my songs

I would hold in my hands the wreckage of my innocent hopes

And realize that I love you as a dream

And since you have come in flesh and bone[1]

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1. Mehdi Ismat : Modern Arabic Literature, page : 227 - 229

I shall dream of the visitor who did not come

But even though Nazik al Malaika rarely indulges in hope and is mostly rebellious, she ends the third volume on a different note. These lines are from "An Invitation to life"

***The Arabic version*: [1]**

Igiib uhibbuka gajiban mutamarridan is thouratin mashbubatin we mamajjiqin

Igjib nawma uarifika lakin lajjis kun arqa shown sarikin mutaharrikin Igjib, takadu tamutu ruhuka la Takun simtan ajiu indahu isari

Hissi raadle unasin Kun anta al lajji kun harfatal ibdai fi ashari

Translation:

Be angry for like you to revel and be angry

In an enthralled rebellion and disruption

I hated the slumber of fire in you so become a blaze

An inflamed screaming vein of desire

1. Internet sources by Alissa J. Rubin, 27th June, 2007

Be not a silence in which my outburst is lost

I have had enough of ashes, be the blaze

The creative burning of my poems

An indomitable intellectual courage has, enabled Nazik al-Malaika to introduce and popularize the revolutionary concept of free verse at a time when it was viewed with great hostility. Free verse, apart from becoming an integral part of Arabic life and literature and prescribed in the curricula schools and colleges, is a popular from will the younger poets who take their chief from Nazik.[1]

Furthermore in Nazik al Malaika we find a balanced evaluator advocating the preservation of the best in classical poetry along with the changes required by modern times and tempo establishing he versatility of this truly great language"

Here some of the selected works of the poetess Nazik al-Malaika mentioned:

1. ***Ashiqal Al-Layl, (The lover of night published in 1947)***
2. ***Shajaya wa Ramad, (published in 1947)***
3. ***Al-mara baina starafain, al-salbiyya wa I-akh-laq, 1953***
4. ***Al-Tajzi iyya fi I –mujitama al-Arabi (published in 1954***
5. ***Qararat al Mawaya (released in 1957)***
6. ***Qaday I-shir al – muasir (1962)***

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1. Mehdi Ismat : Modern Arabic Literature, page : 227 - 229

7. ***Al-sanomaa wat – shurfa Al-Hamras (released in1966)***

8. ***Shyarat al-qamar (released in 1968)***

9. ***Ma sat al-hayat wa ugniya li-1-in-san (1970)***

10. ***Al-tayiiyya fi-I-muytama' al-arabi (written in 1974)***

11. ***Yugayyir alwana-hu-I bahr (1976)***

12. ***Lil salat wa-I-tawra (1978)***

13. ***Sykologia Al-Shir (1979)***

14. ***Youghiyar alunah Al-Bahr (1999)***

15. ***Al-Azmal Al-Nathriya Al-kamila, (published in 2002, two volumes)***

16. ***Al Aamal Al-Shiriya Al-kamila (released in 2002).***

During the 1950's al-Malaika was among the most prominent figures of modernism and backed by the movement with her critical writings, when arguments for and against metrical poetry. With one of her best known poem was "cholera" as mentioned earlier which was based on the distress confronted by the Egyptian in 1947, extended to Iraq.

"The night is silent / Listen to the effect of groans / in the depth of darkness, below the silence on the dead." Taking the subject from recent history, she first time demonstrated the possibilities of the modern verse. However, this poem still followed a certain rhyme scheme.

Al-Malaika has also been a strong defender of women's rights. Her two lectures from the 1950's – 2 about women's position in patriarchal society, women between passivity and positive morality. (1953) and fragmentation Arab society (1954), are still topical.

However, in general she was more concerned with her personal experience or nature than with nationalist issue. Moreover she put her experiences in the topic like, experimentalism and developed more moralistic, conservative views she wrote religious poems and often used the two, hemistich for. She also translated a poem by Byron, Thomas Gray and Robert Brook, but in the 1960's she criticized young writers who have embraced two uncritically western models.

HER LIFE STRUGGLE:

She had Parkinsonism disease for many years but died of unspecified natural causes related to old age. Her life mixed with many events, her mother's death in London invoked a terrible shock in her life, furthermore when her beloved husband died, her heart and mentality almost broken, Nazir Marjan the Iraqi consent in Cairo, told the associated press. In a country like sectarian strife, her life and work as a poet and a literary critic were poignant reminders of Iraq's cultural renaissance in the mid-20th century. Baghdad was then considered the Paris of the Middle East, and poets and artists flocked here to work.

Miss. Malaika was one of a small group of Iraqi poets who broke away from classical Arab poetry, with its rigid metric and rhyme schemes. Influenced by the

writing of Shakespeare, Byron and shelly as well as by classical Arabic poets, these poets took up modern topics and used lyrical language that spoke with the immediacy of life on the Arab street. The meaning of one of her depression full poem as:

Oh mother, a rattle, tears and darkness

Blood gushed out and the stabbed body trembled.

Oh mother, Heard only by the executioner

Tomorrow the drawn will come and roses wills weak up.

Youth and enchanted hopes will ask for her

The meadows and the flowers will answer.

She left to wash the disgrace

The brutal executioner returns

And meets people

“Disgrace!" He wipes his knife

“We’ve torn it apart”

And returned virtuous with, a white reputation[1]

She also wrote essays on the constraints imposed on women in Arab society and as an early feminist questioned the patria matriarchal structure that deprived many women of choice in marriage and career.

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2. Mehdi Ismat : Modern Arabic Literature, page : 227 - 229

Her beloved husband who she loved most and whom she described in an autobiographical essay as "the best colleague, companion and friend" died in 2005. She is survived by a son.

As per the trend of Arabic poetry in 20th century Arab poets had already began controversial experiments outside the rigid classical form, in which each verse ends with the same rhyme scheme and each line has the same number of beats. But it was her writing and that of a handful of contemporaries that popularized free verse, and she gradually became a celebrated figure and her poems the subject of academic studies. Much of her work dealt with, alienation and the fear of fading into oblivion. Her poem "Lament of worthless women" (1952) suggests the universal fear of being forgotten after death, she left no cheek turned pale no lip trembled. [1]

The doors did not hear the story of her death. The news tumbled down the avenue its echo not finding a shelter so its echo not finding a shelter so it stayed forgotten in some hole, its depression the moon lamenting.

Pessimism in the life of Nazik:

If we search the Dewans of modern Arabic poetry, we come to know that sad full songs have dominated the majority aspect of the poetic topic. Thus it can be said that sad / sorrow becomes a prime factor of the major themes of modern poets.

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1. Internet sources by Alissa J. Rubin, 27th June, 2007

Here are so other reasons for her pessimism; I, His sorrow appear in her poetry. Nazik was a strong sensitive and soul of feeling. As like, she was affected by common contemporary events which she was sensible of. She carried a delicate sensitive compassion, which provokes the conservative atmosphere, as well as the development which she achieved from her family directly, a development full of honour. Strong for her compassion which is positive for her poetic career, as a member of poetic family, or she had a special status, for which the delicate compassion of Nazik al-Malaika did not get any shock.

For this reason the Association, she nourished and greens there denied the old conservation, which captured her ideology and thought, it also dominated her intellect, she decried that association which interpreted that freedom of women" as an insult for him, and to conserve its tradition.

She demonstrated her depressed mind in her Article 'Ashsh'iru fi Hayati' so she said analyzing the reasons: so the reasons of grievance which her poetry depict numerously, one of them the narrowness of death – thinking where the human being. Re winds, which she could not generalized, and throw it totally.[1]

Her Second reason for depression as she illustrate he mental dissatisfaction with the colonialism of British and her hate to the Iraqi Govt. which was run by Nuri Al sayeed and Abdul Ilah. The third reason for her grievance is for the status of women in Arabian society, where women are deprived of culture, freedom and the perception of people regarding them tee fourth reason for her mindset in life is the cause of her sorrow, suppression and menace of their gender this feeling is illustrated in her poem 'Madinah at Hubb' in the collection 'A shiqat at Lyl'. There

1. Internet sources : by Abdul Moneim, June 27, 2007, issue no. 851, Al-Ahram

are other random reasons which provoked the sorrow and depression in her life which are vividly enumerated in 'Masatul Hayat' and 'Ashiquat al Layh'.

Nazik's Poetical adventure

As all know Nazik was born and developed in a Lone of Poets. Here we will discuss some of the factors which inspired the poetical talent of Nazik and her Critical culture. We emphasis that literary activeness like others, was born of many factors and influences The first factor to impress in her enthusiasm in literature and poetry is her birth in a family streamed on literature like anything and that is the family of poetess. From the poets were her father sadiq al Malaika, her maternal uncle jamil al Malaika and abdul al Sahib al Malaika all of these are guided by the father of her general mother Mahamad Hussain Kuntha who was one and only poet of 19th centuries he was excellent in Islamic Garis prudence. Her mother Salina Abdul Rozzaq who was familiar to the individuals of her family, she expected the poetry as her friend in life.[1]

Nazik al Malayika narrates her girlhood and says that she came to know that her family named her after the name of a poetry before her maturity to understand the meaning of the word becomes her grandfather touched her with importance unlike the ordinary language she used lots of qafiya in between her take in ordinary language which encouraged her family to call her poetess. The first ode she composed was a satire while she was only 7th years old. During those days she inclined towards, songs she memorized many of the Iraqi a national songs from which she was named as the 'Gojal of gorl'. She says that her mother astonished

1. Badawi M. M. : A critical introduction of modern Arbic Poetry, page 25 – 40.

when she heard her singing and asked her from where you memorized all these songs and when? Thus it was popular in schools that Nahik is a Poetess, perhaps this was the reason that she wanted to keep aloof from other students and to glance at sky all the time even during clams.

In the beginning Nazik Al-Malaika committed many if the grammatical mistake which her father informed her thus he personally took care of us studies on grammatical principles and oriented her, and wealth are while she was writing the daily tasks. She used grammatical formulas and become eligibility to composed good poetry free form grammatical mistake. [1]

Nazik al-Malaika was not satisfied well oriented to the slandered she attained from simple ness poetical perfection and she was sometimes used from the chapter of her grievance. She wrote that her poetry provoked astonishment and she wrote many of the article in Iraq, Lebanon and Egypt but she never interpreted her as perfect she propagated to enrich the standard of practicum till the last when this poetess reached the stage of creation while she put forward new poetic experiences in Arabic in the form of her ode "Cholera" During these days itself Nazik al-Malaika studied the prelude English literature of words worth like 'Paradise lost' of Milton and child Harold pilgrimage of Bay run and many other she was happy with her success with this long poems. After that she started her long poems under the title 'Ma'sat al-Hayat' in 1945 thus the number of her verse reached to those and hundred where she contrasted the severe pain by which she was suffering from during those years, the reason based on the death of numbers of people in Egypt. Here I shall discuss some of the poems of Nahik al Malayik

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2. Ismail Az Uddin (D) : At Shir at Arabi at Mtsair, Qadayahu wa jawahirahu at Fanniah wa at Ma'noyiah, third publication, cairo, Dar at Fikr at Arabi, 1978 page - 963

Ashiqat al layl [1]

She published the collection the emotional poetry in this named where she was freeform conservation by heart and style so the poetry in this collection are centralized on the development of new friend and establishment of new poetic picture with the help of Romanticize and the contemporary poets. She prepared night and day because night is full of wonderful starts and the moon is lighting because it symbolized the calmness of dreams. She qualified are Ole Ashiqat al Lail "fully with sorrow, unhappiness and mindset in reality and the narrowness of the society around her.

The Diwan 'Ashiqut al-Lail' comprised of odes 29 on old slandered and eight on modern style two are translated.

Shazaya wa-Ramad 1949

As per as her second Diwan is concern which is published in 1949, here she invited the modern poets towards free verse poetry, which got little response in Arabian Countries, she said it was perhaps skill famous after publication of 'Ashiquate al hail' till she got new poetic trends in her life other than the trend of 'Ashiquat al Lail', so she deviated from the guide of sorrow of darkness of right to new adventure which is the compassion. When Shazaya wa Ramad published in 23rd August 1949 and inspired strong attitude in literature and culture in Iraq and abroad the main reason of that her propagation towards free verse poetry where she put Rhymes and the names of meters. Her in this she called towards development

1. Internet sources by Alissa J. Rubin, 27th June, 2007

of poetics line and language shahaya wa- Ramed consisted of 32 odes six on old stile and 26th according to modern method of Qararat al Mawjah 1957.

Qararat al Mawjah 1957. [1]

In 1957 Nazik published her third Diwan 'Qararat al Mawjah' which founded the new line which she composed symbolic odes on legendary issues.

Shajarat al-Qamar, 1968.

In 1968 she published her poetic collection 'Shajaya wa Ramad' which is far different from 'Qararat al Mauha' because this collection exaggerate the lone of life and happiness this because the artistic tools was different in the Cartier collection. "Shajarat al Qamar" came on a natural composition of slays and sensible pictures, where she displayed the impression of her sense and good pictures in the shadow of magic, the wonderful.

She had other poetic writings as:-

(i) Yugayiru Alwanahae al Bahru: Baghdad 1977.

(ii) Lies salat wa al Thawrah: Beirut 1978.

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1. Badawi M. M. : A critical introduction of modern Arbic Poetry, page 25 – 40.

NAZIK AS A CRITIC

The activeness of literature of Nazik al-Malaika is not limited in the poetry only or her fame was limited in free verse poetry, but she was significant in other aspects like criticism. She was the first two direct the study of modern poetry from the touch of prosody and this is in the book 'Qahaya al Shi'ar al-Mu'asir' which was published in 1962 and put a Renaissance in the realm of literature from 1950 she gave importance to write on criticism. She at that time was proficient in English that she could write in that language she but forward her efforts of criticism in her Diwan where she enumerated her efforts in poetry. From the opinions which appeared in different journals like al Bayan' Published from Kuwait and the journal al Sh'ir published from Cairo white she moved round the sides of prosody and Psychology of qafiya in poetry perhaps Nahik al Malayika warned to write on the topic of prosody and 'qafiya' pattern opinion that she is the Propagator of perverse poetry which she brought in her poems in a large scale, which on the other hand was mistake interims of prosody to majority of the poets.

She was the tender of pre-verse poetry in its general quality to be meaningful for the society created her and her logging to its ideology. So when the free verse poetry is a part done it should not disintegrate from modern Arabic literature in the second half of 20th century because if interprets a true interpretation free from the confidences of the society which started to be changed. [1]

She started the movement of free verse poetry in the year 1947 in Iraq, from Iraq but from Baghdad itself to Arab nations as to how. She composed her

1. Internet sources : by Abdul Moneim, June 27, 2007, issue no. 851, Al-Ahram

lamenting Ode,'Kulera' in 1947, the year, when the 'Cholera' epidemic spread in Egypt.

DEFENCE IN FAVOUR OF FREE VERSE POETRY

The factors which she defended in favor of free verse poetry against the new poets by composing poetry in her opinion free from the influence of European culture and modern outlook in literature and the traditional art of western, Particularly English on the contemporary Arab Poetess. It was the consequence natural for their information on those assumptions. The personalities of free verse poetry themselves confines that they are inspired by westerns points even in the style of writing their odes.

As Nazika al-Malaika says the utterance of Bernard show in poetry and life is applicable: 'The formula are the golden formulas for important reasons because poetry is the byproduct of events of life, life has no theory to help in smooth functioning to follow it in compiling the events, no helping model for the colours which is used to modify the thing and feelings concerned with the events.

With the save idea Nahik invited in the pre-face of her book 'Shajaya wa Ramad' day to part of old poetry and used of day to day living language prevalent in those days.

Nazik gave an explanation in justifying and defending free verse poetry : "This is not appropriate for long poems because its lyrics is less than the lyrics of two parts rather more ling poems do not needed songs and lauded of songs to help

the readers to accept long odes where there is philology and Varying and multiple feelings. The rhymes of free verse are serialized for which it is used in short odes only. As per as the long Odes are concerned, it do not needed to parts verse which prolongs the poetry and clothes with it lyric and picture.

NAZIK AS A SHORT STORY WRITER

Nazik al Malaika was an all-rounder personality. She put her talent in different branch and aspect of poetry and criticism as well as short story. More or less she wrote some short stories. This type of personality, are not rare in Arabic literature. Thus she got acquaintance with her special taste in one of the attribute of either poetry or prose or criticism or journalism. Our poetess when got familiarity in poetry, she became tender of free verse poetry, she Also put her contribution is criticism and story writing, but the last one did not get special attention and her improvement what she gave on poetry and criticism. Though she did not done in this field like Aqqad and others for her status in autobiography for some reasons, but her contribution in short story does not exceed 7 numbers of stories only, which accumulate collection published lately.

She got the problems and threats by which the society suffered from. The Arabic society suffered from great deficiency which got importance of Nazik al Malaika.

She selected this topic before any other thing and helped the factors of disintegration deeply in our life by which the Arabian individual confronts mental risks which has no cure. [1]

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1. Mehdi Ismat : Modern Arabic Literature, page : 227 - 229

As we observe that Romanticism is the dominant colour in the short stories which more in majority around the lamentation of death. It is possible for us to analyze the matter that Nazik naturally came out of Romanticism and this struggle gave her life with different status and displayed in everything she wrote either poetry or prose. In contest of her fist short story 'Munnader at Jallu' it is actually story of a Palestinian family symbolizing towards the depressed condition conformed by the Palestinian nation at large in the way of fighting hedonism in Palestinian she selected this topic before any other thing from her national struggle and edifying it to the Arabian issue and mostly the Palestinian national issue.

As far as the other story 'Qissatun' Lil Alash' It is as well indicates to the national struggle of the writer which come out in the tors actors of the story in the straggle their love for their villages and their attachment to assist her family there passionate to green agriculture and thus fruitful garden as well as their spread roads. The prime factor of this story as well is the death of all of the small students who wanted to cover the bridge on Sarah river under the order of the minister the Nuri Asyeed the then chief minister as a result the channel of water turned towards the meanly. [1]

In this story the innovative idea less in proportion to the art for this reasons does not differ from other stories of Nazik so the study of these stories render the feeling that it is nevertheless the nature of the writer provoking the intellect of the writer as a consequence any event or incident. It does not mean that all these short stories of Nazik are fully naked from the artistic value.

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3. Ismail Az Uddin (D) : At Shir at Arabi at Mtsair, Qadayahu wa jawahirahu at Fanniah wa at Ma'noyiah, third publication, cairo, Dar at Fikr at Arabi, 1978 page - 963

So, the Stories, ‘Munnadirr’, ‘At Jallu’, ‘Qanadil Li Mendly al Magtular Ila Hythu al Nagilo wa al Musuqi’ are full of work which provoke our feeling to the extend the poetess analyzed the political issue as well as international issue which we face in our day to day life. But the other stories like ‘Jafair al samu rai Aliatum’, ‘Rihlatum fial – Abad’ and ‘Al shamsu allati wara al aummah’ could not be understood its idea for vagueness, and for the style of analyzing the subject with her disability in deep interpretation and intellectual extend which we find in her poetry and criticism. It is not justice to turn our search on her story according to this Artistic status by which her poetry is evaluated. As it is said that naturally, she was skilled in poetry and innovation in poetry but the matter cannot be compared to the story equally. [1]

1. Internet sources : by Abdul Moneim, June 27, 2007, issue no. 851, Al-Ahram