CONCLUSION

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

In classical Arabic literature, some kind of narrative writings were found like *Kitab al-Aghani*, *Qisas al-Ambia*, *Hikayatu Abil Qusim al-Baghdadi*, *Risalat al-Ghufran* and *Alf Lyla wa Lyla* and so on. On the other hand, Muhammad al-Muwaylihi managed to bring the traditional narrative and step nearer to the short story. Later a number of Egyptian writer addressed in this field as Abd al-Rahman Shukri, Yusuf Idris, Fat-hi Ghanim and Yahya al-Tahi Abdallah, Taha Husayn, Muhammad Taymur and Mahmud Taymur and so on.
In the rapidly changing societies of the Arab world, there has been no lack of material with which to fulfill its generic purpose and Arab writers have made use of its changing nature fully. Earlier Arabic stories primarily dealt with love, it was difficult for the authors to deal with it openly. However, later, the modern writers address through their writings various social, economic political, religious, moral issues and problems. Especially Mahfouz’s short stories deal with the various aspects of life as love, faith and death, struggle between man and woman, socio-political issues, religious, cultural and economic problems.

The researcher has found through these studies, which are pointed out directly, and good wishes to Arabic short stories. It depicts pertaining to the first sources on literature, because its representation and manner of writings were a new lesson for the modern Arabic short story particularly for the Egyptian short story during the 20th century. Short story in modern Arabic literature borrowed from the west. However, initially it was not regarded a respectable art, but with the course of time, it turned to be a highly serious and respectable art in modern Arabic literature. Arab writers adopted its generic features with relish during the early decades of the twentieth century.
Short story is now developing into most favoured mode of literary expression in the Arab world. It is wonderfully adaptive to the demands of a variety of world cultures is well known, but in the case of the Arab world its popularity is clearly also linked to the status of the literature in society and the fact that even for the most prominent authors writing literature can not constitute a career.

Arabic short story, which was revitalized by the impact of European influence, basically the authors of the first conscious attempt at writing fiction in Arabic in modern period derived their models directly or symbolism from western literature. The first experiment in the fiction began almost at the same time as the translations. Many European fictions especially from French and English translated into Arabic.

The short stories most abiding features has been its ability to describe change and in some cases to promote it. The susceptibility of the genre, itself to transformation has been an integral part of that process. In recent years, a number of short story writers in the Arab world have been prepared to experiment with the genre in radical ways. These authors seem to be reacting to the creative impulse in the way envisioned by the American short story writers. The main difference is in the manner of presentation, for content of
short story has acquired a universal pattern, not only in the Arab lands but also all over the world. It is as part of the 19th century cultural renaissance in the Arab world that the literary community encounters and adopts the generic tradition of modern Arabic literature. The main features of most of the novels of this period are the introduction of western character or settings.

Even twenty years ago, the Arabic short stories regarded as practically synonymous with the Egyptian short story. Since then the novel has acquired as established placed in the literary production of most, if not all, Arab countries, as is described elsewhere. Yet Egyptian short story still deserves a place apart in a survey of modern Arabic literature because of the number of works of quality written in Egypt.

Genuine Arabic fiction with the real Arab characters appeared only with the publication of Mohammed Husayn Haykal’s Zaynab in 1913. Haykal had some models to follow. Apart from the translations and adaptations of Europeans fiction other example from which he could learn included Zaydan’s historical novels, Sarruf’s fictions of social concerned, al-Munfaluti’s sentimental fiction and al-Muwaylihi’s Hadith Isa Ibn Hisham with its combination of classical form and modern subject matter.
Haykal’s *Zaynab* is the first full-fledged fiction of literary merit in Arabic in spite of the many serious shortcomings, which are inevitable in all pioneering works. After that, there were many attempts made by many serious writers in different phases of its history and finally the most significant figure in the history of Arabic fiction appeared in the scene known as Naguib Mahfouz. The Nobel laureate in literature for 1988, he is widely recognized as the founding father of Arabic fiction. While the Arabic language remains a barrier for a western readership, the award of the Nobel Prize to Mahfouz has led to a certain increase in interest on the part of western readers.

In the history of Arabic narrative, which had started with Haykal’s *Zaynab* in 1913, Naguib Mahfouz occupied a unique position. He is one of the leading figures of this art who has played an outstanding role in its development. When he started writing, he did not find the tradition to which he could restart. During the thirties, he could read various works of various authors from various nations as, Russian, French, German and English. These varied literary readings led to his assimilation of various influences, which helped him in a short span of time to catch up with the latest developments of the narrative as an artistic form.
From over all survey of Mahfouz’s short stories, it has been found that Mahfouz’s short stories deal with various aspects of life such as love, birth, death and clash between man and woman. Politics is an important part of his writing either directly or by symbolism. His early writings considered historical because he dealt with subject inspired by ancient history. Mahfouz excels in portraying the details of background and presenting of panoramic views. His characters are vivid and his plots are true to life.

The language employed by Mahfouz is classical though he does not avoid colloquial idioms when dialogues require them. A touch of humour prevails all his writing. Mahfouz momentous source of inspiration came from Russian writers like, Checkov, Gorkey, Turgenev and others. He followed Taha Husayn and Abbas Mahmud al-Aqqad with their liberating ideas, which inspired his freethinking. He especially owes to Walter Scott because Walter Scott inspired him to write his historical sequences. His readings were not systematic, in the sense that he never planned to read the works or even a number of works by a specific author in a systematic manner. As his guides were usually text books of literary history, his readings were highly selective for he would read a work by an author followed by another work by a different one. As a reader, he had the luxury
of being able to read works from the different phases in the development of
the novel.

The researcher found that from the life history of Naguib Mahfouz, he
has wide knowledge of various culture religions and philosophies. He
combined both intellectual and cultural influence from East and West.
Mahfouz’s literary talent is clearly associated with a significant development
in the mode of literary presentation and the code of reference to external
reality.

Many of his writings have been adapted to the screen. This enables
him to become widely known and gain honoured throughout the Arab world.
He succeeded in putting the Arabic novel on the world literary map and
winning it a wider relationship and international recognition. For his great
writing skill and ability, he got Nobel Prize for literature. Mahfouz called the
“Balzac of Egypt” described the development of his country in the twentieth
century. In fact, with Mahfouz the Arabic novel has achieved genuine
maturity. His contribution to the genre laid the groundwork throughout the
Arab world.
From the critical study of Mahfouz’s short stories, it is found that these stories are very simple and full of humour. When one reads his stories, he could know how great Mahfouz is as author and as person. It is consider that all of his stories are the most successful stories, apparently a psychological crime story. The works of Naguib Mahfouz has portrayed the social, political overtones and engaged in subtle discussion of the Islamic religion. It can be legitimately (legally) considered the first stream of conscious short story in Arabic literature.

It has been found that Mahfouz shows his full awareness and full assimilation of various techniques of the stream of conscious stories similar to that of European stories. These stories constitute the rising increase of disillusion and anger towards the rulers of Egypt and the grime (dirt, difficult to remove) atmosphere that their society’s machination had created.

Finally, the researcher would like to mention here that he has done his level best to making this research as good as possible. This research work will open the new areas of interest for the future researchers, because of its wide area and great importance so far the modern Arabic short stories are concerned.
Suggestion for further Research

The topic entitled *Role of Naguib Mahfouz in the development of modern Arabic short story*, it is impossible to discuss the details in single research. So, I would like provide the following suggestions in relation to my thesis.

1. Naguib Mahfouz as a novelist.
2. Socio political reflections in his novels.
3. An analytical study on his short stories.
4. Reflection of social issues in the short stories of Naguib Mahfouz.