CHAPTER - I

INTRODUCTION

19TH CENTURY BACKGROUND TILL THE END OF WORLD WAR – I
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INTRODUCTION

19TH CENTURY BACKGROUND TILL THE END OF WORLD WAR - I

1.1 MAIN HISTORICAL EVENTS:

Geography and history combine to make Arabic speaking lands one of the most interesting areas of the globe. It was the influence of Islam that was responsible for the memories rise of the Arabs starting in the 7th century. Emerging from the narrow confines of the peninsula they spread over the Fertile Crescent and extended their away over all territories between the Atlantic and the Persian Gulf. Till the mid of the 13th century they remained a world power, asserting their political, linguistic and cultural superiority unchallenged by others.

With the passage of time set in a regression from the forward tempo of the Islamic spirit followed by a series of negative developments. This around 1200 AD. led to the complete domination of scholasticism over radical and scientific enquiry leading to absolute stagnation. In historical terms, Hulagu's suck of Baghdad in 1258 A.D. marks the Mongol invasions. By the middle of the 16th century the Turks had occupied all Arab territory. Of all the colonial powers in history, the Turks had the least to impart to the nations they subjugated. These were not only kept down trodden but segregated, the currents of world affairs by passing them completely. While great upheavals were taking place in Europe and the Americas, the Arabs hibernated in the back waters.

Although some contacts between the Arabs and the outside world were maintained in the Levant from the 16th century onwards in
the form of scholarly exchanges with the Church of Rome, it was only a clash of arms that finally broke down the insulation of the Arab world. Napoleon conquered Egypt in 1798 A.D. The reign of Muhammad 'Ali marks the beginning of the Arab awakening. Muhammad Ali emerged as the ruler of Egyptian Army and navy and extended his rule over the Arabian peninsulas and the Sultan and the Sudan and even endeavored the annexation of Syria though forces under the command of his son, Ibrahim Pasha.

Ismail, the grandson of Muhammad Ali was a progressive and imaginative ruler. The Suez Canal, which opened in his reign, rerouted the shipping pattern of the old world. Egyptian economy boomed but this was short-lived. Subsequent development weakened Egypt's hold over the Suez Canal and led to political interference by both Britain and France in the affairs of the region. At the instance of western pressure, Ismail was deposed by the Turkish Sultan in 1879 A.D.

During the reign of the next ruler, Khedive Tawfiq, the reaction against the deteriorating conditions manifested itself in the first armed revolt of modern Egyptian history. The 'Orabi movement started as a result of discontent among soldiers and against the discrimination meted out to them by the Turks. The peasants and intelligentsia joined the movement, facing it into social revolt demanding constitutional rights and an end to tyranny. The 'Orabi revolt (1882 A.D.) was foiled by many conspiracies and ended with the British occupation of Egypt, which nonetheless remained under the nominal sovereignty of the Ottoman rulers. But national consciousness, which had already taken root, became a force to reckon with in Egypt.
In 1907 A.D., three political parties were formed in Egypt advocating an end to British rule. They represented two divergent schools of thoughts as Hizb al-Islah al-Dasturi (The constitutional Reform Party) of 'Ali Yusuf, and Al-Hizb al-Watani (The National Party) of Mustafa Kamil, strove for pan-Islamism and wanted Egypt to remain in the framework of the Ottoman Empire. Hizb al-Umma (The people's Party) of Ahmad Lutfi al-Sayyid was secular and believed in the total independence of Egypt and the demand of Egypt for the Egyptians. In course of time the second school was to gain wider.

During World War-1, Ottoman suzerainty over Egypt ended and it was made a British protectorate. Anti-British feelings were embittered further by the presence of British troops in large numbers and conscription of peasants to form the labour Corps for the British armies. When the war ended in 1918 A.D., Sa'd Zaghlul led a delegation (Wafd) of national leaders to the British High Commissioner demanding the independence of Egypt. Underestimating the strength of the nationalists, the British exiled the delegates to Malta. The result was the outbreak of the Egyptian revolution of 1919 A.D. This was the first in the series of revolutions that were to shake the Arab politics for over half a century. Sa'd Zaghlul was allowed to return and in 1922 A.D. Egypt became a constitutional monarchy with Britain retaining certain rights, including the presence of her troops on Egyptian soil with the control of the Sultan.

Lebanon, like Egypt was the scene of great unrest in the 19th century, till the other colonial power, France, finally edged herself into a position of strength. The conquest of Syria by Ibrahim Pasha in 1830 A.D., and his reign, lasting a decade, brought peace and prosperity to
the region. Ibrahim Pasha proclaimed equality of all religious denominations in 1839 A.D. His liberal policy encouraged Western educational institutions to extend their influence and activity as never before.\textsuperscript{10}

When the Egyptian army was forced to retreat from Greater Syria at the instance of Western pressure, conditions in the Levant deteriorated. Corruptions and suspicions culminated in chaos and the riots between the Christians and the druses in 1860 A.D., in which thousands of people were killed. As a result of these disturbances, France found an excuse to intervene military in the Lebanon. It became an automat province under the protection of the six Great European powers and passed out of direct Ottoman rule.

Syria, Palestine, Iraq and the Arabian Peninsula, however, remained within the Ottoman Empire. In 1908 A.D., Sultan 'Abdul Hamid of Turkey was forced by movement of young Turks to restore the Ottoman Constitution, which offered the Arabs a share in the working of the government. The Arabs believed that this was beginning towards the fulfillment of their national aspirations but were soon frustrated, as the young Turks adopted a racial policy.

1908 A.D is a significant year, as it heralds the beginning of a concerted effort, east of Suez, for Arab unity and independence. For the next fifty years Arab nationalism was dominated by the desire of the Arabs to free themselves first from the yoke of the Turks, then from Western colonialism. The initiative to act came from Sharif Husayn of Mecca. Mobilizing the tribes of Arabia, he launched a movement to end Turkish rule and asked British to help. British reluctance to intervene was overcome by other expenses arising from
the outbreak of World War - 1 and she then seized the opportunity of undermining Turkish influence in the region. The Arab revolt with British assistance was launched in 1916 A.D.

But Arab unity and independence remained a dream because Great Britain secretly concluded the Sykes-picot agreement in 1916 A.D. with her ally, France, for the divisions of Arab territory into British and French spheres of influence. When the war ended, Sharif Husain found himself without a country. Arabia was claimed by the powerful Saudis of the province of Najd. Husain himself was deported to Cyprus, but his son 'Abdullah and Faisal were offered the kingdoms of the newly carved state-Transjordan and truncated Syria, respectively. In the case of Faisal, the French made his stay impossible in Syria and a throne that to be found for him elsewhere. Iraq meanwhile was having her experience of British colonialism. In 1914 A.D., British troops landed in Basra, and after the siege of Kut, "they occupied Baghdad in 1917 A.D. More repugnant to the Iraqis than the Ottomahan rule was that of the British because a common history, culture and frequent inter-marriages had forged links between them and the Turks. Reacting to the occupation, the Iraqis tried to drive the British away, speak for jihad and rent the country, leading to the Iraqi revolt of 1920 A.D. The British, however, quelled the revolt and made Iraq their protectorate. They also helped to establish the Hashemite dynasty there.

Yet a far greater shock was in store for the Arabs. The Balfour Declaration of 1917 A.D. sought to create a home for the Jews in Palestine, disregarding the fate of the Arabs who formed ninety percent of its population. After the war Jews started setting in large
numbers in Palestine. At the end of war - 1, with Egypt in the throes of her revolution, unrest in other Arab regions and occupation of some of their territories, the travails of the Arabs were just beginning. In these upheavals politics naturally became their foremost concern and affected all their activity. It is against this background that their literatures should be studied extensively.

1.2 CULTURAL DEVELOPMENT:

Arabic literature from pre-Islamic times to till date has its ups and downs periods. It reached its high watermark during the 'Abbasid period (750 A.D.-1258 A.D.), touching its low period following the taking over of the Arab lands by the Turks. The years 1517-1800 A.D. denote one of the most bleak periods in Arab history when Arabic literature ceased to be creative and in fact was a mere trickle but the foundations of the language remained unshaken. The fact that Arabic language and literature survived the bleak period extending over three to four hundred years is due to the Quran which occupies a central position both in the Islamic religion and Arabic literature. Arab intellectuals, by an elaborated system, preserved the holy Quran in its original form without a single change in the syllable or accent. Their whole emphasis was on the correct reading of the Quranic text. For this purpose they devised teaching methods, which while helping in understanding the holy book, also assisted in keeping the base of classical Arabic alive. Because of this method Quran is read, understood and quoted by all who speak Arabic. In fact some of its passages form the lessons at school.

The bleak period was followed by a renaissance (al-Nahda), which is the basis of the spurt in Arabic literature. Two developments
paved the way for the renaissance. In the Levant, European influence began to be felt in the 16th century, in 1584 A.D, Pope Gregory XIII established a special school in Rome for the Lebanese missionaries called the Maronite School. Pope Gregory also helped the students with lands and stipends. Subsequently, the Lebanese prince, Fakhr al-Din al-Ma'ari (1590-1635 A.D.) started sending Lebanese students to study in Italy. Al-Ma'ari also started schools in Lebanon so that the graduates could acquire and spread learning in their homeland.

Though the Maronite school was theological in character, the students had opportunities to learn secular science as well as European languages, literature and philosophy. When the graduates of the Maronite school got back to the Levant, they started a wide range of activity based on what they had learnt in Rome. An idea of their scholarship can be gleaned from the works of some prominent missionaries. Bishop Gabriel al-Sihuyini al-Adhani (1577-1648 A.D.), translated Sharif al-ldrisi's 'ork Nuzhat al-Mushtaq fi Dhikr al-Amsir wal-Afaq' into latin12. Ibrahim al-Haqalani was given the title of court translator by Richeleu for rendering important Arabic works into French. Father Batrus al-Mubarak (1669-1747 A.D.) surprised the printing of Arabic texts in Tuscany and returned to Lebanon to start Madrasa Aintur al-Matran Germanus Fahat (1687-1768 A.D.) was perfect in many languages. He wrote and compiled the Maronite encyclopedia. He also started a Library. Yusuf Samani (1886-1768 A.D.) worked in the Vatican library and translated Arabic and Syrian texts into Latin and started educational schemes on European lines.13
In 1736 A.D., the Maronite missions, instructed by the holy Academy at Rome, began opening schools in the towns and villages of the Levant. They undertook adult education in the monasteries and neighboring areas and also sent students on scholarships to Rome. Other missions belonging to the Catholic, Protestant and Orthodox churches also began working in the Levant and used education as the medium of missionary work. In 1755 A.D. the Lazarites founded a boys' school in Damascus and the Capuchins established their centers in Antioch, Beirut and Aleppo. Before the end of 19th century, protestant educational mission, including a training school for girls, were established by the Germans, Danes and British. The Americans founded the Syrian protestant college in 1886 A.D., now the American University of Beirut. The French also established their University St. Joseph in 1874 A.D.

As a reaction to the Christian mission, the Madarsa 'Ain Warqa was established in 1789 A.D. as the first national school to be followed by a host of authors. These institutions adopted methods different from the traditional Arab instruction and followed the European pattern. French and English were included in the syllabus. In 1863 A.D., Batrus al-Bustani started the first school for higher studies. Its main feature was that it was secular and taught sciences following contemporary methods.

The beginning of 19th century saw the emergence of a host of writers, thinkers, journalists, poets, printers and translators. Some remained in the Levant. Other went to live in Egypt and other Arab countries. Later waves of Syro-Lebanese settled as far away as North and South America, mainly to seek livelihood and also to escape the
political curbs imposed on them by the Turks. Wherever they went, they contributed to the renaissance of Arabic, especially in Egypt and the Americas.

The French occupation of Egypt marks the next important phase of Arab revival. For the first time Egypt came in contact with European culture, its scientific progress and materialism. Napoleon had brought with him a "battalion" of savants who established modern libraries and laboratories to carry out scientific and literary research. The Egyptians were impressed by the experiments in the laboratories which stimulated learning and their desire for knowledge.

We have already mentioned that the modernizing trend was initiated by Muhammad 'Ali who dominated Egypt's national life for half a century till 1849 A.D. He stressed the need for scientific development and technological education. He invited foreign experts to train his people militarily and also to educate them in science and technology. Second, he sent Egyptian scholars to Europe. The first mission was deputed to Italy. Later mission were sent to France, which was to become the main training ground for generation of Egyptians not only in the restrictive military fields but more significantly in European culture and literature. Thus, modern Arabic literature started to develop.

One of the early scholars deputed to France, was Rifa'at al-Tahtawai who became the Director of the school of languages and then of the translation bureau. The process of westernization was continued further by Isma'il, who went to the extent of declaring that Egypt was a part of Europe. During Isma'il's tenure (1863-1879 A.D.), Egypt made substantial progress in establishing contacts with French
culture and institutions. It followed the French judicial and administrative systems. Schools and colleges on modern lines were established, not only for the army and technicians, but also for the common people and for girls.

These developments contributed to the Arab renaissance ‘al-Nahda’, which like the European renaissance of the 15th century is characterized by a return to classical literature whose masterpieces served as models for new writers. The Arab renaissance is further characterized by an interest in European literature. From the beginning of the 19th century two currents flow into the making of the ‘Nahda’.

1. Arab
2. European

The Arabic steam was represented by Al-Azhar which preserved the Islamic and Arab literary heritage in the darkest days of decline and was the only source of learning in Egypt. The torch was carried forward by traditional scholarship in the Levant too. The base for the renaissance was provided by the artistic potential of the Arabs, known for their wit, keen powers of observation and imagination; their ability to preserve the salient features of their language and yet absorb new trends.

European influence expressed itself through printing which was introduced into the Arab world by Christian missionaries in 1702 A.D. in Aleppo, Syria. The Aleppo published mainly religious literatures, but some linguistic studies were also printed to supplement the work of mission schools. An American mission had its press in
Mathematics. In 1734 A.D., the Levant scholar Ahmad Faris al-Shidyaq, was sent by the mission to supervise its Arabic publications. A pioneer in printing, al-Shidyaq later founded his own publishing house in Istanbul which published literary works from the manuscripts of the Istanbul library. Contemporary works of Bhopal were published.\textsuperscript{20} Al-Shidyaq also founded a weekly newspaper al-Jaw'ib in Istanbul.

The Jesuits established the Catholic press in 1844 A.D.\textsuperscript{21} and the St. George's press in 1848 A.D. By the time, the American mission had transferred its press from Malta to Beirut. Many new press started appearing, the more famous being the Syrian National Press of Khalil al-Khuri, the Eastern Press of Dr. Ibrahim al-Najjar, and Matha'at al-Ma'arif of Butrus al-Bustani.\textsuperscript{22} By the middle of the 19\textsuperscript{th} century, Beirut alone boasted Jerusalem. Gradually a new cultural life was being involved and the press contributed in a positive way in spreading education and new ideas in literature.

In Egypt, printing was introduced by Napoleon. In 1798 A.D., the French Scientific Panel started printing a bulletin, 'Le Courrier del' Egypte', once in five days and later thrice a month to inform Europe about Egyptian affairs. A scientific and literary magazine, 'Le Decade Egyptienne' was also brought out. The first journalistic activity in Egypt did not make any compact locally, as the bulletin were published in French.\textsuperscript{23} Arabic was used only in 1821 A.D., when Muhammad Ali established the people's press, later called al-Bulaq. It remained the only press in Egypt for forty years and was followed by the Cap tic press. Matba'at al-Ma'arif was started in 1867 A.D. and Matba'at Wadi al-Nil in 1896 A.D.\textsuperscript{24}
The history of Arab journalism really starts from the time when Muhammad 'Ali initiated the official organ 'al-Waqi al-Misriyya' in 1828 A.D. It was printed three times a week and edited by al-Tahtawi. As it was the official organ it did not predict public opinion. Journalism continued to be in the hands of the government in the reign of Isma'il, but when his politics became unpopular, political newspapers started appearing. Abu Nazara, edited the lighter vein and the first criticized official policy, in this case the policy of Isma'il.

Meanwhile in the Levant, Khalil al-Khuri founded the first Lebanon newspaper 'Hadiqat al-Akhbar' in 1852 A.D. It was the first unofficial newspaper of the Arab countries. Butrus al-Bustani and his son Salim al-Bustani started Nafir Suriyya in 1860 A.D., al-Janna and al-Janan in 1870 A.D. The last was a scientific and literary bi-monthly and carried Batrus al-Bustani’s famous motto; ‘Hubb al-Watan min al-Iman’ (patriotism is an article of faith).

The political atmosphere of the Levant, which had witnessed the first activity of the press, was not conducive to sustained journalism. In the face of repeated closures, journalists migrated to Egypt, where they found a more liberated mileage for journalistic activity the famous newspapers founded by the Syro-Lebanese émigrés in Egypt included al-Ahram in 1875 A.D. by Salim and Bishara Taqla in Alexandria. Later was as moved to Cairo and it is today the most famous and respected daily in the Arab world. Faris Namr and Yaqub Saraf started al-Muqatam in 1888 A.D. The leading journals were al-Muqataf founded in 1876 A.D. and al-Hilal in 1892 A.D. by Jurji Zaidan.

With the appearance of new periodicals a new reading public group of new readers emerged. Young writers were anxious to
enlighten and elevate the masses and they wrote in a simple style which in turn helped in the creation of modern prose and new literary genres in Arabic. Newspaper and journals were not just media for news but were in fact schools for the people in regions of the Arab world out off from the direct influence of the west. Poets in Iraq and Hijaz owe their first cultural awakening to the periodicals of Syria and Egypt.

Apart from the introduction of journalism, the printing press brought about fundamental changes in the publication and circulation of books. Chefs d’oeuvres of the classical period were published not in limited handwritten manuscripts but in thousands of copies and reached all levels of the society. Readers became acquainted with the works of such luminaries as the poets Imraul Qais (d.540 A.D.), Jarir (d.728 A.D.) Abu Tammam (805-845 A.D.), al-Mutanabbi (915-965 A.D.) and al-ma’arri (973-1048 A.D.), and prose writers Jahiz (775-798 A.D.), Ibn Tufayl (d.1135 A.D.) and Ibn Khalldoon (1332-1406 A.D.).

Along with the printing press, publishing houses and libraries were established Jam‘iyat al-Ma’arif was founded in 1868 A.D. to print Chefs d’oeuvres of Arabic literature. The national library Dr al-Kutub was founded by 'Ali Mubarak in 1870 A.D. It continued Arabic as well as European books and its press undertook the printing of rare books and precious manuscripts. In the Levant every educational institution had a library; the Jesuit Library, the Library of the American University and Dar al-Kutub al-Watani. In Syria Maktaba al-Zahiriyya was founded in 1878 A.D. in Damascus and al-Khalidyya in Jeroslem and al-Taimuria in Egypt were the most famous.
In the renaissance of Arabic, translation movement and printing press played a vital role in the development of modern Arabic literature. The first translations were made from French literature in both Egypt and the Levant because the earliest cultural contacts of the Arabs were with France and was the first foreign language to be taught at levels. Muhammad Yusuf Najm lists seventy novels and short stories as examples of translated published in Egypt from 1870 A.D. to 1914 A.D.30 Yahya Haqqi states in Fajr al-Misriyya that English literature came to compare with French literature in Egypt, only after graduation came out of high schools with English curricula31. This was happened around 1919 A.D. In that case of the Levant, however, French texts were the predominant ones well into the middle of the 20th century.

Rifa'at al-Tahtawi, the first director of the school of languages in Cairo, translated 'Telemaque of Fenlon'. He gave an Arabic version to the title referred to as coupling and called his book 'Mawaqai I al-aflak fi Waqai Telemak'. It was the first attempt to acquaint the Egyptians with a western story and incidentally the first introduction of Greek mythology to Egyptian readers32 al-Tahtawi also translated Voltaire's elegy on Louis XIV and the Marshallese. Inspired by the French national anthem, al-Tahtawi composed many patriotic songs which became popular with the troops. This type of poetry was unknown in Arabic before and was one of the earliest cases of direct borrowing of European forms33.

Another prominent translator in Egypt was Muhammad Uthman al-Jalal (1829-1898 A.D.), who rendered La Fountain's fables in Arabic verse (al-Uyun al-Yuiqiz) and Moliere's comedies including Tartuffe
which he called al-Shaykh Matlaf. Uthman al-Jalal also translated some works Recine and Bernadine de St. Pierre's Paul et Virginia. In the Levant Najib Tarrad (1809-1911 A.D.), Bashara Shadid and Tanius Abduh (d. 1926 A.D.) translated and popularized many French works. With their efforts, European cultural influences started making an impact on Arab minds.

The translations were first intended to amuse the readers who liked love stories and adventures and were not particular about the quality. Some writers started translating without an adequate knowledge of the original language. The most glaring example was the rendering of less miserable by Hafiz Ibrahim, who did not know French. The Arab writers tried to overcome this problem by making a distinction between Tarjamah (literal translation of a foreign text) and Ta'arib (producing an Arabic version of the original). Al-Manfaluti, for example, adapted Paul et Virginia of Bernadine de St. Pierre and called it al-Fadila.

According to Dr. Latifa al-Zayyat, in the movement of literary translations, the subject matter included oriental tales, historical fiction, love stories, social novels, picturesque and detective novels. The last were translated mainly from the works of Walter Scott and Alexandra Dumas. The famous translation were Scott's Coer de Lion by Yaqub Saruf; The Last Days of 'Pompeli' by Farida 'Atfya; 'The Three Musketeers' by Najib Haddad and 'The Count of Monte Cristo' by Bashara Shadid. Other individual translations of a high order include Dicken's 'A Tale of two Cities' by Muhammad al-Sibha'il and 'The Resurrection of Tolstoy' by Rashid Haddad.
The early translations were weak. Arabic prose was not fully developed. It was either pompous or extravagant or contained a lot of the colloquial idiom. Translations appeared artificial when rendered in the old rhetoric fashion. Realizing the need for a plain and direct style, writers experimented with a mixture of classical and semi-classical journalistic style including some colloquialism. The main style to dominate was the journalistic which tends to be easy. The simplification of Arabic prose was one of the major contributions of the translators' activities. The most important of the translations were the impetus they gave to the birth and development of literary genres that were not prevalent in classical Arabic. The short story, novel and drama grew directly as a result of the translations and became as integral part of modern literature.

1.3 PIONEERS OF THE RENAISSANCE:

The Arab renaissance was an outcome of the contribution of the men of letters of the Levant and Egypt and the leaders of important reform movements. It would be useful to notice first the contributions of the men of letters. In the Levant, scholars were either patronized by rulers or nurtured by the Church. The court of the Shihabi prince Bashr-II of the Lebanon was the meeting place of the famous poets Nikula Yusuf al-Turk (1763-1828 A.D.), Batrus Ibrahim Karima (1774-1861 A.D.) Amin al-Jundi (1814-1878 A.D.) and Nasif al-Yazigi (1800-1871 A.D.); al-Yazigi, besides being a court poet, was also a prose writer who played an important role in reviving the classical idiom. Al-Yazigi's book, 'Majma al-Bahrain' (The Conjunction of the two seas), written in the traditional Maqama style of al-Hariri and al-Hamdani.
which shows his mastery over the Arabic language. Al-Yazigi also wrote important books on the Arabic language and grammar.

Another pioneer of the renaissance, Ahmad Faris al-Shidyaq (1805-1887 A.D.), was noted for his studies in lexicography. Al-Shidyaq called for a modern arrangement in Arabic dictionaries, i.e. in the alphabetical order, instead of the traditional rhyme order based on the final root-latter. In his dictionary, Sirr al-Layil (secret of the nights), al-Shidyaq began with the gutturals to support the theory of the onomatopoeic origin of language. He also treated two letter ungrammatically, e.g. b. d. with d.b. and r.d with d.r. In this he was reverting to the theory of bilateral origin of Arabic roots which Khalil Ibn Ahmad had originated in the 8th century. A versatile scholar, al-Shidyaq assisted in the translation of the Bible, for which he travelled to England. He wrote about his travels abroad ‘al-Sidq-ala-al-Saq fima huwa al-Fariyaq’, is one of the earliest travelogues in the modern period.

Butrus al-Bustani (1819-1883 A.D.), the founder of the first national school in the Levant and a school for girls, compiled a two-volume dictionary arranged in the modern order called Muhit al-Muhit among his writings. The Life of Napoleon and commentary on the Diwan of al-Mutanabbi are well known. His outstanding contribution is his work on the Arabic encyclopedia ‘Da’ira al-Ma’arif’, later volumes of which were completed by other members of the Bustani family.

Sulaiman al-Bustani (1856-1925 A.D.) translated Homer’s ‘Iliad’ with a preface noted for its literary value. The Iliad was the first introduction of epic verse into Arabic and the translation is a masterpiece. Sulaiman al-Bustani was also the first to apply two

Among the great reformers the role of Jamal al-Din al-Afghani (1838-1898 A.D.) is significant. An Afghan by birth, as his name suggests, al-Afghani made Egypt his home. He attempted to break the hold of scholasticism which had eased Islam since medieval times. Al-Afghani first called for reform in religion, next for the arrest in encomium and political deterioration and identified himself with the movement leading to the Qabi revolt of 1882. In Muhammad 'Abduh (1849-1905 A.D.), a peasant's son who rose to the eminent position of Chief Mufti of Egypt, al-Afghani had an interpreter and follower. Abduh maintained that there was no conflict between Islam and science. He interpreted Quranic verses rationally and recognized the insufficiency of Islamic scholasticism. He advocated reforms and religious awakening.

Al-Afghani and Abduh were both distinguished in the society for their liberal views. But their message was carried forward by their disciples who included the great Egyptian nationalist, Sa'd Zaghlul (1857-1927 A.D.), the champion of women's rights Qasim Amn (1865-1908 A.D.) and the editor of Abduh's Books, Rashid Rida (1865-1935 A.D.).

In Syria, Abd al-Rahman al-Kawkibi (1853-1902 A.D.) was another follower of al-Afghani. In his writings, he lashed out at his countrymen, urged them to unite and take the initiative as the Arabs did in the glorious periods of their history. He drew attention to the
vigor of Western civilization and the decadence that prevailed in the East\textsuperscript{42}. In his famous book Umm al-Qura (The Mother of Cities, i.e. Mecca) al-Kawakibi discussed ways and means to introduce social reforms to restore Islam its former cohesiveness and grandeur. How far the scholars of the 19\textsuperscript{th} century were successful in liberating the Arab mind from the traditional shackles of centuries and introducing a new social milieu for creative output can best be gauged by subsequent literary effort.

1.4 PROSE (NATHR):

The growth of prose in the 19\textsuperscript{th} century is comparable to that of poetry. But more than poetry it owes its impetus to the press. Till the middle of the 19\textsuperscript{th} century two forms of prose prevailed in Arabic:

1. \textit{Maqama} (pl. \textit{Maqamat} lit. assembly) a collection of short disconnected anecdotes recited by a \textit{rawi} (commentator) in rhymed prose called \textit{saj'\textsuperscript{43}} and adorned by rhetoric and extravagant figures of speech.

2. \textit{Risala} (letter but also extended to include the essay). \textit{Risala} was employed in private and official correspondence and for occasions like births, deaths and festivals.

Apart from rhyme and rhetoric and rare terms\textsuperscript{43}, Arabic prose was weakened by a wide usage of banal expressions from the colloquial \textsuperscript{44}. With printed classical masterpieces, marked by lucid and simple prose like the works of al-Jahij (7752-798 A.D.), al- Ma'ari (973-1057 A.D.), Ibn tufail (d. 1185 A.D.), and Ibn Khalid in (1332-1406 A.D.), Arab literatures, called for a return to the style of classic prose.
writing. They also strove to improve grammar and enlarge a vocabulary.

Rifa'at al-Tahtawi (1801-1873 A.D.) represents the first line of Arab writers who came in contact with European culture and literature. In his book about his impressions of France *takhlis al-talkhis bris*, al-Tahtawi's deviated the traditional 'Maqimaor Risila' type of prose by striving to drop the heavy *saj* and other embellishments. Although al-Tahtawi's book is a rambling combination of travelogue, scientific treatise and official accounts, with the complete absence of the elements of a story, it nevertheless paved the way for future works arising from the East-West contacts on which modern prose were based.  

Al-Tahtawi's translation of Fenelon, perhaps the first of a French book in Egypt during the modern period. It is important as it marks the transitory stage from decadent prose to the new works of the renaissance. The evolution of Arabic prose can be discerned if the two books of al-Tahtawi are studied. The period between them is more than thirty years. The language of *Mawiqai'i al-Aflik* is more flexible than that of *Takhlis al-Ibriz*.

Parallel developments in modernizing Arabic prose were taking place in the Lebanon. While Nasif al-Yizigi was still preoccupied with the writing of *Maqamas*, and completed *Majma' al-Bahrain*, the last of the great *majinas*, in 1885 A.D., his contemporaries Butrus al-Bustani and Faris al-Shiyiq attempted a prose style free of rhetorical devices. Al-Shidyaq wrote his travelogue, *al-Siq 'ali al-Siq*, in rhymed prose but later simplified his writing in 'Kashf al-Mukhiba' *'an Funun Uruba'* and 'al-Wasita fi Ma'rifat Malif* 47. It was, however, Salim al-
Bustini who made a break from the style of al-Yazigi and al-Shidyaq. His first story ‘Ramya Min Ghairi Rami’ (The shot that nobody fired) is written in a straightforward prose suitable to the genre of the short story.

The main forms that emerged in modern Arabic prose were influenced to a large extent by newspaper writing. Journalism first started with the use of rhyme and weak constructions, as can be seen in the early issues of newspapers like ‘al-Waqa’l’ al-Misriyya’. The early translations too were rendered in rhymed prose. However, a group of translators trained by al-Tahtawi in The School of Languages, later realized that they could express and transmit Western thought quite successfully by avoiding rhyme and rhetoric. They were helped in this by the classical texts for their straightforward writing.

In Egypt, al-Shaykh Muhammad ‘Abduh, impressed by the ‘Muqaddima’ (Introduction to History) of Ibn Khaldun and its strong expressive and free flowing style, tried to purge Arabic of all its antiquated deadwood. When he edited ‘al-Waqa’l’ al-Misriyya’, he started to write clearly and objectively. He urged the other contributors to his paper to be equally clear and precise. The prose forms which emerged were: the essay (al-maqala), the novel (al-riwaya), the short story (al-qissa al-qasira). The characteristics of these forms may be briefly noted.

1.5 THE ESSAY (AL-MAQALAH):

The modern Arabic essay had its forerunner in the classical risala. But while the risala was long and appeared in the form of a
small book, e.g. *Rasa'il al-Jahiz*, the essay was shorter and concise. Mustafa Lutfi al-Manfaluti (1876-1924 A.D.) was one of the early essayists of the period. His essays were collected in three volumes of *al-Nazarat* (views) which appeared first in *al-Mu'ayyid*. Inspired by the reforming ideas of Muhammad 'Abduh, al-Manfaluti wrote on the need for social uplift, on the rich and the poor, on charity and righteousness and the evils of drinking.

The style developed by him, Taiqat al-Manfaluti, is somewhat highbrow. Manfaluti chose his words with care. He retained a little saj' to give his prose a musical appeal. The stamp of his personal style is revealed in all his writings. The extracts given below form the beginning to the end of his essay *al-Gad* (The Morrow).
"I know that last night I was thinking about what I should write today. And I know that at this moment I am holding my pen between my fingers, and that in front of me is a white sheet of paper which is gradually becoming black as I move the pen over it. But I do not know whether I shall be able to complete this essay of mine, or hither some obstacle of time will obstruct its course. For I know nothing of the marrow's matters, and the future in God's hands.

I know that I put on my clothes this morning, and that I am still wearing them at this moment. Yet I do not know whether I shall take them off (later) with my own hands, or whether they will be taken off by the hand of him who washes the bodies of the dead.

The morrow is a confused specter which looms into view from afar. It may be a merciful angel, or it may be a foul fiend. Indeed, it may be a bleak cloud, which, when a cool breeze blows on it, breaks up, scattering its particles, so what it becomes like a non-existence which had never known existence. The morrow is vast rolling, with swelling billows amid roaring wave. It does not tell you whether it bides in its depths, pearl and jewel, or death violent and cruel.

The morrow is hidden from man's eyes, its form too complex to comprehend. So much so, that we a man to raise his foot to step outside his palace, he would not know whether he was stepping on to the threshold of that palace (room) or on the margin of the tomb"
"Man has surmounted every difficulty in this world. He has burrowed under the ground and climbed a ladder to the skies. He has linked East and West with strings of steel and threads of brass. Then his mind has moved to the upper world. There, he has lived among its stars, and learned their depths and heights, their plains and skies, their fertile and their waste, their damp and their dry.

He has invented instruments for measuring the distance of stars, the lengths of their rays. He has dosed scales for weighting the globe of the earth as a whole and in part. He has dived into the seas and plumbed their depths. He has plundered their pearls and gems. He has presented through rocks and mounds to past generations, seeing the people and their modes of life, their habitation, food and drink. Then he has gained access to the inner senses by way of the external..."
ones. He has learned about the soul and its nature, the mind and its methods, and the senses and their situations. Indeed, he can almost hear the discourse of the soul, the creeping course of fate. With his intelligence he has torn down every well and opened every door. Except that he has recoiled before the door of the morrow, powerless, repulsed, not daring to open it, or even to knock at it. For it is God's door, and God does not inform anyone of his hidden things.

Oh morrow! We have our hopes, great and small, and our desires, good and bad. So tell us about our hopes and how they stand with you and inform us of our desires and what you have done with them. Have you set them at naught and despised them, or have you been kind to them?

No. No! Keep your secret and keep your veil over your face. Do not tell us a single thing about our hopes and desires, lest you terrify your spirits and souls. For we live by hopes, though they be in vain, and are happy through our desires, though they be deceivers.

The life of man is made of hopes alone;

When they are lost, then life itself is gone".

As journalism progressed the essay (Maqala), attracted the leading political figures of Egypt. Al-Afghani, Muhammad Abduh and Abdullah al-Nadim (1845-1896 A.D.) of Egypt and Abd al-Rahman al-Kawakibi of Syria were among the earliest Arab essay writers. The political essay was followed by library writing. A prominent essayist was Fathi Zaghlul, who wrote on Western ideas and theories. The Syro-Lebanese émigrés contributed to the growth of the Maqala in a big way and were noted for their objective approach. Jurji Zaydan,
Yacub Saruf and Farah Antun were the outstanding essayist of that period.

Under the influence of the English essayists especially Leigh Hunt, Muhammad al-Sibah'i perfected the form of the essay. He also introduced the sketch into Arabic. Abbas Mahmud al-Aqqad followed al-Sibai style. He achieved a high degree of clarity, depth and succinctness.

1.6 THE NOVEL (AL-RIWAYYA):

By the middle of the 19th century, the Arabic influenced by the novels in European literature, attempted this new form in their language. It was natural that first attempts in writing the novel would be an extension of the Maqama. Muhammad al-Muwailihi (1858-1930 A.D.) wrote Hadith Isa Bin Hisham (1907 A.D.) (the observations of Isa bin Hashim) on the model of the maqama narrated by a rawi in rhymed prose, each Maqama having a page or two. Although the link with the traditional Maqama in marked in the use of the title, dialogue, Saj, choice of words and small sentences, Al-Muwalihi tried to adapt the Maqama to the times by taking his images from the society he lived in. He used his characters and events as instruments of social reforms. Written in lively picturesque prose with witty dialogues, Al-Muwalihi's book marks the beginning of the modern novel.

The early novel writers were not prepared to follow the Western models in their entirely. When Al-Tahtawi translated Les A ventures de Telemaque, he did not render all the aspects of the novel, but selected what he felt would be suitable to advise kings and rulers. He also
included sermons to improve the behavior of the common man, thus sowing the seeds of what later developed into the didactic novel.  

However, the didactic novel, the first of its kind to be written widely was a novel only in outward appearance. The characters were not interconnected, although some writers like al-Muwalihi in Hadith Isa ibn Hisham tried to introduce a sort of link in situations from the first chapter onwards. The didactic novel did not prosper till the stages years of the 20th century and then gave to the initial novel of entertainment.

The Syrian emigrants had an edge over the Egyptians in introducing Western literary forms into Arabic. Their ownership of journals like al-Muqataf, al-Hilal, and al-Jamia and newspapers like al-Ahram and al-Muqatam, enabled them to publish their novels easily. They wrote detective or romantic stories in serials to increase the circulation of their periodicals. Among the émigrés, Jurji Zaydan (1861-1924 A.D.) and Farah Antun (1868-1922 A.D.) attempted more serious novels than those serialized in the journals. While Antun wrote novels of a didactic or philosophical nature, Zaydan wrote long romances which were historical and entertaining.

In the preface to his novel, al-Hajjaj bin Yusif al-Thaqafi, Jurji Zaydan explains that the way to popularize history is to write it in the form of a novel. He emphasized that history should pervade the novel and not take the second place. Zaydan was probably referring to Alexander Dumas and Walter Scott, who inspired him to write the historical series, but in fact he gave more attention to the romantic aspect. In all, Zaydan wrote twenty-two novels which cover the historical span from pre-Islamic to modern times. Among his famous
novels are: shalwa Abd al-Rahman, about the Battle of Tours and the defeat of the Arabs at the hands of Charles Martel and al-Abbas, about the daughter of Harun al-Rashid and her secret marriage to his prime minister Ja'afar al-Barmaki. Zaydan selected topics that a conflict between political groups struggling for power.61

In the Levant at least thirteen novelists were writing original social novels between 1865 A.D. and 1914 A.D.62 Antun al-Saqqil wrote two novels of which ‘Arrows of fire’ is the more famous. Other novelists include Francis Marrash (1836-1916 A.D.). Salim al-Bustani wrote Salma and Samiya. These novels are marked by an absence of traditional shackles and are very readable. Muhammad Husayn Haykal (1888-1956 A.D.) is the first original novelist in Egypt. His novel Zaynab, Manizirwa Akhliq Rifiyya (Zaynab: rural scenes, sense and Morals) was written in Paris in 1910-11 A.D. and hums with an all pervasive nostalgia for the author's village. It contains beautiful descriptions of the Egyptian countryside and is the first social novel based on the life and habits of Egyptians.

‘Zaynab’ is written outside the pale of the traditional Maqama. It has no Rawi, no rhyme and no rhetoric. The language is simple, approaching every day speech. At the same time the influence of French literature is evident in the long complex sentences.63 Haykal thought that the use of classical Arabic for dialogues between the rural characters was highly articulate so he restarted to the first time in written prose. He thus set a trend which was later widely followed by Tawfiq al-Hakim, Muhammad Taymur, Mahmud Taymur and others.

Although ‘Zaynab’ was published in 1913 A.D. and got favorable reviews, it attracted less notice than might have been expected,
perhaps because the years that followed the first edition were unfavorable to literary activity. The First World War and the Egyptian revolution of 1919 A.D. diverted the attention of the readers and writers from literature to politics. Among other impositions of the war, restrictions were placed on publications and many newspapers had to close down including al-Jorda which had published Zaynab.⁶⁴

Yahya Haqqi considers it fortunate that the first novel in modern Arabic was produced in a mature, artistic and beautiful form, thus asserting its right to endure in literature as well as to lead others that were to follow.⁶⁵ These novels were published fifteen to twenty years after ‘Zaynab’ by Egyptian writers who were all Haykal’s contemporaries.

"...Yet they share a common future. The hero is a young man who has received modern education and is psychologically alienated from his environment. All the novels are in a sense confessions. Another central theme which recurred again was the inferior status of women and their seclusion in society."⁶⁶

1.7 SHORT STORY (QISSAH QASIRAH):

This study cannot be treated fully, either on the methodological level or in their historical aspect, all the questions and problems which its ambitious title provokes. The assimilation of all the movements of innovation in the history of the Egyptian short story would require a fairly sizeable volume, if not several volumes. In other words, it demands a rewriting of the whole development of this literary genre from the point of view of its ambition to break new ground, either in from or in content, and its desire to change and modify the traits of its
artistic structure to be able to digest the constant alterations in social and cultural sensitivity. That is true because the history of the Egyptian short story is the history of its perpetual search for change, renewal, metamorphosis and modifications. From the moment of its birth, this literary form has accomplished a deep exploration of the consciousness of the Egyptian personality, in order to create a mature embodiment of its fluctuating feelings. The Egyptian short story sought to proceed along two main lines: the first was to authenticate this new literary form through creating several ties between this new-comer and social and cultural life of the Egyptian, whose anxieties and dreams it tries to express. The second was to try out this new literary genre in the field of social and individual reality, in order to achieve a certain distinction from the original form, which came from the west. In other words, it had to give a local taste to this form, to put paid to any accusation about its alienation from Arabic literary life.

Because the rewriting of the entire history of the Egyptian short story is not this study's concern, it will only concentrate innovations of the 'sixties' and on the root of those moments in the early similar attempts of the late forties first an attempt to what this study means by 'innovation' would save it from the ambiguity of generalization. Every good and genuine work which has been added at any time to the legacy of the Egyptian short story is a new work, but it is not necessarily true that every new work is novel and contains innovation. The endeavors to clear up the meanings of the quite simple but vague world 'innovation' would carry us into a region where all the problems of literary style, structure and aesthetics life is in wait. However we still need such a definition in broad and general terms, this study means
by the term 'innovation' any attempt to add to create an unprecedented group of features, either in structure or in contain, which has not appeared before in a crystallized from in the Egyptian short story. Sometimes this definition fist single short story, but what concerns this study is the existence of numerous works by one writer or more, adopting an attempt to innovate until it forms an artistic trend which plays a major or minor role in the development of the Egyptian short story. Ignoring these single works does not mean that they are significant — some of them are very insignificant — but only that they do not concern this limited study.

Although the full history of the Egyptian short story cannot be told any responsible detail in the span of a single paper a brief survey sketching out the development of this literary genre and showing its main landmarks is necessary of not only because of the lack reliable studies in the field but also because of a brief survey will provide this talk with a historical background which will save its treatment of the invitation movement for including in abstraction and generalizations, and it will specify the position of the innovatory movement from indulging in abstractions and generalization, and it will specify the position of the innovatory trends in the broad scheme of the Egyptian short story, which stretches from the second decade of this county until the present day originally one notices that mature patterns of the short story in Egypt (and fictional forms of literature in general) appear at the same time as the emergency of the Egyptian nationalist movement; they become interwoven with its desire to express itself as a movement belonging to the modern age and through its terms. The national renaissance witnessed the birth of mature new literary genres in Arabic literature. The year of the second decade of this century
which ended with the modest of Egyptian nationalism expressed in the 1919 A.D. revolution and then in the constitution of 1923 A.D., were the same years which saw the appearance of early workers of the Egyptian pioneers of the short story such as Saliha Hamdi Hammad, Muhamad Lutfi 'al-Manfaluti, Muhamad Taymur, 'Isa 'Ubaid, sahata 'Ubaid, Hassan Muhamad, Mahmud Taher, Sa'id 'Abdu, and Ahmed, Khayri Sa'id. Just as Egyptian nationalism used elements of western thought blended with elements of classical traditional culture in its attempt to express itself in this appearance, so the early beginnings of the Egyptian short story emphasized the importance of the genuine marriage between the inherited traditional elements, (especially as found in some patterns of the Arabic maqamat and didactic tales), and the western short story. This primitive marriage and this mixture of elements left its mark on these early works. This mark was typified by didacticism and certain incoherence in structure, and also reflected the strong links between the short story and questions concerning the national character. Those who study the works of the talented pioneer Mahmud Lashin and his associates – who called themselves Gama'at al-Madrasa al-Haditha (Group of the Modern School) will recognize their attempt to accomplish in their stories a special kind of social survey of the problems of Egyptian society and the Egyptian personality in this period. They tried to root this new art in Egyptian culture and society, and to reach through their works the reader who was unaccustomed to this form of art. For the reader could more easily accept this new form if he found that it reflected his vision, and treated his own familiar events and problems.

While Mahmud Taher Lashin, Ahmed Khayri Sa'id, Mahmud Taymur, and most of the Group of the Modern schools tried to express
in their works the life of Egyptian society, Yahya Haqqi, a member of the school discovers that the nature of the short story it made is more relevant to question of the personality than to those of social problem. He sought to express through his short stories the interests and anxieties of this individual personality, which was suffering in Egypt at the epoch from the contradiction between its reality and its ambition. Yahya Haqqi's stories depicted the eagerness of the Egyptian character to form a new future and the strain from it suffered and the process of trying to realize it. Muhammad al Badawi, Najib Mahfuz and other continued at different levels of maturity, the approach of Haqqi in their works. If the stories of the pioneer group of the modern school reflected the strong belief of the Egyptian character in its capacities and potentialities during the area of the 1919 A.D. revolution and the 1923 A.D. constitution, the workers of this second group of writers describe the dilemma, grief and disillusionment which this character felt after the signing of the independence treaty of 1936 A.D.

A few years after the Second World War, a new generation of short story writers appeared. These writers separated in a general way, into four groups representing four artistic trends:

i. The sentimental melodramatic trends as reflected in the workers of Mahmud Kamil, Amin Yusuf Ghurab, Yusif Al-Siba 'I, Yusuf attitude from the real problems of the community, a refuge from the suffering and disillusionment, from which the common reader could drive comfort.

ii. The romantic trends whose writers, such as Sa'ad Makkawi, Salah Dhuhni, Ibrahim al-Rahman al-Khamisi were distinguished by
poetic sensitivity, which reflect the romantic aspiration of the Egypt to overcome his gloomy presence. The romanticism of this trend mingled in certain stories with some realistic element.

iii. The realistic trends which sought to continue the true line of the Egypt short story in the light of the achievements of Lashin, Haqqi, and al-Badawi in their expression of the social reality and the several dimensions of the social reality and the several dimensions of the national personality in that phase. This trends is respected in the works of Yusuf Idris, Shukry 'Ayyad, Salah Hafiz, 'Abdul-Ghaffar Makkawi, Abdul Rahan al-Sharqawi, and many others. The writer of this trend is very conscious of the several dimensions of the historical moment in which they lived and wrote and the specific nature of the Egyptian personality at this time this trends reached its fame and dominated the whole scheme of the Egyptian short story in the first half of the 'fifties.

iv. The experimental trends, containing a blend of symbolic, expressionistic and surrealistic traits, appeared in the late forties and early 'fifties; although this trend was very weak in comparison to the strength of the realistic trends, nevertheless paved the way for the innovative movement of the 'sixties. This trend is represented in some work of Yusuf al-Sharouny, Fathi Ghanim, Edward al-Kharrat 'Abbas Ahmad, Badr al-Deeb. Despite its experimental nature some of the masterpieces of this trend succeed in expressing vital aspect of the problem of the Egyptian character in the autocratic years of the 'forties.

After this short historical background, we shall concentrate on the feature of the last two of the four trends by which this study
classified the worker of the generation known in Egyptian criticism as the "forties generation'. This generation whose cultural information formation occurred in the late 'thirties and early 'forties who expressed its vision in last part of the 'forties, who expressed its vision in the last half of the forties and then reached the peak of its influence in the fifties. Ironically by the sixties most of them declined artistically or fell off into silence and repetition, became at the same the time the pillars of the form literary establishment, dominating most of the cultural activities in the country. The importance of studying the last two trends is due to several reasons:

i. Because of the effect of the first two trends was limited and mainly negative, especially the sentimental and the melodramatic.

ii. The contribution of the realistic and experimental trends was significant in the development of the Egyptian short story, making it capable of expressing the various dimensions of the present and the future of the Egyptian charter in the late forties and early fifties and early.

iii. Most of the innovation, either in structure or in continent appeared through the achievement of those who trends.

iv. The young writer in the 'sixties were moved and influenced to a great extent – by these two trends, and sought to place their own interpretation of the historical moment and the new sensitivity in opposition to the realistic and experimental trends.

v. These two trends produced in their workers two different solutions to the crisis of Egypt's short story in the 'forties.
In fact these trends appeared, in the historical sense, later than the first two. When they appeared, or more precisely, when their most prominent exponents Yusuf Idris and Yusuf al-Sharouny, began their work, the Egyptian short story was in a state of crisis. This was because the most valuable works Yahya Haqqi and Mahmud al-Badawi had been published years earlier, and Najib Mahfuz had abandoned the short story and had specialized exclusively on the novel, whilst Salah Dhuhni and Yusuf Guhar had fallen into silence. Moreover, wartime conditions created an atmosphere of social disintegration, which was propitious for the blossoming of these sentimental and melodramatic stories on a wide scale. This encouraged the writers to produce more and more in the shortest time. Without any doubt, this quantity was achieved at the expense of quality and the interest in technical and social elements. The wartime circumstances and the political vacuum which followed the complete loss of confidence in political parties after the incident of 4th February 1942 A.D., helped to spread these works amongst the reader with the speed of an infectious disease, thereby causing a great break in the continuity of the development of the Egyptian short story. In fact, it continued to suffer from this crisis until the appearance of Idris and al-Sharouni’s works at the end of the forties when both of them tried to save the short story from this crisis, but in different ways.

Yusuf Idris presented the first realistic solution to the crisis, starting from his belief that the trend of escapist dreams had distorted the correct path of the Egyptian short story. To end the alienation between the short story and reality, it was vital to adopt the vision of the Egyptian character and its style of expression. The Egyptian personality during this period had begun to overtake the state of
depression and frustration which followed the war, as it advanced along the path which culminated in the abolition of the 1936 A.D. treaty, the beginning of the armed struggle in the canal region, and the ending of the monarchy and the occupation. At that stage, the Egyptian personality began to reassert its control over its destiny, after it had suffered a post-war semi dictatorship from the palace, and the exploitation of the occupation.

During this period Yusuf Idris began to understand the real depth of the Egyptian personality as he adopted the vision and approach of its most typical, and authentic characters – the Falaheen. He began through their customs, way of life, rituals and traditions, to present new artistic realism. He adopted their love of story telling and their special style of narration, returning to folkloric roots different from the roots of the classical Arabic tradition on which the pioneers of the Egyptian short story had relied. He was thus able to depict new realism, new questions, new themes, and new social groups from the village and the city, which had not previously been treated in the Egyptian short story. Yusuf Idris expressed in his stories the striving of the Egyptian personality to face the external world, because all the enemies and problems of the Egyptian personality were at this time external ones. It seemed that this style and this solution was the true answer to the crisis of the Egyptian short story.

A great number of writers followed or supported Yusuf Idris in his path, the most talented, sensitive, and least productive of them being Shukry Ayyad. One group in their attempt to imitate reality and to achieve a higher degree of resemblance to it, forced their fictional material into preconceived stylistic patterns of false reality. Many of
them were preoccupied with ready-made notions. If not fallacies, about reality and forced their stories to prove them. The work of these authors had a negative effort on the development of this trend, in particular those who called themselves the socialist realists, such as Muhammad Sidqi, Ibrahim Abd al-Halim, and Fathi al-Ramil. However, during this period the significance of Yusuf Idris and the other gifted writers who followed his lines in their discovery of the essence of both the characteristic types and questions of this phase. They were also innovators in structure and technical style. They therefore relied on description which concentrates on the embodiment of the time and the place of fictional action, in a manner which crystallizes notion, vitality, and dramatic sense. During this phase, they did not pay much attention to the character analysis because of the external orientation to Egyptian character. They therefore concentrated on many social and political problems, through which the ambition of the Egyptian personality appears to defeat its gloomy present and to conquer all the causes of its problems. Indeed, Idris's particularly fertile and creative talent was the vital element which made this solution widely acceptable. He wrote a collection of short stories almost every year during the first five years following the publication of his first collection Arkhans Layali (The Cheapest Nights) in 1954A.D. The solution offered by Idris seemed to be the only correct and possible one for some time and the Egyptian short story adopted it wholeheartedly.

However, there was another solution proposed by the writing of the experimental trend, and one which was to recede into the shadows for a long period. This was perhaps because the talent of the writers who proposed it was not equal to that of Idris in depth and breadth, or because this trend expressed a limited phase in the life of
the Egyptian personality. Perhaps some of its writers went too far in their experiments, or perhaps the faith of its exponents in themselves was relatively weak. In any event it was only a matter of time before this trend gained great importance that is when its discoveries and accomplishments appeared in the sixties. Despite the fact that some of this trend's experiments were eccentric and sterile, its achievements in general revitalized the Egyptian short story, and as far as innovation is concerned, they were of great importance. These innovations echoed different individual and social motives and stimuli, presenting a partial fragmentation of the questions of Egyptian society, in which the writer's attention focused upon the individual and his relationship to his followers. This concentration on the individual, usually alienated from his society, filled with his own dreams and visions, yielded a tremendous gain in fictional power.

Many factors in the birth of this experimental trend. There was a general state of social frustration after the false promises of independence made during the second world war had evaporated; then the crucial crisis of the Egyptian short story in early forties had created amongst the young writers of this age a strong impulse to save it from the abyss of melodrama and sentimentality, there existed also a general mood of anxiety and grief amongst intellectuals during their feverish search for adequate means to express themselves, in the face of the heavy fist of the poet-war autocratic governments. Apart from these factors, there were others of a literary and cultural nature. It is accepted amongst Egyptian scholars and critics that by end of the thirties, most of the new literary forms – the play, the novel, the short story – had gone beyond the stage of birth, reached a certain degree of maturity, gained a reasonable base in the reading public,
and started to fulfill their ambitions for evolution and innovation. Because all these new literary genres were influenced by each other, what happened in one field affected the others. The desire for innovation appeared first in the drama, after Tawfiq al-Hakim had produced some allegorical and symbolic elements in some of his work known as the rational plays, such as Ahl al-Kahf (The People of the Cave) in 1934 A.D. and Shaherzade in 1936 A.D.

The other important works appeared and played a major role in promoting the spirit of innovation and rebellion against old form and concepts. These were al-Kitab al-Nambudh (The Croan-Hoade) by Bishr Faris in 1938 A.D. The first is a scatological work in the form of episodic dialogues between a man and a woman discussing in a shocking, obscene, and frank way sexual digressions in every episode. The second is a symbolic play its important preface underlines the significance of symbolism and expressing interior reality. For years after the importance of The Croan-Hoade, Bishr Faris practiced his symbolic attitude in short story form in his book Su 'Tafahum (Misunderstanding) in 1942 A.D. He attacked in this book's preface the reliance entirely on narration and action in the short story, and called for the necessity of transforming in the short story into a group of poetic and symbolic flashes. In 1940 A.D., Anwar Kamil, the author of The Discarded Book established his avant-grade magazine al-Tatawwur (The Evolution) to express the thought and the notions of the avant-grade group of artists who called themselves Gama'at al- Fann wa'l-Hurriyya (The Association of Art and freedom). In the same year, Ramsis Yunan – a leading number of the Association of Art and Freedom – became the editor in-chief of the well-known periodical al-Magalla al-Gadida (The new Magazine) after
Salama Musa had left its editorship. For four years, until it ceased publication in 1944 A.D., this magazine made an influential call for change and innovation in art and thought. In 1948 A.D., the necessity for innovation and change tried to express itself again through the new magazine al-Baahir (The Announcer) which published in its first issue the revolutionary manifesto of this young generation. A few years before the appearance of al-Bashir, Taha Hussain's famous magazine 'al-Katib al-Misri' (The Egyptian writer) participated a great deal in the cultural formation of the Bashir group, when it introduced them to the valuable writings of some of the western masters of modernity, such as James Joice, Franz Kafka, T.S. Eliot, Jean-Paul Sartre, Albert Camus, and others. Although the writers of the experimental trend echoed important aspects of local reality, they were influenced by post-first world war western culture, not only through translation, but mainly through first-hand contact. In fact some of those writers wrote their work originally in French, such as George Hinain and Albrt Qusayri. In the critical writings of some numbers of this group, one can realize how they appreciated the achievements of European culture in literature, art, music, thought and criticism, and how they benefited from the advancement of both human and pure science. Finally, one should not forget that those writers were, to a certain degree, suffering from the horror of the shock of the first two atomic bombs on Hiroshima and Nagasaki.

Against this moving cultural background and through its means, the experimental writers created innovation and added considerably to several artistic fields. On of the important features of this movement was its broad ambition to affect all the Egyptian fine and verbal arts, and to change both in the structure and in the content of all art.
Amongst the numbers of these movements there were painters, musicians, sculptors, poets, translators, critics, and of course, short story writers.\textsuperscript{73}

The principal innovators in the field of the short story were Yusuf al-Sharouny, Fathi Ghanim, Edward al-Kharrat, Badr al-Din, Abbas Ahmad, Bahij Nassar, and Ahmad Abbas Salih. In fact, al-Sharouni, Ghanim and al-Kharrat produced the most outstanding examples of this experimental trend. Al-Sharouny's first collection, al-Ushshaq al-Khamisa (The Five Lovers) appeared in the same year as Idris's first collection, 1954 A.D. However while Idris was to publish six collections by the end of the fifties al-Sharouny's second one did not appear until 1960 A.D., and another nine years were to pass before the appearance of his third\textsuperscript{74}. Edward al-Kharrat's short stories also were few and far between; after he rewrote most of the stories he had written in the forties and published them in his first collection, Hitan Aliyya (High Walls) in 1958 A.D., he waited fourteen years before he published his second Sa'at al-Kibriya (The Hour of Haughtiness) in 1972 A.D. Furthermore Fathi Ghanim was not able to publish in his first short story collection Tajriba Hubb (Experience of Love) in 1958 A.D. and his experimental stories, which only appeared after a long period of hesitation in his second book 'Sur hadid Mudabbad' (Pointed Iron Fence) in 1964 A.D., after the new generation of the sixties had already proposed to publish his experimental stories of which he had been originally ashamed.

Due the fact that the works of the outstanding writers of this trend were few and far between and because some writers were hesitant and did not take their experimental adventure seriously, this
trend remained far from influential for the first ten years or so, until the arrival of the young generation of the short story writers, known in criticism as the generation of the sixties. Nevertheless, the achievements of the experimental adventure of the forties were extremely important from several points of view. It did not only refresh the Egyptian short story and develop it, but also expressed the spirit of rebellion in the Egyptian character against those who dominated its present. Because they were expressing their views against the authorities under heavy censorship, the result was that every being in many of their stories, men, women, birds, beasts, landscape, objects and society, are only symbols and metaphors. Nothing is studied by itself; the mind is a dark well, no surface, only depth. Many stories investigated the several dimensions of the feeling of ambiguous fears and lose of security. The short story writer used, in addition to the main plot, a group of sub-plots to widen the horizon of his theme, without losing the advantages of dealing with the individual and measuring his interior vision. The use of sub-plots provided some of these stories with a vital comparative vision. Investigating various dimensions of reality, and placing individual cases in the general scheme of the community. The writer also blended the different levels of illusion and reality, because of his recognition that man could not endure much reality at that time, when most elements of reality were against freedom and his dreams.

In order to mingle these different levels in a refined and suggestive way, they paid great attention to their language and emphasized the function of the interior monologue in the structure of the story. The writers of this trend paid much attention also to usage of different tenses, to describe various levels and phases of the action. In
the narrative they would change the tense of the action from the past to the present, and sometimes to the future, without caring about the succession of the action in external reality, giving the reader a sense of immediately and continuity, and in order to fulfill the apocalyptic role of the artist. Thus the stories of this movement became more poetic and suggestive than those of other trends.

This type of work was far from influential and widespread for ten years or more, during which time the realistic trend reached its peak and started to suffer from a decline by the beginning of the sixties. Yet, it was only natural that the experimental trend should remain in the shadow during this period because the historical moment, suddenly, surpassed its potential with the revolution of 1952 A.D. During the first years of the revolution, the Egyptian character looked forward to a new era, and thought that it had been rescued from the fear and loss of its sense of security in the forties. Therefore, because of the general climate was one of the externalization and hope of fulfilling the frustrated dreams of the forties, most of the writers of the fifties followed in the wake of the trend set by Yusuf Idris, but a great number were falling into the abyss of artificial imitation of the works of this prominent writer.

By the time the sixties arrived, it was clear that the years of fear and lack of security had returned in a severer version, and that the Egyptian short story was involved in another crisis. Yusuf Idris, after having produced annual collections, had ceased writing short stories for a period of six years, during which he concentrated on the drama and the novel. Moreover, Yusuf al-Sharouny had for many years refrained from publishing short stories even in periodicals,
turning his energies to criticism. Sukry Muhammad Ayyad similarly stopped writing in this genre. Abdur Rahman al-Sharqawi turned to the novel, then to the poetic drama, Fathi Ghanim to the novel, while Badr al-Din and Abbas Ahmad stopped writing altogether. It was apparent that the short story had come to a halt and that a new phase in the history of the Egyptian personality has been reached. The reign of externalization and the discussion of the social, economic, and political problems finished with the end of the fifties. A new type of contradiction had made it appearance with the generation whose cultural formation had taken place in the fifties and in the early part of the sixties. It attempted to express itself through literature, and was on the point of crystallizing its vision and features towards the end of the sixties. The work of the new generation of the sixties was one of the decisive elements in the solution of the crisis of the short story, as the reader regained his confidence in the capacity of the short story for the expression to help him to understand.

Perhaps the nature of the historical moment and the new character which the sixties crystallized made the short story the most suitable form for these years. Simultaneously, with the early appearance of the works of this new generation, Najib Mahfuz, Yusuf Idris, Yusuf al-Sharouny, and Edward al-Kharrat resumed short story writing. But it was for Mahfuz and Idris in particular, a return of a new kind, bringing another style from that of their beginnings in the name field. During the sixties, Sulaiman Fayyad, Abu'l Ma'ati Abu'l Naja, Baha Tahir, Abdel-Hakim Qasim, Ibrahim Aslan, Muhammad al-Bustani, Yahya al-Tahir Abdullah, Muhammad Hafiz Rajab, Gamal al-Ghitani, and others stand out from the numerous writers of this generation in the field of the short story. To understand the features
and the nature of their vision which restore our faith in the Egyptian short story, one needs to have a general look at their achievements, especially from the point of view of innovation.

It seems at first sight that social aspects are more prevent in the works of the last generation than in the works of the younger one, because the younger generation emphasizes the development of moods of language, and the evolution of types of form and aspects of structure, features which most Egyptian literature had previously neglected. But a searching look at the works of this generation and the cultural and political milieu in which they formed and expressed their vision, would prove this accusation irreverent. To revel the truth of the demagogic and autocratic Egypt of the sixties to test its possibilities and dramatize its perversion; to put writing to the test against a life of ambiguous parts and confused action, and that life against the necessities of the mind; to try to create oneself as a myth and to try at the same time to be an immediate physical force; to stagger openly between wisdom and foolishness, lucidity and dementia; to risk and to play safe; to fall and to be resurrected; to be a conscious, exemplary, half-clownish, half-grave and naked public destiny; to tackle the serious problems of society sincerely and to deceive the censorship; to throw the ego against the impersonal rubrics of the age; to try to move and shake the times while representing an unappeasable nostalgia for the artist's indifference to temporality; to be Narcissus and to be Prometheus; to be a cloud of discontent that bumps the stagnant heavens into motion. This has what being Egyptian writer in the sixties meant. Or in other words, the tongue of a whole generation has been prohibited from any genuine political activity, and surrounded by deformed values and fallacies. This generation has
grown up in a paternal society, in the fullest and worst sense of the word, where the governor and his corrupted bureaucratic establishment considered themselves the only possible substitute for all political and social systems and organizations. When this unfortunate generation started to express its rebellious visions, it conflicted action not only with the heavy fist of ownership, but also with the reluctance of the previous generation who the literary establishment and benefited from it, in a literary and economic manner. This dual resistance to the new generation of writers did not prevent them from expressing their revolutionary visions, but merely affected the clarity and simplicity of their works, and pushed them to explore new means of expression. The result was sophistication of structure, and much innovation, in both form and themes. In fact, it is difficult to classify this generation according to schools, trends, and categories, and to study the radical changes in its vision, or to compare it with its counterpart in the proceeding generation. Most of those writers have published not more than one or two collections of short stories, and they are still in the stage of development and promises. However I shall try to discuss some of their features and tendencies.

Originally, one finds that their favorite human character was that of the frustrated man incapable of fulfilling his desires and dreams, suffering from contradictions and vague fears; one who felt the loss of his faith, sense of security and balance in the face of these radical illogical changes in the scale of social and ethnic values. This character is the opposite to that which was expressed in the stories of the fifties, because he is not external and powerful and not prepared to struggle with the outside world in order to achieve his ambitions and
dreams. He is an internal character filled with fear and frustrations, sulking in silence with his anxieties and suffering form the state of purgatory between innocence and guilt. The sophisticated nature of this character was reflected in the form and structure of the stories. Any attempt to classify these works according to trends would find that the only possible classification is to separate them, not on the basis of literary schools, but rather on that of structural styles. One can find, under each style, expressionistic, realistic, and symbolistic stories, and in some stories the elements of these different literary schools are interwoven and mixed together. It is hard to find in these works a story which would fit completely into a known literary school without having element or traits from another. Thus classification according to styles is a good means of showing the innovation of these writings in the sixties. In brief, the main types were as follows:

i. The first used symbols, legends, fragmentations of history and folkloric tales, starting most often from fantasy to create a dream world in which writers could take problems which they could not treat directly, since they fell into the arena of social and political taboos. This style helped the writer to express his opinion indirectly but frankly, to create a dream world, in which he deals with the contradictions in society and prophesies the future. This style is crystallized in the works of Yusuf Fayyad, Najib Mahfuz, Abdil-Rahman, Muhammad Hafiz Rajab, and Muhammad al-Bustani and influenced by the climate and the tools of Kafka, Camus, and Faulkner.

ii. The second style depends on description and the direct line between the eye and subject, trying to express indirectly its rejection of the broken line which had become the rule in every
other field. This style distinguished stark reality without any attention to the interior, to prove how internal anxieties and frustrations could dominate the surface and appear to the observer. It benefited from the significant achievement of Ernest Hemingway in the short story and from the discoveries of the psychological school of behaviorism. This style has been represented in the writings of B. Tahir, Sulaiman Fayyad, I. Aslan and Ghalib Halasa.

iii. The third style used words in a more poetic fashion, to express the stream of consciousness of the depressed and frustrated character, and to make the story full of suggestion and inspiration. This style concretizes the interior monologue of sense of security. It is indebted to Joyce, Virginia Woolf, and Marcel Proust. Its best achievements appeared in the early works of Y.T. Abdullah, Muhammad Hafiz Rajab, and G. al-Ghitani, and also in the works of Ahmad Hashim al-Sharif, Abdullah Khayrat and M. Mabruk

iv. The style of the comparative vision of reality, which relies on the relativity of the truth to raise strong doubts about what seems to be the stable pillars of the present regime, and to shed strong light upon the neglected true scale of social and ethical values which lie in the shadow of the present false one. This style used to divide the main plot of the story into several sub-plots and projects each sub-plots to different levels of reality to underline numerous levels of meaning in the same story, and to assert that what appears on the demagogic surface is not the only truth, or moreover not the truth at all. In other words, this style was an artistic attempt to call for an absolute revision of all that appeared as stable facts in society. It was influenced by the works of John Dos Passos and the Gestalt psychologists and crystallized mainly in the short stories of
Abdul-Hakim, Qasim, then the more recent works of Y.T. Abdullah, Muhammad al-Mansi, Qandil and Majid Thaubia.

v. The style of the stream of trivial appearances and stress on the intimate, which resorted to the treatment of trivial details, believing reality to be embodied in every one of its particles. It emphasizes the inanimate aspect to underline the contradictions between the solidity of objects and the weakness of human character. It describes in concrete terms how man has become alienated from his surrounding milieu, benefiting in this description from the accomplishment of the French Nouveau Raman and the American short story writer J.D. Slinger. It has been represented by the works of I. Aslan, M. al-Bustani, and Muhammad Mustajab.

vi. The style of the version of semi-didactic tales; it depends on rich heritage of this genre in Arabic literature, and profits from ancient traditional methods of treating those contradictions of cold deaf reality which require a loud voice. Or it uses the language and the atmosphere of classical historical texts to draw comparisons between the past and present, or to assert the resemblance between what happens in the present, and the decadent periods of the past. This style is represented in the recent works of G. al-Ghitani and in the tales of Sabri Musa.

vii. Finally the style of the poetic echoes of the realistic trend and the Chekhovian short story, which attempted to develop the technical accomplishment of the Egyptian short story after the manner of Yahya Haqqi and al-Badawi. It emphasizes poetic symbols, linguistic elements, well-analyzed character, and smooth narrative. This style is embodied in the works of Abu'l-Ma'ati Abu'l-Naja, Abdullah Khayrat, and Muhammad Rumaysh.
These various styles reflect multiple interpretations of objective reality and embody the essence of this historical moment as the new generation has been. It reiterates that literature has been a basic means of understanding social and political life in Egypt in the last decade, without sacrificing any of the elements of structure and forms, or losing any of its significance as pure art.

1.8 CHILDREN'S BOOKS (ADAB AL-ATFAL):

No account of the progress in Arabic prose can omit the mention of Kamil's (d.1959 A.D.) contribution to children's literature. Realizing that Arab children were deprived of amusing and readable books in their mother-tongue, he decided to fill the gap by writing simple and interesting stories for them in accurate classical Arabic. The few books that were in circulation were either written without vowel signs or contained incorrect ones. The children grew up with these errors and their grasp of the language remained weak. Kamil Kilani insisted on al-shakl (vowels) for correct reading.

Kilani wrote clear prose. He used synonyms to aid the child's vocabulary. If he employed an uncommon word, he gave its meaning in brackets and sometimes attached a list of words and their meanings at the end of the text. He also tried to shorten the gap between the colloquial by utilizing such classical forms as were used in common parlance. Kilani's books are extensively illustrated. They evoke and maintain a child's interest. In Kilani's stories the world is not depicted in terms of absolute black and white. In "The White Egyptian" the mother says:

"Did I not tell you that all men are bad?"
Giving the example of the hunter to whom the elephant had done a good turn, and the calf replies:

"But some are good."

Meaning the king who sent him from captivity to his mother.

French and English fairy tales were also translated by Kilani, as well as Shakespeare's stories for elder children. He also wrote on Ibn Zaydun and Abu al-Ala al-Ma'arri simplifying the latter's Risalat al-Ghufran into modern Arabic. Above all, Kilani wrote a hundred and fifty books for children.

REFERENCES

1. Greater Syria and Iraq.
2. Min Al-Khalij Ilal-Muhit, from the Gulf to the Atlantic is not only a territorial descriptions of Arab lands but the expression also symbolizes their competence and unity.
3. This was the victory of the scholastic theologians over the free thinkers of Islam, the mu'tazila. it put an end to any original quest and, starting with theology, came to effect and paralyze all branches of learning.
4. In 1516-17, the Ottoman Turks conquered Syria and Egypt from their capital Istanbul. The Sharif of Mecca surrendered his control of the holy places of Arabia to Sultan Salim. 1. The next Sultan Sulaiman the magnificent, extended his empire to North Africa and thus dominating the entire Arab world.
5. Syria the Lebanon.
8. Edward 'Atiyah, the Arabs, p.p. 108
9. The party Sa'd Zaghlul represented came to be called Wafd from the Arabic word for delegations
11. Kut is about 150 km south of Baghdad on the Baghdad-Basra road.
13. Dates unless indicated otherwise have been taken from Josephe al-Hachime etc. al-Mafid fil-Adab al-Arabi, part 11, p.p. 319-320.
15. Ibid. p.p 227
17. The population of the Lebanon increased from one and a quarter million in 1840 to four million 1900. Its economy deteriorated further as a result of maid ministration and breakdown in law and order. Egypt was the only country to which the Syro-Lebanon could emigrate under the official Ottoman policy till 1890. Later rule was modified and the Syro-Lebanon emigrated as far as North and South America. Hitti, P.K., A Short History Of Syria, p.p. 233.
18. The first Arabic press was established at Fano, Italy. There the Go spies were among the earlier books to be printed in Arabic in 1514. In mid 16th C. the Fano press was transferred to Istanbul, where it printed Turkish books in Arabic characters.
19. Hitti, P.K., A Short History of Syria, p. 220
25. Ibid p.p. 40
29. Notes on important classical writers at the end.
32. Al-Dasuyqi, Umar, Nasha'at al-Nathr al-Hadith, part 1, p.p. 10
33. Ibid p.p. 11.
37. Al-Dasuyqi, Umar, Nasha'at al-Nathr al-Hadith, part 1, p.p. 10
38. Ibid, p.p. 11
41. Ibid, pp. 127-131
42. Maqama is dramatic anecdotes in exquisite form of rhymed prose (saj'). Most Maqamat have been composed by Al-Hamdahani and Al-Hariri.
43. In both Arabic prose and poetry, the usage of rare words and expressions is considered weak style.
46. Ibid., pp. 40-41.
53. The Arabic word Maqala denotes both the essay and the newspaper articles.
54. Mahmood, Dr. Fatema Moussa, *The Arabic Novel in Egypt*, p.p.7-11. Classical Arabic was rich in its repertoire of anecdotes, legends and tales (glass), which were either compiled in compendiums e.g. Muraj al-Dhahab (Meadows of Gold) of al-Mas'adi or in collections of orally transmitted tales, e.g. Alf Laila wa Laila or in the form Maqamat, e.g. the
Maqamat of Badi al-Zaman al-Hamdani and Hariri. The novel, 'a fictions narrative in prose of considerable length showing characters in action, with more or less close adherence to the principal of realism, developed in Europe in the 18th century and was not known to the Arabs in their classical literature.

58. Ibid, p. 71
59. Foremost among the émigrés was Farah Antun. He owed complete allegiance to the West. While the Egyptian writers hold the view that a revival of Arabic heritage was necessary for progress, Farah Antun dealt with problems concerning the world in general and not with Arab society only, e.g. capitalism versus communism. His works are important as they present serious ideas but failed to make an immediate impact.
61. Idris, Suhayl al-Qissa fi Lebanon, p. 16. In Zaynab's novel, the continuously of history in the focal theory. In other words history is one cycle repeating another and past generation have passed on their heritage to present. Readers are thus made a party to past events which become their concern.
64. Sakkut, Hamdi, 1913-1932, The Egyptian Novel and its Main Trends, p.p. 18
70. For the manifesto of the Experimental movement, the first number of al-Bashir, 2nd October 1948. p.p. 48.
71. At the same time there was in Alexandria another replicas of the Cairence experimental group, but it was influenced mainly by English culture. One of its numbers, the poet Muhammad Munir Ramzi, wrote some of his poems originally in English. The principal short story writers of this Alexandrian group were Edward al-Kharrat, and Alfred Faraj. However, there was some contact between the Cairence group and its Alexandrian counterpart when Abbas Ahmad moved to Alexandria and stayed there for a certain period.
72. Yunaan, Ramsis, Critical Essays To Al-Magalla Al-Jadida During Its Last Four Years.
73. Amongst the members of this group were; Anwar Kamil, Fo'ad Kamil, Kamil Salih, Ramsis Yunan, Adel Kamil, Kamil Zuhiri,
Albert Qowayri, George Hinin, Fathi Ghanim, Yusuf al-Sharouny, Majdi Wahba, Mahmud Amin al-Alim and others.

74. His second collection Risala ila Imra'at (Letter to a women) 1960 and his third al-Zaham (The Crowd) 1969 included some stories prior to the first collection, and a few new ones.

75. As in the stories Dunya and Ma'a al-Salama by F. Ghanim, and al-Ushshaq al-Khamsa, Masra Abbas al-Hilw, Zita Sani al-Ahat and al-Waba by Y. al-Sharouny.

76. I derived this long sentence from the similar one by Richard Gilman in his book, The Confusion of Realms, p.p. 81, after some alternations to suit the context.