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BARBARA MICHALAK-PIKULSKA

THE PIONEERS OF REALISM IN SAUDI PROSE

Saudi prose started to develop in the mid twentieth century with its origins linked to the beginnings of the press. *Al-Ḥiğāz* was the first newspaper to appear in Saudi Arabia in 1908. This was an instrument of the Ottoman Empire and was published in two languages: Turkish and Arabic. The first paper to play an important role in the literary life of Saudi Arabia was the newspaper *Al-Qibla*, whose first edition was published in 1916. It was to publish, besides the literary attempts of Saudi authors, the works of Egyptian and Syrian writers. From 1924 the newspaper *Umm al-qurā* appeared which was to function as an official state publication. Although it contained articles devoted to literature it did not publish literary works. One of the few papers which published the works of aspiring writers was the newspaper *Ṣawt Al-Ḥiğāz* which has been published since 1931. Since 1936 the newspaper *Ġarīda Al-Madīna* has also published short stories.

The first literary magazine to appear in Saudi Arabia, founded in 1936, was *Al-Manhal*. It possessed regular literary columns, and published and promoted the works of Saudi writers. For a long time the magazine was the most important literary organ in which short stories were to appear regularly¹.

Muḥammad Ḥasan 'Awwad² in his book entitled *Ḥawāṭir musarraḥa* (The Resolutions) declared himself for an intellectual revolution which would be victorious over the old order, introducing freedom and fighting with tradition. Fragments of this manifesto were published by all Saudi newspapers. In such an atmosphere there started an interest in other liter-

¹ Compare Saḥmī Māğid Al-Ḥāğarī, *Al-qīṣṣa al-qāṣira fī Al-Mamlakat Al-'Arabiyya As-Sa'ūdiyya*, Riyadh 1987, pp. 29-36.

² Muḥammad Ḥasan 'Awwād, *Ḥawāṭir musarraḥa*, t. 2, Cairo 1961.
Muḥammad Ḥasan 'Awwād, *Diwān 'Awwād*, Cairo 1978.
Muḥammad Ḥasan 'Awwād, *I'amā Al-'Awwā al-kāmila*, Cairo 1981.

ary forms, and especially the short story. Two short stories by the author appeared in the above mentioned book: *Az-zawāğ al-iğbārī* (Forced Marriage) and *Al-Ḥiğaz ba'd 500 sana* (Hijaz 500 Years On).

The first attempts at short stories published in book form appeared in Muḥammad Surūr Aş-Şabbān's book entitled *Adab Al-Ḥiğaz* (Hijaz Literature) published in Mecca in 1925.

One of the first Saudi short stories is *Al-ibn al-'āq*³ (The Disobedient Son) by 'Azīz Ḍiyā'. This is the story of a son who leaves his sick mother, wishing her death, because he has lost a fortune because of her illness. Initially he finds comfort in his mother's death, though after a short time his conscience starts to torment him. He becomes depressed, which as the depression deepens drives him to despair. The literary critic Saḥmī Māğid Al-Hāğarī deals with the matter of the work in the following way: 'The author uses in abundance descriptions and literary terms, he displays abilities and linguistic knowledge through using rhyming phrases at the expense of the story itself, the action and the description of the individuals presented, while the descriptions of nature were presented separately from the other elements of the story'⁴.

'Azīz Ḍiyā' attempted, however, to describe as accurately as possible the reality that surrounded him. An illustration of which is his collection of short stories entitled *Māmā Zubayda* (Mama Zubayda) published in 1984. As a resolute optimist he attempted to guarantee that his works end happily. He is the only Saudi writer who 'combines in his works the culture of Islam and that of the contemporary world'⁵. The characters who appear in his works can be met on the streets and in Saudi homes. The author does not attempt to adorn nor touch up their behaviour.

Dr Maṣṣūr Ibrāhīm Al-Ḥāzmī considers Aḥmad As-Sibā'ī, the author of the short story '*Fikra*' published in 1948, to be the pioneer of the Saudi short story. The main character is a shepherdess by the name of Fikra who does not want to be subordinated to the traditions in force. Al-Ḥāzmī says on the subject of Aḥmad As-Sibā'ī: 'As-Sibā'ī possesses a rare sense of drama. He pays immense importance to detail, and realism is for him a means of describing surroundings and character. He is a writer conscious of the social conditions he lives in.' He is the author of the following collections of short stories *Falsafa al-ğinn* (The Philosophy of Madness)

³ 'Azīz Ḍiyā', *Al-ibn al-'āq* [in:] "Şawt Al-Ḥiğaz", 4 May 1938, pp. 4-7.

⁴ Saḥmī Māğid Al-Hāğarī, *op.cit.*, p. 102.

⁵ Rāḍī Şādiq, *Nağarāt fī al-adab as-sa'ūdī* [in:] *Muḥāğarāt an-Nādī Al-Adabī At-Tağāfī*, Jadda 1986, p. 497.

1948, *Muṭāwwifūn wa ḥuğğāğ* (The leaders of the Pilgrims) 1953, *Abū Zāmil* (Abu Zamil) 1954, *Yawmiyyāt mağnūn* (The Days of the Madman) 1958 and *Ḥālatī Kadrağān wa qīşaş uğra* (Aunty Kadrajan and other Stories) 1967.⁶

Aḥmad As-Sibā'ī stands at the head of those Saudi writers who realistically present reality. His short stories reflect the lives of Saudis, showing the social conditions, traditions and customs in which they live. The author places great score on the description of where the action unfolds with all possible details, he attempts to portray his characters against a span of many years, and even the whole of life itself, while the dialogues are written in colloquial language, like for example in the short story *Al-yatīm al-mu'aḍab* (The Suffering Orphan) from the collection of short stories *Ḥālatī Kadrağān wa qīşaş uğra* (Aunty Kadrajan and other Stories).⁷

One of the pioneers of the Saudi short story is Ḥusayn 'Arab - the author of the short story *Al-bā'isa* (Misfortune) where he describes the story of a poor girl dying on the streets as a beggar, because her greedy family stole the inheritance following her father's death.

Certain Saudi writers published their short stories abroad. Muḥammad Ḥasan Faqqī published his short stories *Zahra al-iğm* (The Flower of Sin) and *Al-usra al-bā'isa* (Family Misfortune) in Cairo. The first collection of Saudi short stories written by Aḥmad 'Abd Al-Ğafūr 'Aṭṭār entitled *Uridu n arā Allāh* (I Want to See God) was equally published in Cairo in 1946.

Saudi writers starting out, following the discovery of oil, to try in their works to seize a fragment of the disappearing reality along with the new that was appearing. Hence generally the appearance in their work of two attitudes regarding the past: an attitude which demands change in the name of necessary progress and the attitude of wishfulness, melancholy, and sometimes regret for the old way of life. Ibrāhīm An-Nasir describes, particularly his home Najd, interesting portraits from the lives of the inhabitants of Saudi Arabia in the collections of short stories: *Ummuḥātunā wa an-niḍāl* (Our Mothers and Struggle) published in Riyadh in 1960, *Arḍ bilā mağar* (Land Without Rain) published in Jiddah in 1967 or *Ğadīr an-nabāt* (The Flower Garden) 1977. In the short story *Şabaḥ al-madīna*

⁶ Maṣṣūr Ibrāhīm Al-Ḥāzmī, *Aḍwā' 'alā taṭawwur al-qīşa al-qaşira fī Al-Mamlakat Al-'Arabiyya As-Sa'ūdiyya* [in:] "Al-Adāb", [Beirut] 1989, No. 2-3, pp. 43-53.

⁷ Ṭala't Şubḥ As-Sayd, *Al-qīşa al-qaşira fī Al-Mamlakat Al-'Arabiyya As-Sa'ūdiyya. Bayna ar rūmānsiyya wa al-wāqa'iyya*, Tayf 1988, pp. 51-58.

(The Spirit of the Town) he describes the isolation of a Bedouin who has moved to the town in search of work. The author attempts to describe the problem of a man living in a so-called modern society in the Gulf, the problem of relations between the town and the countryside. The hero of the short story is shocked by the relationships that operate in the town, which differ so fundamentally from those within which he was brought up. In observing people in the town the Bedouin comes to the conclusion that these people are unable to notice the beauty of nature which God created. An interesting short story that deals with the excessive use of authority and paternal power is *Ḥaybat amal* (Disillusionment) from the collection *Arḍ bilā maṣār* (Land without Rain). In this short story the father of a boy who is working abroad marries the boy's sweetheart, appropriating the boy's money which had been sent as a dowery for his fiancée. Ibrāhīm An-Nāṣir is considered to be the greatest realist writer in Saudi Arabia. His works are written in classic Arabic.

Short story *Rāmiz* (Rāmiz) by Muḥammad Sa'īd Al-Āmūdī⁸ is a representative piece of work for this period. It is the story of an orphaned boy who is brought up in his uncle's home. However following his death the boy's aunt who is ill disposed towards the lad mistreats him which results in the boy running away from her house. He ends up in a boarding school and years later becomes a doctor and opens his own private surgery. One day he is called to visit a sick woman who turns out to be his aunt. Despite the efforts to save her life the aunt dies leaving a son. Ramiz decides to take care of the orphaned boy and bring him up, guarantee him education and years later he too becomes a doctor. The critic Dr Ṭala't Ṣubḥ As-Sayd says on the subject of the work: 'In this short story there is employed an informative style, and the whole action is based on coincidence.'⁹

The Hijaz circles are reflected by Ḥāmid Ad-Dammanhirī in his novels. His novels look at social matters and indicate the moralizing tendencies that are to lead to social redress. In his first novel entitled *Ṭaman at-taḍḥīyya* (The Price of the Victim) the author attempts to draw attention to the changes that have occurred within Saudi society in the wake of the economic boom. This is the story of an inhabitant of Hijaz who left to study in Cairo and despite the fact that he was married enters into a close relationship with an Egyptian. Finally, however, he is able to take a hold of himself and returns to his wife. Besides the romantic theme the main

theme of the novel is the problem of the hero's father, a representative of the merchant class, who in giving his children the possibility to educate themselves finds in them neither support nor heirs for the family business. In the second novel entitled *Marrat al-ayyām* (Days Passed) we equally have an image of the middle merchant class in Saudi Arabia. This time the hero is a young Saudi who earns his significant fortune in cooperation with a Lebanese. This partner has a sister who is unreciprocally in love with the Saudi. Everything takes place in Jiddah and Mecca, which the author describes with insight.

Arab criticism views highly the literary qualities of Ḥāmid's Ad-Dammanhirī novel. Dr Ṭala't Ṣubḥ As-Sayd mentioned above, says on the subject: 'The factors which helped Ad-Dammanhirī in writing the novel and that led to its attainment of such a high position in the history of Saudi literature is the analysis and research carried out by the writer in Cairo and at the University in Alexandria, a good knowledge of English which allowed him to read the works of European writers in the original, a penetrating observance of the reality that surrounds him together with logic in the interpretation of phenomena.'¹⁰

Muḥammad Amīn Yaḥyā, born in Jiddah, enjoys an interesting prose output. He was called by contemporaries: Al-Ġaddī (an inhabitant of Jiddah) for he presented in his works authentic events that had taken place in his home town. The short story *Al-wafā'* (Fidelity)¹¹ is a study of friendship and fidelity in Saudi society. The heroes are two young people who leave their families to study in the town. One of them becomes severely ill with malaria and is forced to stop studying. His friend never visits him, and never asks about his health. Years pass and the story is reversed. The educated hero starts to fall ill and his mother dies at the same time. Then his once rejected friend comes to aid him. The sick hero shows remorse and expresses gratefulness for the help shown. Friendship strikes up again. The author aims to accentuate noble features, particularly friendship and fidelity. This short story was written in classic Arabic, which is not the case in the short story *Al-'īd* (Feast)¹², where one comes across many colloquial words in the Saudi dialect. The heroine is a woman by the name of Ḥadiġa, whose husband has gone abroad to work leaving her with three small children. For a certain time she received letters and money from her husband, but at some point contact is severed,

⁸ Muḥammad Sa'īd Al-Āmūdī, *Rāmiz* [in:] "Ṣawt Al-Ḥiġāz", No. 244, 9 Feb. 1937, p. 8.

⁹ Ṭala't Ṣubḥ As-Sayd, *op.cit.*, p. 39.

¹⁰ *Ibid.*, p. 44.

¹¹ Muḥammad Amīn Yaḥyā, *Al-wafā'* [in:] "Ṣawt Al-Ḥiġāz", No. 255, 2 May 1937, p. 4.

¹² Muḥammad Amīn Yaḥyā, *Al-'īd* [in:] "Al-Madīna", No. 35, 2 Dec. 1937, p. 4.

and rumours reach her that he has died. The family situation deteriorates drastically, and she is no longer able to ensure the children a decent life. However after a long absence the husband suddenly returns for the feast days with presents for the whole family and the short story ends optimistically. The short story shows us the life of the inhabitants of former Hijaz, whose difficult material circumstances force them to leave their families and travel abroad to earn a living. The writer at the same time shows us the state of the woman's feelings, who despite the difficult situation does not lose hope that her husband will return.

Muḥammad 'Alī Mağribī takes events from the reality that surrounds him. He undertakes the subject of the egoism of parents and their abuse of authority in the case of giving a daughter in marriage. This matter is forcefully illustrated in the short story *Al-mutarahhiba* (The Nun).¹³ The heroine of the short story is a young girl whose father refuses that she marry in the name of egoism and the desire that his only daughter stays at home. The heroine must choose between a union with the boy contrary to her father's will and the maintaining of purity and submission by resigning from love itself. Finally she decides to enter an order, which is more associated with Christianity. In another short story entitled *Wafā'* (Fidelity)¹⁴ the heroine is not as brave and is unable to stand up to the father's authority. Despite her love for her cousin who has left to study in Egypt she succumbs to parental pressure and marries a man she does not love. Muḥammad 'Alī Mağribī considers that everyone has the right to love and fulfil that love, with the short story entitled *I'tirāf* (Calling)¹⁵, in which the heroes are a pair of lovers, well reflecting the author's conviction.

We observe, following the Second World War, alongside the development of the short story the development of literary criticism vital for the correct directionality of creativity and for the raising of the literary level of young Saudi writers. Many of the writers willingly cooperated with literary critics asking them for advice and their opinions. One may cite by way of an example Ibrāhīm An-Nāṣir who showed his collection of short stories *Ummuhātunā wa an-niḍāl* (Our Mothers and Struggle) to critics such as Luqmān Yūnis and Ṣāliḥ Al-'Aḍl. In turn the writer Sa'd turned to the magazine *Al-Ğazira* to critically assess the collection of short sto-

ries entitled *Šabah Filasṭin* (The Spectre of Palestine)¹⁶.

Some writers criticized their own works themselves e.g. Muḥammad 'Alim Al-Afğānī who within the pages of the literary journal *Al-Manhal* criticized his short stories in the article entitled *Al-Afğānī yanqid qiṣṣatayhi* (Al-Afghani Criticizes Two of his Short Stories). It also happened that the criticism was symbolic, limited to the presentation of collections of short stories and the expression of words of approval addressed towards the author like those published by the critic and poet Ḥasan 'Abd Allāh Al-Qirṣī on the subject of Ibrāhīm Haṣim Al-Filālī's collection of short stories entitled *Ma'a aš-šayṭān* (With Satan).¹⁷ The most often subject for criticism was the language of the works. In the face of creative abundance criticism is helpless.¹⁸

Translations into Arabic proved immensely popular. The translations of Chekov's short stories, and those of Maupassant, Pushkin and Molière often appeared in the newspaper *Šawt Al-Ḥiğāz*. The most well known translators were writers themselves including Muḥammad 'Alī Quṭb or Ḥamza Muḥammad Būqarī. The large number of translations allowed native writers to become acquainted with European literature.¹⁹

The subject of love and the role of woman in contemporary Saudi society was taken up under the influence of European literature. The short stories present women recruited from various social circles, dealing with their problems which are connected with the possibilities of education as for example in the short story entitled *Bilā 'anwān* (Untitled) written by Ġālib Ḥamza Abū Farağ.²⁰ For men travelling can meet educated women with whom they can converse on various topics. The lack of understanding with an uneducated wife and the marrying of a Palestinian teacher is the subject of the short story entitled *Sirr an-naqd* (A Delicate Secret) by Ġālib Ḥamza Abū Farağ.²¹

Saudi writers have devoted a lot of importance to the matter of mixed marriages and their consequences. Among the most interesting works dealing with this subject are Ġālib Ḥamza Abū Farağ's short story *Al-fitna*

¹⁶ Sa'd Al-Bawārdī, *Šabah Filasṭin*, n.p., n.d.

¹⁷ Ibrāhīm Haṣim Al-Filālī, *Ma'a aš-šayṭān*, Cairo 1951.

¹⁸ Saḥmī Mağid Al-Hāğarī, *op.cit.*, pp. 239-244.

¹⁹ *Ibid.*, pp. 244-247.

²⁰ Ġālib Ḥamza Abū Farağ, *Bilā 'anwān* [in:] "Al-Bilād As-Sa'ūdiyya", 12 Nov. 1951, p. 4.

²¹ Ġālib Ḥamza Abū Farağ, *Sirr an-naqd* [in:] "Al-Bilād As-Sa'ūdiyya", 21 March 1951, p. 4.

¹³ Muḥammad 'Alī Mağibī, *Al-mutarahhiba* [in:] "Al-Manhal", No. 11-12, Nov./Dec., 1938, pp. 57-64.

¹⁴ Muḥammad 'Alī Mağibī, *Wafā'* [in:] "Šawt Al-Ḥiğāz", No. 342, 22 Jan. 1939, p. 4.

¹⁵ Muḥammad 'Alī Mağibī, *I'tirāf* [in:] "Al-Manhal", No. 6, 6 July 1939, pp. 3-6.

an-nā'ima (Sleeping Beauty)²² and Amīn Sālim Ruwayhī's - *Zawāğ fāšil* (Failed Marriage).²³ Amīn Sālim Ruwayhī analyses the consequences which marriage to a foreign wife can lead to in the short story *Zawāğ Usbūr* (The Wife of the Sea Bass)²⁴ in which the wronged wife finds herself a lover. The writers do not avoid, in connection with this touchy subject, divorces as is borne out by the short stories: 'Āliya ('Āliya) by 'Abd Al-'Azīz Sāba²⁵ and *Al-muṭallaqa* (The Divorced Woman) by Sa'd Al-Bawārdī.²⁶ The subject of love is dealt with increasingly bravely, a subject which was pure and innocent and often with no hope of realization. Here one may mention titles like: *Ḥubb bilā amal* (Love without Hope)²⁷ and *Taqālīd* (Tradition)²⁸ written by Ḥasan Al-Qarṣī.

In the last decade on the literary market there have appeared many new writers who are trying to continue realism in Saudi literature, although their view of the world differs from that of their predecessors. Increasingly young writers are starting to experience a sense of alienation and being lost. Muḥammad 'Alwān²⁹ who returned to his village after years of study and travel feels an outsider, while his work does not find acceptance in the eyes of the inhabitants. We can observe that self same feeling among other writers, including: 'Abd Al-'Azīz Al-Mušrī³⁰ and Muḥammad Aš-Šaqha'³¹.

In finishing up I would like to draw attention to two immigrant writers working in Saudi Arabia. Their literary output is taken into consideration

²² Ḡālib Ḥamza Abū Farağ, *Al-fiṭna an-nā'ima* [in:] "Al-Bilād As-Sa'ūdiyya", 28 July 1957, p. 3.

²³ Amīn Sālim Ruwayhī, *Zawāğ fāšil* [in:] "Al-Bilād As-Sa'ūdiyya", 26 Oct. 1952, p. 6.

²⁴ Amīn Sālim Ruwayhī, *Zawāğ Usbūr* [in:] "Al-Bilād As-Sa'ūdiyya", 9 Jan. 1954, p. 4.

²⁵ 'Abd Al-'Azīz Sāb, 'Āliya [in:] "Al-Bilād As-Sa'ūdiyya", p. 4.

²⁶ Sa'd Al-Bawārdī, *Al-muṭallaqa*, from the collection *Šabah min Filasṭīn*, p. 39.

²⁷ Ḥasan Al-Qarṣī, *Ḥubb bilā amal*, from the collection *Anāt as-sāqiya*, p. 85.

²⁸ Ḥasan Al-Qarṣī, *Taqālīd*, *op.cit.*, p. 92.

²⁹ Muḥammad 'Alwān, *Al-ḥubz wa aṣ-ṣamt*, Riyadh 1976.

Muḥammad 'Alwān, *Al-ḥikāya tabdā' hkaḏā*, Riyadh 1982.

³⁰ 'Abd Al-'Azīz Al-Mušrī, *Mawt 'alā al-mā'*, Jiddah 1978.

'Abd Al-'Azīz Al-Mušrī, *Asfār as-sarawī*, Jiddah 1985.

'Abd Al-'Azīz Al-Mušrī, *Būḥ as-sanābil*, Jiddah 1986.

'Abd Al-'Azīz Al-Mušrī, *Az-zuhūr tabḥaṭ 'an āniya*, Jiddah 1986.

'Abd Al-'Azīz Al-Mušrī, *Aḥwāl ad-diyār*, Jiddah 1993.

³¹ Muḥammad Aš-Šaqha', *Al-baḥṭ al-ibtisāma*, n.p., 1976.

Muḥammad Aš-Šaqha', *Intiğār ar-riḥla al-mulğā*, n.p., 1982.

Muḥammad Aš-Šaqha', *Qālat innahā qadīma*, n.p., 1987.

Muḥammad Aš-Šaqha', *Masā' yawm fī āḏār*, n.p., 1989.

Muḥammad Aš-Šaqha', *Ḥikāyat ḥubb sādiğā*, n.p., 1989.

when dealing with the history of Saudi literature.³² The first of them is Aḥmad Riḏā Ḥūḥū, an Algerian writer who was born in 1912. He came together with his parents to Mecca in 1934 and there finished his studies. From 1939 he wrote for the literary journal *Al-Manhal*, in which he published literary articles and his own short stories. The Second World War interrupted this cooperation as the publication of journals was stopped. He moved at this time to Mecca where he stayed until 1946. He was then to return to his native Algeria. He is considered in Saudi Arabia to be one of the first creators of the short story. He published in the journal *Al-Manhal* stories such as: *Al-intiqām* (Revenge) 1937, *Nubl* (Nobility) 1937, *Ibn al-buḥayra* (The Lake's Son) 1938, *Al-adīb al-aḥīr* (The Last Writer) 1938, *Aḏ-ḏaḥiya* (The Victim) 1938, *Al-kifāḥ al-aḥīr* (The Last Battle) 1939, *Udabā' al-Maḏhūr* (Writers from Muzhur) 1939, *Šanī'at al-Barāmika* (The Barmakid's Deed) 1939, *Al-wāḥm* (Illusion) 1940, *Al-Fātiḥ* (The Conquerors) 1941. On the 7th of January 1939 he published the short story *Ḡarīmat ḥamāh* (The Father-in-Law's Crime) in the newspaper *Šawt Al-Ḥiğāz*.

Aḥmad Riḏā Ḥūḥū wants in his first short story *Al-intiqām* (Revenge) to bring the reader closer to the morality of people in the town and countryside. He attempts to compare the morality of townsfolk represented by a teacher and headmaster, who are blinded by material civilization with the morality of those leading an honest life in the countryside represented by a farmer and his daughter. The hero of the short story is Sa'd whose teacher is hostilely disposed towards his father and psychologically off loads everything upon the son. He tries by every means possible to make sure that the exam is not taken. Sa'd decides to run away from the boarding school when his grievances are not heard by the headmaster. There occurs a storm during which the boy is struck by lightning and loses consciousness. He is found by the farmer out walking with his daughter in the forest, they take him home and look after him until he recovers.

One of the most interesting works appears to be the short story *Al-adīb al-aḥīr* (The Last Writer) which is in a way an autobiographical work. Aḥmad Riḏā Ḥūḥū deals here with the question of the creative and material crisis experienced by the writer whose works stop being bought and read by people.

The second writer who came from Afghanistan was Muḥammad 'Ālim Al-Afğānī. He published his work in the literary journal *Al-Manhal* and

³² Compare: Saḥmī Māğid Al-Ḥāğarī, *op.cit.*, pp. 115-156.

the newspaper *Šawt Hiğāz*. He wrote short stories for a much longer period than Aḥmad Riḍā Ḥūḥū, until the end of the 1950s.

Family origin and fortune are always of importance in social relations. This problem is excellently illustrated in the short story 'Awdat Sa'id (Said's Return) by Al-Afḡānī who as an immigrant had an especial right to broach the subject. The author presents the main hero as an honest, hard-working man who is unable on the basis of his salary to guarantee himself and his blind mother a decent standard of living. In order to repay the loans that he took out to survive he decides to steal money from the shop in which he works. Following which he is so shaken by a sense of guilt and conscience that he develops a fever. And when on the following day the owner of the shop visits him to help him out materially he returns the stolen money before the owner is aware of its disappearance. In this short story the author desires to present us with the difficult life of an honest man who is fighting an internal battle that forces him to steal despite his better judgement. Goodness and honesty triumph in the end.

Another interesting short story by the same author is *Al-īā'r* (Revenge). This is the story of a woman who, seized by the desire for revenge following the accidental death of her husband, draws her son into the scheme. She forces him to join the army so as to be closer to her husband's killer. She convinces him that his father will not rest until his death has been avenged. The author's aim is to emphasize the awfulness of revenge, its pointlessness and the destructive consequences that such an act brings with it.

The pioneers of Saudi prose are linked by their lack of acceptance for old principles. The short stories were not a passive narration of events traditionally illustrating social life, but a consciously undertaken look at the actual problems of man and his place in contemporary Saudi society.

MARZANNA POMORSKA

CONSONANT ALTERNATIONS IN ČULYM (2)

The first part of this article (further on: "Pom. CA") was published in *Folia Orientalia* 36 (2000): 247-257. It consists of two sections: *Introduction* (*The aim; The sources; The transcription; The designation of Čul. dialects; Abbreviations; References*) and *Alternations in absolute initial position*. Since, in our further presentation of the alternations in word-medial position, we shall need the samples of the alternation in word-final position to refer to, we have decided to change the generally accepted order: word-initial – word-medial – word-final position and, in the present part of the article, we present consonant alternations in absolute word-final position.

The numeration of the sections in the present part of the article is the continuation of that used in the first part of it.

For the abbreviations and references of Čul. word material cf. Pom. CA 253. Here are the additional abbreviations and references used in the present part:

Abbreviations:

Tu. = Turkic; Yak. = Yakut.

References:

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