

3.4 Semivowels

3.4.1 -j

3.4.1.a LČ -j ~ K -j || -s || -θ ~ MČ -s, cf. 3.2.3.a.

3.5 Nasals

3.5.1 -n

3.5.1.a dČd -n ~ -ŋ, e.g. MČ *čan* 'side' (LČJa 71) ~ *čaŋ* id. (ibid. 34); MČ *čažan* 'idler' (ZS 102) ~ *čažan* 'lazy' (ibid. 110); K *jalan* 'plain' (TM 700) ~ *jalaŋ* id. (R III 157); MČ *ōdun* 'wood' (ZS 48) ~ *ōduŋ* id. (ibid. 44); MČ *šan* 'bell' (ibid. 100) ~ *šaŋ* id. (ibid. 84); MČ *ton* 'fur-coat' (ibid. 82) ~ *toŋ* id. (ibid. 136); LČ *tondun* 'sandpiper' (LČJa 6) ~ LČ *tonduŋ* id. (Dul. 463);3.5.1.b Special cases: K *jadyyan* 'chadygan, a kind of the harp' (TM 690) ~ *jadyyap* id. (TM 704), a hapax legomenon, -p seems to be a misprint.

3.6 Liquids

3.6.1 -l

3.6.1.a dČd -l ~ -r, e.g. K *kzyyl* 'red' (TM 698) || *kzyr* 'yellow' (TM 693) ~ LČ *kʙzʙl* 'red', in: LČ *k. kouvāj* 'cowberry' (LČJa 46) || *kzyr* 'red' in: *kzyr yak aj* 'the 10th month, *literatim*: the month of red leaves' (Dul. 463); MČ *tōyur* 'quickly' (ZS 119) ~ *tōyul* id. (ibid. 105).

3.7 Trills

3.7.1 -r

3.7.1.a dČd -r ~ -l, cf. 3.6.1.a;

3.7.1.b LČ -r ~ -θ. *pältir* ~ *pält* 'i' 'mouth of a river' (Pr. 626).

(To be continued)

ARWA M. A. RABEE

THE BEGINNINGS OF THE SHORT STORY IN JORDAN

The present regions of Palestine and Eastern Jordan did not know the art of print until the time of the creation of the Transjordanian Emirate in 1921. The reason for this situation was, among others, the fact that the inhabitants of these regions were mainly Bedouins who used dialects – varieties of language which were not transcribed; therefore there was no reason for printing houses to exist. In 1920 the first newspaper, whose original was hand-written, appeared in Jordan. It was entitled *Al-ḥaq ya'lū* (The Truth Always Wins)¹. And the first printing house in Palestine was the Ḥalil Naṣir in Hāyfa, which was established in 1909, and was transferred to Amman in 1923. It was there that the *Al-Urdun* newspaper was printed².

The development of the printing art in Jordan was slow, but steady, especially when wealthy members of society began to invest in printing houses, which was the result of quick development of a young country. In the 1950s there were already thirteen printing houses in Jordan, in the 1960s – eighteen, in the 1970s, which were a time of unquestioned development, as many as fifty five. In the 1980s this number increased by thirty five publishing houses, and finally, in 1986, reached one hundred and twenty two³.

So until the Transjordanian Emirate was created, periodicals were absent from the areas under discussion. The reasons for that state of affairs were the following: nomadic life, lack of education and use of dialects.

¹ 'Iṣām Mūsā, *Aṣ-ṣaḥāfa al-urduniyya: Dirāsāt naqdiyya fī Mağallat abḥāt al-Yarmūk, Mağallat al-ḥamīs*, "Jordan" 1/1989, p. 229.

² Ḥalil Šabāt, *Tārīḥ al-ṭibā'a fī aṣ-ṣarq al-awsaṭ*, [Egypt] 1958, p. 305.

³ Šukrī Ḥiğāzī, *Mağallat afkār wa dawrūhā fī al-ḥaraka al-adabiyya al-urduniyya*, Ammān 1992, p. 18.

The years of Ottoman rule in Jordan did not leave any periodical tradition: what's more the four centuries of captivity were a time of social, cultural and economic backwardness⁴.

The person who blazed the trail and made way for periodicals was the creator of the Transjordanian Emirate, prince 'Abd' Allāh ibn Al-Ḥusayn⁵ - a poet and writer, who took the press and journalists under his auspices. He divided the press in the following way:

- private and commercial newspapers and dailies,
- official newspapers – published by governmental agencies,
- party newspapers – published by party bodies, presenting the aims and ideas of a particular party and defending its ideas
- educational newspapers – aimed at schools and widely spread.

In 1948 the Hashemite Kingdom of Jordan was established. This period brought the development of the press, caused by sudden political changes, which resulted in the transition of some publishing houses from the occupied areas to the Kingdom of Jordan. At that time many new general and specialist titles appeared, such as *Ar-Rā'id*, *Fatāt al-ḡad*, as well as party press, which was a response to the political, economic, social and cultural development of the region after the break-up of Palestine in 1948.

It is worth noting that the foundation of the cultural movement in these areas was the immigration of intellectuals, writers, journalists and teachers, who arrived from Palestine and settled in the Transjordanian Emirate. This entailed the development of the press, and the first newspaper was an official state one entitled *Aš-šarq al-'arabī*, founded in 1923. At the same time articles from the areas of politics, science and current local news began to appear in it. The development of the Jordan press took place in the 1950s, when the number of published newspapers and periodicals exceeded forty⁶. In 1953 the Association of Jordan Journalists was established, headed by Raḡā al-'Isā.

The next newspaper was *Al-Ġazīra* – published first in Damascus, and then starting from 1939 in Amman. It was a real magnet attracting, until 1954, the best writers from among the intellectuals of Syria and Palestine

⁴ *Ibid.*, p. 21.

⁵ Born in Mecca at the end of the 19th century. He also started his education there. Then he studied in the capital of the Ottoman Empire. Thanks to this he was fluent in Arabic and Turkish. He died in Palestine as victim of an assassination in 1957.

⁶ *Ibid.*, p. 37.

who initiated various literary discussions in it. Its most famous co-authors included such intellectualists as: Ḥusnī Farīz⁷, Nāsir Ad-Dīn Al-Āsad, Muḥammad Adīb Al-'Āmirī, 'Isā An-Nā'ūrī⁸ and other poets, writers, journalists and university teachers⁹.

The *Ar-Rā'id* periodical is also worth mentioning since it concentrated on literary, political and sociological issues and which dealt with an area previously neglected – the work of women as well as presented women authors and their literary achievements¹⁰. One can find there the names of the prominent short stories women writers as e.g. Samīra 'Azzām¹¹.

Following *Ar-Rā'id* another periodical entitled *Fatāt al-ḡad* began to be published in 1950 in Rāmallāh. It was the first periodical for women created at that time which took up the question of the position and problems of an Arab woman. Its aim was to disseminate the spirit of intellectualism among female members of society, and it carried this out by publishing articles from different areas of culture and printing short stories and casidas.

Crystallisation of literary views among many Arab writers took place through the process of becoming acquainted with Western outlook, thinking and expression. Reaching the reader was considerably simplified by the use of a new style (used initially in the press), free from the old, traditional model, which did not match the requirements of contemporary prose and did not harmonise with the premises of epic art. The art of narration was divided into two groups:¹²

⇒ the source of the first group is the Arab cultural heritage – the narration is very simple and pictorial in the description of life and people, not free from artificiality and elevated tone; the texts are full of admonitions and advice,

⁷ Ḥusnī Farīz (1907-1992), born in As-Salt in Jordan, studied history and arabic language at the American University in Beirut. Journalist and poet; published 2 collections of his poems.

⁸ 'Isā an-Nā'ūrī (1918-1985), studied in Jordan, then in Palestine, where he also worked as a teacher. He was also the publisher of his own newspaper "Al-Galam" (The New Ballpen).

⁹ Maḥmūd al-'Ābidī, *Taqāfatunā fi ḥamsin 'ām*, 'Ammān 1971, p. 240.

¹⁰ 'Isā an-Nā'ūrī, *Al-ḥayā al-adabiyya fī šarq al-Urdun fī Maḡallat al-adīb*, 'Ammān 1946, p. 24.

¹¹ Samīra 'Azzām was born in 1927 in Akka, where she worked as a teacher since she was sixteen. Samīra 'Azzām started to publish her short stories in newspapers. She was killed in car accident in 1967.

¹² Ḥayyā Salīm Muslim ar-Rawāšida, *Al-Ḥaraka al-adabiyya fī bilād aš-šām aḡ-ḡanūbiyya 1850-1980*, 'Ammān 1996, p. 181.

⇒ the source of the other group are the patterns of non-Arab literature – using the model of contemporary European prose, whose originators in their writing used surprise, which affected the emotions and made the reader think, and, on the other hand, tackled a problem which was to involve the reader so much that he would want to continue reading.

Prose works concentrate on the presentation of the world introduced and the analysis of the life of an individual and his position in that world. We can include a short story, a story and a novel as examples of prose. The beginnings of this art can be found among the models of literary tradition taken from folk stories, historical legends and fairy tales, such as: *Kalila wa Dimna* (Kalila and Dimna), *Waqā'i' Abū Zayd al-Hilālī* (Fight of Abū Zayd al-Hilālī) or *Alf layla wa layla* (A Thousand and One Nights). Its development happened thanks to the opening of the East to the Western world and its literature, which resulted in the work of the following authors: Ḥalīl Baydas, Ġubrān Qaṣīr and Ibrahīm Ḥannā, who translated stories from European literature into Arabic and then started writing themselves using the newly acquired models and forms¹³ in the creation of new prose forms.

Ḥalīl Baydas (1875-1945) is considered one of the first short story writers. In his collection entitled *Masāriḥ al-ādhān* (Theatrical Ideas) we can see how strong the influence of Western culture was on him; this collection is filled with Greek myths and legends from the time of the Pharaohs, and there are no subjects typical of Arab culture, for example problems of contemporary women and their position in society.

Another person to attempt the writing of short stories was Muḥammad Ṣubḥī Abū Ġanīma¹⁴, who wrote a collection entitled *Agānī al-layl* (Night Songs). The author presents the efforts of the nation fighting with the occupant of the area of Syria, Palestine and Jordan, and presents the picture of society's self-awareness. The book was very popular among the readers. But its style was not entirely the style of a story, because it had many features of an article¹⁵. At this stage, when we talk about a story, we mean a genre not yet entirely formed. Most often these were attempts

¹³ Nāṣir ad-Dīn al-Asad, *Al-ittiḡāhāt al-adabiyya fī Filastīn wa al-Urdun*, Cairo 1957, p. 45.

¹⁴ Muḥammad Ṣubḥī Abū Ġanīma (1902-1971) studied in Damascus, then studied medicine in Germany, but he worked as a doctor for a very short time, and mainly dealt with writing and translation from German.

¹⁵ Ḥayyā Salīm Muslim ar-Rawāšida, *Al-Ḥaraka al-adabiyya ...*, p. 183.

at creating prose characterised by genre interference within the text and a weak artistic structure.

This situation lasted until the time of proclaiming mandates over the countries of the Middle East. Then the writers began to fight with their pens, trying to present and analyse the social, political and moral problems troubling their nation. They refrained from using traditional models and their new works began to assume new forms. The writers have improved their art of narration, which can be seen in their work through increasingly better constructed events, the choice of contents and the form of expression (new ways of presenting). The examples are: Maḥmūd Sayf ad-Dīn al-Īrānī¹⁶ and his collection of short stories *Awwal aš-šawf* (The First Goal) published in Jaffa in 1937, Na'ātī Sidqī¹⁷ - the author of five books: *Al-aḥawāt al-ḥazīnāt* (The Sorrowful Sisters) published in Cairo in 1953, *Aš-šuyū'ī al-milyūnīr* (The Communist - the Millionaire) published in Beirut in 1963, *Al-muḥtār min al-qīṣaṣ al-rūsī* (A Selection of Russian Stories) published in Beirut in 1952, *Al-muḥtār min al-adab aš-šīnī* (A Selection of Chinese Literature) published in Beirut in 1953, *Al-muḥtār min al-adab al-'ālamī* (A Selection of World Literature) published in Beirut in 1954, 'Isā an-Nā'ūrī¹⁸, who is the author of *Tariq aš-šawk* (A Prickly Road), *Ḥallī as-sayf yaqūl* (Let the Swords Speak) and *'A'id ilā al-maydān* (Return to the Battlefield).

Having covered the phase of very beginnings and early development of the contemporary short story writing we reach the period of its greatest development, which happened after the break-up of Palestine (1948), which caused many political, social and economic changes, and shook the consciousness of many writers. This situation was obviously reflected in their work which can be characterised by a mature form and an original approach to the subject. A quite good example of it could be the collection entitled *Ḥabbat al-burtuqāl* (The Orange) by Aḥmad al-'Anānī - a writer

¹⁶ Maḥmūd Sayf ad-Dīn al-Īrānī was born in Jaffa in 1914, died in 1974, worked for his weekly entitled "Al-Faḡr" (Dawn), from 1940 he lived in Jordan where he was the editor of the "Afkār" (Ideas) newspaper.

¹⁷ Naḡātī Sidqī was born in Jeruzalem in 1905 and was raised there. In 1920 he went to Saudi Arabia where he finished high school education, then went to Moscow in 1925 where he studied political economy. In 1932 Naḡātī Sidqī went to France and founded his arabic journal "Šarq Al-'Arabī" there under assumed name of Maḥmūd Al-'Umārī. After coming back to Beirut he worked as journalist. He died in 1980.

¹⁸ 'Isā an-Nā'ūrī (1918-1985), studied in Jordan, then in Palestine, where he also worked as a teacher. He was also the publisher of his own newspaper "Al-Qalam" (The Ballpen).

who is very famous in the Palestinian nation, or *Ayyuhā al-insān* (The Man) by Yūsuf al-‘Azīm¹⁹. Yūsuf al-‘Azīm used his writing as a kind of weapon in the fight for the morality of the nation and the spirit of Semite patriotism. Then he tried to create a new model of narration writing a romantic story entitled *Haḍihi nāfiḍati* (This is my window)²⁰.

The banner of female prose work is carried by Samīra ‘Azzām, thanks to whom the story began to be characterised by a certain romanticism and realism in the presentation of feelings. Her four collections are: *Asiā’ sagira* (Odds and Ends), *Az-Zill al-kabīr* (A Large Shadow) *Qīṣaṣ uhrā* (Other Stories), *As-sā‘a wa al-insān* (An Hour and a Man), published in Beirut in 1954, 1956 and 1960 respectively, in which the author shows her ability to use presentation and analysis, and pays a lot of attention to details of the structure of the story and tries to get to the very core of the human soul and to understand it by reaching into the recesses of its being – and manages very well because her characters surprise the reader with their reality²¹.

In *Asiā’ sagira* (Odds and Ends) the writer touches upon the problem of a woman whose husband died and left her with two small children. From that moment her whole life became a fight with fate. In *Az-Zill al-kabīr* (A Large Shadow) the author shows an Arab woman brought up in a traditional family who compares her life to the life of an European woman. And hence her internal crossroads. In *As-sā‘a wa al-insān* (An Hour and a Man) the writer presents the character of a conscious fighter engaged in the fight for the freedom of her nation. What is interesting is the evolution in the personality of the heroines in the presented works.

During this time we can observe a sudden development of literary trends, and narrative prose acquired new genres:

- short stories of personal perception – characterised by critical narration, free from emotion and analysis; the authors present their points of view to us and impose them. The works present an sublime tone, moralising language and elevated epilogues as well as not entirely mastered forms, which is marked by incompetent construction, which would imply that it is something between an old story and a tale, e.g. the collection *Masāriḥ*

¹⁹ Yūsuf al-‘Azīm – born in 1931 in Egypt, worked as a teacher, then established a private school.

²⁰ *Al-qīṣa al-qaṣīra fī sūriyā ḥatta al-ḥarb al-‘ālamiyya al-ṭāniyya, Manšūrāt ma‘had ad-dirāsāt al-‘arabiyya al-‘āliya*, 1957, p. 249.

²¹ Ḥayyā Salīm Muslim ar-Rawāṣida, *Al-Ḥaraka al-adabiyya ...*, p. 189.

al-āḍḥān (Theatrical Ideas) by Ḥalīl Baydas or *Aḡānī al-layl* (Night Songs) by Muḥammad Ṣubḥī Abū Ganīma.

- romantic short stories – they appeared at the time of occupation of the West Bank of Jordan, which entailed political, social and economic changes. A response to them was the reaction of writers who immediately embarked on the analysis of experiences and crisis of an individual in a new situation and his spiritual fight – all this was reflected in the romantic character of their work, an example of which is the collection entitled *Awwal aš-šawt* (The First Goal) by Mahmūd Sayf ad-Dīn al-Īrānī which includes seven stories, among which there are: *Nidā’ al-badan* (The body's Cry), *Ġarāḡim* (Germs) or *Iḥtimāl al-ḥayāt* (Possibility of Life). The author aims to analyse the situation and to present the relations between the social strata; he also tries to express the ties and relations governing the family, using an artistic technique of construction, thought sequences and using an integral linguistic construction as the base.

- realistic short stories – the topics are realistic, taken from everyday situations, sometimes borrowed from elaborations of historic texts; they always give a precise and objective description of the environment²². In this last group various kinds of realism have been distinguished:

- ❖ artistic realism – based on the choice of situations of the world introduced, it adds colour and gives them shape, at the same time trying to present faithfully the situation of society and relations between its strata. A representative of this trend is a contemporary Jordan writer and journalist Fahrī Qa’wārī, who in his collection of stories entitled *Ṭalāt aṣwāt* (Three Voices) presents his creative *ego* to the reader, accurately choosing situations presented and expressing his attitude towards them.

- ❖ social-realism – a literary trend based on confrontation with the real world within its social frames, where individualism has no right to exist; such a work attempts to describe a collective hero. An example can be a collection entitled *Aš-šuyū‘ī al-milyūnīr* (The Communist - the Millionaire) by Naḡātī Ṣidqī, published in Beirut in 1963, which presents the political conditions and spitefulness of the occupant in Palestine. Through his work the author tries to express the suffering of his nation and show its fight for freedom²³.

²² Ḡabūr ‘Abd an-Nūr, *Al-mu‘ḡām al-adabī*, Beyrut, 1979, p. 287.

²³ Ḥayyā Salīm Muslim ar-Rawāṣida, *Al-Ḥaraka al-adabiyya ...*, p. 203.

❖ representative realism – a literary trend which demands that the story reject a realistic method of presentation and to present collective and ethic concepts symbolising its universal essence²⁴. A representative of this trend is Badr 'Abd al-Haqq²⁵ in a short story entitled *Aḥzān al-nawm wa al-istīqāz* (The Sadness of the Night and the Morning),

• symbolic stories – in this group the person worth distinguishing is Ġamāl Abū Ḥamdān²⁶, who refers to history, analyses and presents the reality of contemporary times. In his story entitled *yawm dafn al-malik al-Mundir bin Mā' as-Samā'* (The Day of the Funeral of the King *al-Mundir bin Mā' as-Samā'*) by transferring the action to the years of rule of the al-Manaḍir dynasty, he gives us a criticism of a morally rotten society.

This is a short presentation of the birth of the story in Jordan. It starts in the 1920s, when in the areas situated to the east of Jordan the art of print is born. First periodicals began to appear, which gave rise to small prose forms. After the birth of the contemporary story comes a time of its quick development which has lasted until today. The works are created by various writers in various literary conventions. A wider and more detailed description of this issue may become the topic for a later article.

²⁴ Ġabūr 'Abd an-Nūr, *Al-mu'ğām...*, p. 236.

²⁵ Badr 'Abd al-Haqq – born in 1945 in Jordan, he studied in Syria, worked as a journalist in many Arab countries, came back to Jordan in 1980 where he is still working as a journalist.

²⁶ Ġamāl Abū Ḥamdān, born in 1944, studied in Egypt, then studied law in Lebanon. After returning to Jordan he worked in radio. He was the co-organiser of the trade union of writers. In 1979 he received a prize for his books for children, primarily for *An-N'hr* (River).

YOUSEF SH'HADEH

THE PROBLEM OF DEATH IN LONGER FORMS OF GHASSAĀN KANAFĀNĪ'S PROSE

Ghassaān Kanafānī is a Palestinian writer who died tragically. The thought of death accompanied him inseparably since his childhood. On one hand it was connected with the fact that he lived in a time of war when he witnessed the sufferings of hundreds of thousands of his countrymen, who had to abandon their homes and seek shelter from bombs, just like him. However on the other hand, the awareness of the inevitability of premature death haunted him due to the fact that he was ill with an incurable disease – diabetes, which had been detected in early adolescence. He felt death close to him all the time. In one of his letters to his female friend, a Syrian writer Ghāda As-Sammān he wrote:

"Therefore what do I want? I don't know my dear, I don't know... Life is too complicated for people like me, who won't live to be forty. And the feeling I've got now, this awareness that we waste our life in vain..."¹

Kanafānī raised the problem of death in its different forms in many short stories, e.g. in the collection *Mawt sarīr raqam 12* ("The Death of Bed Number 12") and in the series of short stories entitled '*An ar-rijāl wa al-banādiq*' ("Of Men and Guns").

The writer looked into the problem of death more deeply and extensively in longer forms of writing, namely in novels and dramas. It is worth mentioning that he wrote two plays for the theatre, a radio play and eight novels, including three unfinished novels.

In the dramas and the radio play death was the fundamental domain of his philosophical search. In the play entitled *Al-Bāb* ("The Door"), the

¹ Ghāda As-Sammān, *Rasā'il Ghassān Kanafānī ilā Ġada As-Sammān*, Beirut: Dār Aṭ-Ṭalī'a, 1999 (4-ed.). p. 92.