

- na'am, -a; na'ā im/na'amāt Qaz S 439, W 406 (Sg.) = S 440  
(Pl.), W 425 = S 463-4. - Nuw 215, 220, 285. - Qal 67-8,  
85.  
nugar Nuw 252. - Qal 75.  
nahār Qal 64.  
newwāh Nuw 257, 261.  
n-w-y Qal 73.  
hām, -a Nuw 197, 203, 285, 286. - Qal 83.  
hudhud; hadāhid Qaz W 420, W 425-6 = S 464-5. - Nuw 214,  
246-8. - Qal 79.  
hazār Qal 75.  
hawādī<sup>n</sup> Nuw 269.  
wāqī<sup>n</sup> Nuw 204. - Qal 80.  
warašān Nuw 257, 259, 268. - Qal 58, 73.  
warašān hišāzī Nuw 259.  
warašān nūbī Nuw 259.  
yahbūr Qal 64.  
y-ā-t-b-ī Nuw 257, 261.  
ya'qūb; ya'āqūb Nuw 233. - Qal 72.  
y-q-w-ī vgl. tanawwuṭ (Qaz S 440).  
yamām, -a Qaz W 410 = S 446, W 427. - Nuw 257, 268-80  
(für hamām). - Qal 74 (2), 86.  
yūyū<sup>p</sup> Nuw 195, 199-200.

## FUSSNOTEN

<sup>1</sup> Diese Ausgabe stellt keine der originalen Textfassungen dar. Vgl. dazu M. Ullmann: Die Natur- und Geheimwissenschaften im Islam. Handbuch der Orientalistik. 1. Abt., Erg. Bd. VI, 2. Abschn. Leiden 1972, p. 32, Anm. 3.

<sup>2</sup> Zur Einteilung des Tierreichs nach an-Nuwayrī vgl. auch: M. Ullmann a. a. O. p. 53 sq.

<sup>3</sup> Steht wahrscheinlich für sagāwā, vgl. F. Viré: Le traité de l'art de voler (Kitāb al-bayzara), rédigé vers 385/995 par le Grand-Fauconnier du calife fātimide al-'Azīz bi-llāh IV, [in:] Arabica XIII, 1966, p. 54.

Dorota RUDNICKA-KASSEM

'AL-ĞNĀ' (THE STARVING)

ONE-ACT PLAY BY TAWFĪK 'AL-ĤAKĪM

AS AN "ILLUSTRATION OF SOCIAL CUSTOMS",

A POPULAR FORM OF THE CONTEMPORARY LITERATURE  
OF EGYPT

Each period shapes its own literary forms to express the main trends, aesthetic views and literary programs of the time. This problem is particularly difficult when it concerns the literature of Arabic countries. This process can be best observed by following the formation of the new Egyptian literature of 20th century - the new poetry, the prose and the drama<sup>1</sup>.

The twenties, the thirties and the forties are the culminating period when European influence encountered the deep-rooted tradition. Egyptian writers faced then a very difficult problem, that is transplantation of the most valuable European achievements onto the Arabic ground and creation of new literary forms unknown to the Arabic reader - short stories, novels, theatre and unconventional dramaturgy. This whole wave of new ideas and conceptions that was coming through translations of European literature (belles-lettres, scientific literature) and through cultural exchange accompanied by all sorts of social changes, the political and cultural ones as well as the deep change of national consciousness together with high esteem and attachment to the Arabic literary tradition (classic poetry and prose), became a great, rich source from which the young writers could chose the proper material and transform it into new, unconventional literary forms. At the same time they had to be careful not to follow the European literature in a haphazard way. The

tradition being still very deep, the first attempts were not very successful. Also, the situation was made difficult by the fact that the literary output was to meet the undeveloped taste of the receivers (hence works in sentimental French style, melodramas, etc.). Presentation of new social and political essence in old forms was not always successful. Also an unfortunate idea was to transplant some phenomenons of European literature into the Egyptian ground (for example a great many of works of Egyptian existentialist)<sup>2</sup>. Formation of new literary forms of the new Egyptian literature not only demanded gifted and experienced writers but also required a lot of time. This was a very difficult and responsible problem. Only such writers as Maḥmūd Tajmūr<sup>3</sup>, Tawfīk 'al-Ḥakīm<sup>4</sup>, Jūsuf 'Idrīs<sup>5</sup>, Maḡīb Maḥfūz<sup>6</sup>, Jahjā Ḥakī<sup>7</sup> etc., were able to reconcile the tradition with the wave of novelty.

Their literary works clearly show that this is realism that first found its permanent place in the Arabic literature, and best and most fully reflexed the changes in Egyptian society in the first fifty years of 20th century. It was only when short stories, novels and realistic dramas obtained the European level that attempts and experiments in looking for new essence, forms and means of expression could have been conducted.

Short forms both in prose (a short story) and in drama (one-act play) have always been very popular in the Egyptian literature. They reached, in a relatively short time, a high artistic level. These works, often similar to the journalistic ones that grasp current even as specific illustrations of social customs, are living commentary on situations and problems of everyday life - in the street, in a shop, at the office, in a restaurant and cafe, and so on.

'al-Ḡīlā' (The Starving) by Tawfīk 'al-Ḥakīm is an interesting example of this kind of literature<sup>8</sup>.

The action takes place in a restaurant on the Nile. 'Izzat, a person of means, is awaiting a woman. Everything is ready for a sumptuous supper. Šūšū, 'Izzat's mistress is with her hus-

band at a party and promised to slip out under a pretext. Unfortunately, she is almost one hour late. There comes, into the restaurant, a little boy in rags, to sell lottery tickets. On approaching 'Izzat's table and seeing bread, he asks for a slice. A waiter drives him away as a dog. 'Izzat, tense, is still waiting and expecting some problems.

There enters, unexpectedly, Šūšū's husband. When noticing his friend 'Izzat, he wants to talk to him. He is very worried. The matter concerns Šūšū. He discovered that night that she had cheated him. Under the pretext of headache she left the party suddenly and is sitting now in the neighbouring restaurant having supper with a friend. The husband does not know what to do. He is prostrated by the thought of being deceived. 'Izzat is trying to convince him that the meeting was accidental and the honour would not suffer. Calmed by these explanations the husband is going to leave. But, when he discloses the name of Susu's friend the situation changes at once. (This was a friend of all three of them.) 'Izzat gets angry and indignant. He can not understand that Šūšū's husband saw the lovers together and just went away. Now, he considers it to be unfaithfulness. He wants to know the details of their contacts. His indignance increases. Now, in turn, the husband is trying to calm him down and then parts to meet his friends. 'Izzat, restless, thinks: "I have been waiting here for her since an hour. A wanton..."<sup>9</sup>.

In the meantime, another boy in rags enters the restaurant offering lottery tickets and collecting cigarette-ends. He approaches 'Izzat's table asking for a glass of water. The waiter wants to drive him away as the another one but this time 'Izzat objects to this. Passing some water to the boy he invites him to have supper that was waiting for Šūšū. Surprised waiter can not understand his customer. The boy wants to offer his hosts two tickets. 'Izzat refuses not being interested in the game. The boy insist and tells a story of a man who made a fortune playing

lottery and got four houses. 'Izzat can not be persuaded: "Even, if he gets twenty houses his starving for property will still increase"<sup>10</sup>. The boy is eating and feeling happy as if he had won a fortune. He is delighted with every piece of bread and meat. He is telling 'Izzat how he and his friends look for food in the streets tidies and beg for remains in restaurants. He is going to tell his colleagues about having supper from a plate (as a customer) and does not think they would believe him.

Suddenly, Šūšū appears. She explains out of breath that she was not able to leave the party earlier. She looks at the boy with discontent and disgust. Noticing that, the boy wants to go. 'Izzat stops him asking to finish his supper in peace. He offers Šūšū another chair. Šūšū, embarrassed, can not understand the situation and feeling 'Izzat's anger beings to explain: "I couldn't be at..."<sup>11</sup>. 'Izzat interrupts her adding quickly: "At two tables at the same time... No... At three tables... May be at some others too... Who knows... You are starving [...] and unable to get fed..."<sup>12</sup>. The boy asks for three plums to take with him. 'Izzat gives him everything from the table and helps to wrap it into a newspaper. Šūšū looks with irony: "Since when are you so compassionate..."<sup>13</sup>. 'Izzat neither pays any attention to her nor answers, engaged with the boy. When the boy is afraid that everything will be taken from him when he is going out, 'Izzat goes with him. Šūšū is left alone at the table. She is very angry.

In the one-act play 'al-Ġijā' the author shows the gulf between the rich and the poor. With a dramatic significance of pure facts, without a detailed psychical analysis of the heroes, 'al-Ḥakīm denounces crying social injustice, unfair advantage and wrongs done to the weak and helpless. The author presents here the problem of hunger that concerns both the poor and the rich. In the first case it is the real hunger, in the latter starvation for thrill. A little boy, seller of lottery tickets, can have a good meal only by chance (thanks to a fancy of a wealthy man). Otherwise, he has to look for food in the litter and to

beg. The actual social situation can not secure either him or his family and people of his class provision for the basical human needs. Their situation is glaringly contrasted with the situation of the privileged rich who pass their life at parties, dinners, suppers and on looking for more and more diversions and attractions. Soon, they loose human feelings and become indifferent to the wrong, injustice, harm and sufferings that surround them. Like that are Šūšū, her husband and even 'Izzat (asked to drive away the first boy). The waiter's behaviour (a personage of minor importance) towards the boy (wanted to drive him away as a dog or a cat) still emphasizes and stresses the tragic fate of the little seller of lottery tickets.

The play 'al-Ġijā' is a social and psychological drama with a strong influence of naturalism. Like in the European literature of that kind (Maupassant, Czechow, Ibsen, Rittner, Zapolska etc.) the author emphasizes the illustration of environment. Limited number of people, characteristic cameralism (the action develops at a table in the shadow of a tree) the environment shown on the background of proper customary realities (typical Egyptian restaurant on the Nile), statements of heroes referring to colloquial speech (strong influence of the poetry of naturalism can be noticed in frequently used elliptical sentences, and broken ones), all this is connected here with a particular conception of the theatre that should be "a scene taken from life". This is made easier by so-called conception of "the fourth wall". The play is constructed in such a way as if it was not designed for the public, and creates an exclusive reality with full rights. Apart from European influence the drama bears visible features of Arabic literature. The action goes rather slowly, some dialogues are too developed (verbosity). The place of action and heroes doings are described in the very details (very carefully developed author's instructions), and the background plays an important part (action placed in a typical restaurant on the Nile, detailed description of food, oriental colours, etc.).



The action of *'al-Ġijā'* is constructed along the classic model. The play characterizes with unity of time, place and action. We have here all the situation, discussion and conversation dialogues. The developed side-text has an important part. This not only introduces the personages: "There appears a woman... This is Šūšū..."<sup>14</sup>, but is also a part of the action: "The boy and the dog run away in panic, followed by a cat that was nearby"<sup>15</sup>, and has some other functions. *'al-Ḥakīm*, in his instructions, paints the background in a very suggestive and picturesque way: "Casino on the Nile... table in the tree shadow... 'Izzat, a lonely man set down there... colour electric lamps in the trees give pleasant light... fine music can be heard from far away..."<sup>16</sup>. The side-text gives detailed instructions on the way the heroes should say their questions: "surprised", "moved", "between their teeth", "whisper", "embarrassed", "politely", "without understanding"<sup>17</sup>. In his developed instruction the author also characterizes the personages from the static point of view (exterior features): "There appears a boy of nine... holds lottery tickets, wears rags, almost half-naked"<sup>18</sup>.

*'al-Ġijā'* is written in the classic language with elements of Egyptian dialect. Dialogues resemble everyday-speech. Mainly the short sentences, and in the dialogues the elliptical and the broken ones are used.

This "Illustration of Social Customs" was the form from which Egyptian writers were beginning their literary work. By practising on this form they were improving their literary tools and obtaining both the new and attractive topics and means of expression as well. A classical example is the literary career of Tawfīk *'al-Ḥakīm*. Compositions of the "social illustration" type are present at all stages of his work. In the sixties and seventies, when presenting particular sections of reality, the author does not restrict himself to realism but also bases on the experience of different fashionable schools and trends. His one-act plays of this period refer to the theatre of absurd, among

others. For example *Kullu šaj 'in fi mahallihi* (Each thing on its place, 1966)<sup>19</sup> and *Takrīr kamārī* (Moon Account 1972)<sup>20</sup> enclose elements of fiction. Thanks to that the reality shown by the author is "many-layered" and can be analysed in a few aspects. Such an one-act play, rich in essence and form, not only reflects the problems of a particular environment but also holds an important and new function, that is refers to the universal problems and induces the reader or spectator to deeper reflection.

#### NOTES

<sup>1</sup> Many informations about development of contemporary Arabic literature contain (for instance): Polish work - J. Bielański, K. Skarżyńska-Bocheńska, J. Jasińska: *Nowa i współczesna literatura arabska 19 i 20 wieku*, Warsaw 1978; English work - J. A. Haywood: *Modern Arabic Literature 1800-1970*, London 1965; French work - A. Miquel: *La littérature arabe*, Paris 1967.

<sup>2</sup> These problems are discussed (for instance) by K. Skarżyńska-Bocheńska in: J. Bielański, K. Skarżyńska-Bocheńska, J. Jasińska: *op. cit.*, p. 446-455.

<sup>3</sup> Maḥmūd Tajmūr (1897-1974) is regarded throughout the Arab world as a pioneer of the Arabic short story. He published numerous volumes of short stories, also plays and books of essays.

<sup>4</sup> Tawfīk *'al-Ḥakīm* (was born in 1898) is the most famous playwright in Egypt and throughout the Arab World. He has written some one hundred plays, a number of which have been translated into most European languages.

<sup>5</sup> Jūsuf 'Idrīs (was born in 1927) has published a number of volumes of short stories, also novels and plays; the latter are mostly comedies with political overtones written in the colloquial language. Much of his work has been translated into European languages.

<sup>6</sup> Naḡīb Maḥfūz (was born in 1911) is recognized as the leading exponent of the novel in the Arab world.

<sup>7</sup> Jahiā Ḥakīm (was born in 1905) has published many volumes of short stories and several novellas, also a study of the early short story in Egypt.

<sup>8</sup> T.'al-Ḥakīm: 'al-Ġijā' [in:] Masrah 'al-muġtama', al-Kāhira 1950.

<sup>9</sup> Ibid., p. 462 l. 1-2.

<sup>10</sup> Ibid., p. 465 l. 3-4.

<sup>11</sup> Ibid., p. 470 l. 10.

<sup>12</sup> Ibid., p. 470 l. 11-14.

<sup>13</sup> Ibid., p. 471 l. 19-20.

<sup>14</sup> Ibid., p. 469 l. 3-4.

<sup>15</sup> Ibid., p. 450 l. 11-12.

<sup>16</sup> Ibid., p. 448 l. 1-4.

<sup>17</sup> This kind of detailed instruction T.'al-Ḥakīm gives often in his play 'al-Ġijā'.

<sup>18</sup> T.'al-Ḥakīm: op. cit., p. 450 l. 3-6.

<sup>19</sup> T.'al-Ḥakīm: Kullu šaj 'in fi mahallihi [in:] Masrah 'al-munawwa', al-Kāhira 1975.

<sup>20</sup> T.'al-Ḥakīm: Takrīr kamarī [in:] Maḡlis 'ai-'adl, al-Kāhira 1972.

Pierre AUFFRET

# ESSAI SUR LA STRUCTURE LITTÉRAIRE DU PSAUME 103

Un sondage dans quelques commentaires, traductions et études <sup>1</sup> nous a fait repérer comme césures proposées dans le Ps 103: 2/3, 5/6, 7/8, 8/9, 9/10, 10/11, 12/13, 13/14, 14/15, 15/16, 16/17, 17a/17b, 17/18, 18/19, 19/20, 20/21. Restent donc de façon constante liés entre eux les versets 3-5, 6-7, 11-12 et 21-22. La question se pose de l'opportunité et de l'importance relative de chacune de ces césures. On s'interrogera en particulier sur la séparation des versets 12-13 qui porte atteinte à ce qui semble bien être un petit ensemble en 11-13. Puisque nous avons ici récapitulé les diverses propositions, les divergences entre les auteurs n'apparaissent point. Nous mentionnerons l'une ou l'autre au cours de notre étude. Aussi bien notre intention est-elle d'étudier, à partir du texte lui-même et de tous les indices qu'il nous en pourra fournir, la structure littéraire de cet ensemble. Nous reprendrons ainsi en compte presque toutes les propositions ci-dessus, mais en tentant d'une part de les fonder plus objectivement, et d'autre part de les hiérarchiser les unes par rapport aux autres: toutes les césures ne sont pas d'égale importance, certaines distinguent de grandes parties, d'autres des unités de moindre importance. Nous étudierons d'abord l'ensemble des versets 3-18 (I), qui traitent de quelques thèmes qu'on ne retrouve ni en 1-2, ni en 19-22, puis nous en viendrons à l'ensemble du psaume (II), pour finir en conclusion sur un parallèle, à partir de leurs structures littéraires propres, entre