Art of the Story in the Classical and Modern Arabic Literature

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Abstract

The story appeared in the prose later than the poetic epic and drama in the world literature. The story was the last literary genre that had emerged in the world literatures. It was free from the restrictions of the literary criticism and least committed to the rules of criticism. This freedom made it to take urgent steps towards the progress in the modern age, overtaking the other genres in the performance of the humanitarian message of the literature. Therefore, it obtained a superiority and a social and artistic status among the other literary genres in the grand literatures.

There were some narrative elements in the ancient epic that helped the emergence of narrative prose in Greek literature in the second century AD for the first time. The story had the nature of epic at that time, which was included the metaphysical adventures, magic and supernatural things. The events of story in that era were running around the separation of couple, horrific dangers, frightening scenes and obstacles that were counted as a reason of the separation between them, but they crossed all those obstacles by some unusual ways. Then there was an happy ending by the meeting held between them.

In this article we study six stories entitled: "One Thousand and One Night", "Disciples and Cyclones", "Message of Forgiveness", "Message of Ḥayyi b. Yaqdhān" and Story of Salāmān and Absāl. There are some religious stories of prophets mentioned in Quran, but the art of technical story was not intended by them.

1. Historical Background: (Story)

The story had appeared in the Latin literature in the late first century AD. Then influenced by the Greek story. The critics had observed this impact on the famous Latin story entitled: (Mutant) or (Golden donkey) written by (Apuleius) in the second century AD. They said that this story had a Greek origin without identification.

The story was close to the saga, as the narrator was interested in the strange fictional events and dangers, while the masses were not interested in the reality so the fairytales existed before the real-life stories, and the poetry was found before the technical prose in the literature of epics.

The literary stories in the medieval Europe had a public character, which was by the influence of Arab culture, but they were not worthy of being included in the story in a technical meaning, and did not help the development of the story as a literary genre.

The most important medieval stories were the love stories that were influenced by the Arab culture and had a great literary value, as they had been under the Arab influence throughout the medieval ages and some period of the time of the Renaissance.

The Greek stories had a nature of pure love, but their theories were limited in the circle of philosophy, even Arabs knew it and used this philosophical passion of the love in their poetry and their stories of Sufism. [1]

It means that they had the passion of love since its inception and it had been affected by the Muslim religion before being affected by the broader and comprehensive philosophical love of Plato, which was not limited in the love of women alone.

In Roman literature (Ovidius): (43 BC-18 AD) had written a book called (Art of The Love) and taught the men how they can find the women's love and taught women how can they keep the attraction of men to them forever.

In the Medieval Ages, European women remained in the society and literature being shortchanged them until the eleventh century, then the factor of love began to appear mating between the dangers of war and the dangers of love.

In the second half of the twelfth century (André) had written a book in Latin language called (Art of the pure love). He mentioned a kind of love was unknown in European literature up to that century. He rose the women to the status had not seen for the woman in Europe before.

There is no doubt that this new understanding of love - in the story and poetry together - had arisen after the contact between the West and East, either in the Crusades or by Arab civilization in Andalusia.

Then A French poet (Chretien de Troyes) authored a story in which the love is manifested by the rules mentioned in the book: (Art of the pure love) written by Andre.

Muḥammad Ghunaymī Hilāl says: "In fact, who compares between the rules of love in this book and the concept of the pure love to the Arabs, -as it is mentioned in the musical poetry in Arabic especially and as we see in the old books in Arabic that studied these emotional life among the Arabs- finds a great similarity between these two types of love among the Arabs and Europeans in that period. The most famous book among these books in Arabic is called (Venus) to ʾAbu Bakr Muḥammad b. Dāwūd al-Aṣfahāni al-Zāhirī (died in 269 AH / 909 AD) and (the ring of the dove) to Ibn Ḥazm from Andalusia named (ʾAbu Muḥammad ʿAli b. Aḥmad b. Saʿīd) (died in 456 AH / 1022 AD) as the second one is senior than André and his book mentioned before by more than a century). He adds: (The previous historical evidence makes us to believe that this perception of love -in a unique way in European literature- appeared in that period, after being influenced by the love stories in Arabic, when, the Arabs recognized the spirit of Islam, they expressed their passion and chastity in their Arabic poetries, then Arab critics came who authored assets of this love in their books. The two most famous books are mentioned before in this field, that were influenced by the philosophy (Plato) and (Plotinus) - in the theoretical way -. This philosophy had fueled Arab-Islamic authentic emotions, but not created them).

There were two stories among the most famous Spanish stories, that were considered a model for the love stories during the Renaissance, and European literatures were influenced by this nature, the first one: (Prison of the love) was written by Spanish writer (San Pedro), was published in 1492, and the second: (Amadis de Jolla) was written by another Spanish writer (Jarty Oordonnebs), which was published in 1508. The emotional side resided with the spirit of true love in these two books.

2. Definition: Short Stories, Novels and Sayings in the contemporary age

Contemporary story is divided as the template and the image to the short stories, stories, novels and art of the narrating (sayings).

The short story is called in French (Conte) and in English (Novelette) in which the author deals with the aspect of the life or personal aspects. Short story is limited to a fact or specific facts having an independent subject according to the characters. The area of the storyteller in this type of the stories is narrow as he depends on the concentration does not allow the prolongation and detail and he requires to view the subject briefly in a perfect clear form.

The story is called in French (Nouvelle) and in English Novel in which the author deals with a subject has a wide range more than the short story and less expanse of the novel. It is a central boundary between them. It hardly differs from the short story, but only in the terms of quantity.

The novel is called in French (Roman) and in English Romance, in which the narrator addresses the entire subject of multiple aspects, and present it to the reader as a comprehensive form of its various aspects, where he can find a place to talk widely and with a full detail, as he finds enough time. He can introduce its characters and present the full information about the various stages of the subject and the evolution of life in the story so that the reader takes full briefing about the pictures, figures, the environment and the ideas presented by the storyteller.

As for, the story is called in French (Recite) and in English Short Story, it does not go out of the narration of a real or fictional incident or facts that are mostly transferred from the others, as the narrator delivers his speech freely without complying with the precise technical rules.

The story is usually composed of three main elements: The subject, characters and dialogue. The writers complies some general assets, especially the most important element called technical unit, where the storyteller highlights the basic idea clearly and confines his narrative work in the core subject without radiating his story to the other topics and trailing details overwhelm the original topic and cause the dispersion of the reader's mind. He does not go out of the limitation of the story well-defined. Then the storyteller has to depend in the presentation of the topic on the points ignoring the statement as much as possible, and also he has to take care about the real image of his characters that honest about the reality of life, as well as the successful stories must have a strong impact printed on the mind of the reader, so the dominant element in the story is the series of accidents or the personality or the idea or the environment. [2]

Contemporary story that we see in European literature as its technical elements is not found in the old Arabic literature to be mentioned, because the story in the old Arabic literature was not counted the essence of literature (poetry, speech and messages), as the senior writers ignored it for the other preachers and biographers who were mentioning some short evidence from Muslims of Iran in the stories of Arab and sermons of those who were fluent in two languages: Arabic and Persian, such as speakers and storytellers like Mūsā al-Aswarī from the family of al-Raqāshī, - as narrated by al-Jāḥiẓ - were benefiting from them the information mentioned in (Shāhnāmeh) or (History of Persian Kings).

3. Stories in Classical Arabic Literature

We mention here some stories briefly in connection with the technical story in ancient Arabic literature, like: (One Thousand and One Night), (Standings), (Story of disciples and cyclones), (Message of forgiveness), (Story of Ḥayyi b. Yaqẓān) and the others.

3. 1. One Thousand and One Night

This is a famous story, has fame in the different literatures of the world. This story is recorded in the different eras. It is said that it had been translated in the eras of translation from the Persian story (Hazār Dāstān), meaning (One thousand Fairy Tales) when the other books were translated also from the books of Persian stories. Ibn al-Nadīm says in his book: (The index) that al-Jahshayārī author of the book: (The ministers) began to write this book and chose one thousand Samar of Arabs, Persians, Romans and others. He brought the storytellers and chosen from them the best of what they know, and also collected also the books written in the myths, then he wrote (Four Hundred and Eighty Night). All of them include the story written on the fifty-sheet or less and more, then he died and could not have the opportunity to complete the supplementary of what he had in the same about the thousand Samar. [3] Perhaps it was originally assets of (One Thousand and One Nights). Al-Masʿūdī in his book: (Meadows of Gold) and Ibn al-Nadīm in the book: (The index) have the witness that the book of these tales was originally translated from Persian. Al-Masʿūdī further said that these stories had been polished and increased by the writers in his age. The origin of the book in any case was known to the Arab Muslims before the middle of the tenth century AD. However, the original book was written, then it was addressed by the popular literature (folklore) as they changed some of them and added some new stories to them. Then, the

influence of other literatures in its inception and growth under the pretext that it is popular literature, which is similar to each other without the borders cannot be denied.

We find in the book Indian elements represented in overlapping stories and method of questioning that are two Indian features, as we have seen before in (Panchatantra). Indian elements also can be seen in the overall framework, which begins with the story of the betrayal of the wife of King (Shāh Zamān) and wife of his brother (Shahriyār) and the frame matches what remained to us from Indian literature. In the book, then Indian effects including a lot of stories on the tongue of the animal. It is called that the rolling book was written in Egypt, therefore the biggest part of this book consists on the Egyptian stories or has the Egyptian character, as well as a story (Sinbad Maritime) is similar to epic (Odyssey), which is attributed to (Homer).

(One Thousand and One Night) has been translated to the French first, as being a free translation, and then translated to the other literatures in the world. Many translations appeared since the eighteenth century, and (Shahrzād) became a global character, and then returned to the contemporary Arab world once again with some new advantages, that showed the story of the play (Shahrzād) by Tawfīq al-Ḥakīm, ʿAlī Aḥmad Bākthīr, (Dreams of Shahrzād) by Ṭāhā Ḥusain, and play (Shahriyār) by ʿAzīz Abāẓa. The influence of European literature in these stories can be seen clearly.

Tales of (One Thousand and One Night) do not have a congenital and educational character, but in the stories of animals that are relatively few, and the rest of them are full of the stories of risks and the world of magic and wonders and the link among their accidents is artificially by the question, the linking thread among them is far from the art of stories in the modern meaning.

The stories of (One Thousand and One Night) are borrowed definitely in its inception from Persian Indian origins, so they are considered to be in the list of translated stories originally. [4]

3. 2. Standings (Al-Maqāmāt)

There are some other anecdotal Arab tales and non-localized, they are not translated, but authentic in its inception, including the standing, in the meaning of board originally, then the word (Al-Maqāmāt) (the board) applied to what is rumored in its meeting of sessions in the form of the story has some artistic assets. These assets can be summarized as a short story dominated the semi-dramatic dialogue, includes some adventures narrated by the storyteller.

(Al-Maqāmāt: The standing) in the terminology is an art of the literary prose, which is, in fact, a presentation of the author's linguistic skill, which has a story template dominated by the element of humor. The new in the standings is the template that presents the author's linguistic wealth, and this linguistic wealth, which is displayed by the author, is the basic substance of the standings. It was meant before the authors of standings by many linguists who had a great contribution in the linguistic area, which was undoubtedly the first source to the authors of these standings. Among those linguists some are mentioned here: Al-Mubarrid, Ibn Duraid, ʿAbd al-Raḥmān al-Hamdhānī, ʾAbu ʿAlī al-Qālī, Ibn Fāris and the others. This literary genre, which has a characteristic of the standings based on the narration of a simple story, and its hero is hidden then discovered after a while by a few certain qualities that do not vary from one story to another. The qualities of this man are limited in the linguistic dexterity and skill in fraud on people in search of livelihood. The person who is known by this color of literary genres is ʾAbu al-Faḍl Aḥmad b. Ḥusain b. Yaḥyā b. Saʿīd Hamadhānī) known by the name Badiʿ al-Zamān, his teacher's name was ʾAbu al-Ḥasan b. Aḥmad b. Fāris b. Zakariyyā b. Muḥammad b. Ḥabīb al-Rāzī who was one of the great scholars of the language. He travelled many countries in the Islamic world before his death in Hirāt in the year 358 AH. In Nishāpur he met ʾAbu Bakr al-Khawārzamī who was at the height of his fame, that meeting made their literary diatribes - according to what is said by Thaʿlabī in his book: (Unique of the time) -. Those literary diatribes held between them were the reason of the fame and the high command for Hamdhānī after his will. [5] Brockelmann points that ʾAbu Bakr Khawārzamī may be the former to this linguistic art. [6]

Muḥammad Ghunaymī Hilāl said he was influenced in his invention by a realistic example for his Standings, which is a poet (ʾAbu Dalf al-Khazrajī al-Yambuʿī), as (Thaʿlabī) writes about him: (He was a poet visiting al-Ṣāḥib b. ʿAbbād and prolonging his stay with him in his palace, benefiting from his gifts and his recommendations, which he carried with him in his journeys, opening the doors of the rulers then it was easier for him to spend the needs. Badiʿ al-Zamān admired him. ʾAbu Dalf had a wide knowledge about those who work hard and about technique of their profession and ways of their cheating. He had a famous long poem in this topic known by the title: Sāsānī Poem. Thaʿlabī chose a considerable amount from this poem and mentioned in his book (Unique of the time). [7] In this poem the poet ʾAbu Dalf expressed his pride about the profession of begging in the tone of irony. Muḥammad Ghunaymī Hilāl believes that this poem

has supplied materials to Badiʿ al-Zamān for his "Standings" mostly, as ʾAbu Dalf was a clear psychological image for the hero (ʾAbu al-Fatḥ) of Maqāmāt to Badiʿ al-Zamān Hamadhānī. [8]

It is said that "Standings" of Badiʿ al-Zamān reached four hundred standings or articles - as it is called by Yaqūt al-Ḥimawī- it is likely that there is clear tendency to exaggerate the number of "Standings", because what we received of them already does not exceed fifty-one standings.

The narrator of the standings of Badiʿ al-Zamān was ʿIsā b. Hishām, and the hero was ʾAbu al-Fatḥ Al-Iskandarī. They both were fictional figures invented by Badiʿ al-Zamān. Ḥarīrī says about them at the forefront of his book: (Standings): (They both were unknown and nobody recognized them) but Yāqūt al-Ḥimawī claimed that ʿIsa b. Hishām was a news narrator.) [9]

Al-Ḥarīrī (al-Qāsim b. ʿAlī b. Muḥammad b. ʿUthmān) (1055-1122 AD) is also one of the great scholars of the linguistic art, has in this area fiftieth Standings. Ḥarīrī was born in Basra in 446 AH and died in the year 516 AH after nearly more than a century. Ḥarīrī was - as Ibn Khallikān says -: "one of the great scholars of that era. He enjoyed full of the favor in the work of the standings that included many speeches of Arabs, their languages, their examples, and symbols of the secrets of the words. Who has full knowledge about this linguistic area quotes the virtue of this man and his wide knowledge in the briefing and prolific article". [10]

Al-Ḥarīrī said in the introduction to his book about the reason of authoring these "Standings" following Badiʿ al-Zamān that he accepted the invitation by the minister ʿAlī b. Ṣadaqa (died in 522 AH). - A minister of Caliph al-Mustarshid -Bi- Allāh - who had been acknowledged about the first "Standing", entitled: "The thieves", and he liked it, then advised him to combine the other "Standings", so he completed fifty standings. As it is referred by Ḥarīrī at the forefront of his book: "Standings".

The main theme in the standings is "hard work". The owners of these hard works have some tricks and techniques and a wide outcome of the language to obtain the admiration of their listeners, and bring out dirhams and dinars from their pockets.

It is proven that Ḥarīrī followed the example of Badiʿ al-Zamān in his "Standings", but he was better than Badiʿ al-Zamān, and all of those who followed him in area, as exceeded he by this literary Genre the place could not reach anyone of those who imitated him before the modern era in terms of narrative maturity. The character of (ʾAbu Zaid Surujī) is repeated in different "standings" of Ḥarīrī to reveal multiple psychological aspects of this character. This kind of sophistication in psychological photography is almost for the artistic maturity, which is

characterized by the story in the modern era. The character of hero in the standings of Ḥarīrī more pronounced in the psychological aspects than the hero in the "standings" of Badiʿ al-Zamān. As both of them belong to the lower social environment. Both of them do well to describe the evils of their time to be satirized and criticized. Ḥarīrī said that he intended a warning and cues and alert to the danger behind the description of evil, as his purpose was better than behind his portrayal of the forms of this evil (the evils of the times).

Each of them (Ḥarīrī and Badiʿ al-Zamān) has started his "Standings" by choosing a perfect and realistic hero for his story, though model of Ḥarīrī is actually perfect by his name and his character. So that the impact of the raid by city the Crusaders on the (saddles) year 1100, which is close to Basra, have been exposed to what has happened in the town of Ḥarīrī (Basra), it was destroyed and there was displacement of people in the same raid. There was a man, who was one of the homeless people of (saddles), named (ʾAbu Zaid) came to Basra as a beggar and entered the mosque (Banī Haram), at that time Ḥarīrī was there who saw in ʾAbu Zaid an eloquent speaker, a miserable man, in deep distress in the case of hardship after ease, seems to be a cynical playboy. Ḥarīrī wrote a (Standing) in the description of the man, which had Number: Forty Eighth among all of the "Standings" that we have until now. [11]

Persian literature became influenced by Arab "Standings". In the Persian "standings" written by Ḥamīd al-Dīn Balakhī the judge, (ʿUmar b. Maḥmūd) who died in 559 AH (1166 AD /1167 AD). The Persian author goes on the approach of Badiʿ al-Zamān and Ḥarīrī as he accepted in in the introduction of his Persian Standings, although the "Standings" of Ḥamīd differ from Arab Standings in many ways, including personality of author occupies the first place directly, where. It has not a certain narrator, as we see (ʿIsā b. Hishām) in the "standings of" (Badiʿ al-Zamān), and (Ḥārith b. Hamām) in the "standings" of Ḥarīrī. The author himself tells the events from many of his friends without mentioning their names. Then in his "Standings" the multiple positions of the hero in various "standings" is not found, as we see a hero (ʾAbu Al-Fatḥ al-Iskandarī) mostly in the "standings" of Badiʿ al-Zamān and (ʾAbu Zaid Surujī) in the "standings" of Ḥarīrī, but we see a hero in each Persian "Standing" of Ḥamīdī does his Adventure. It should be noted that there is a separating time estimated a century between the emergence of the Arab and Persian "standings", because Ḥamīdī had authored his "Standings" in the middle of the sixth century AH, while the Arab "standings" were known in Arabic Literature in the fourth century AH. So what happened to Ḥamīd al-Dīn to delay the authoring of his "Standings" for a long time?

In fact, Ḥamīd al-Dīn had a virtuous position among those Persian writers who wrote the "standings" in Persian language, but he was not the first one. As there are "standings" of ʾAbu Naṣr Mishkān who has written in the mid-fifth century H. His name is ʾAbu Naṣr Aḥmad b. ʿAbd al-Ṣamad Mishkān owner of the Divan of messages on the reign of Sultan Maḥmūd and Masʿūd Ghaznawī. This book was found, but it was lost later, although there are some paragraphs and passages of that book have kept in a number of sources and reference books, such as "the collection of tales" written by Muḥammad ʿAwfi. [12]

Moreover, the experience has shown that every new idea in the Arabic literature has taken a century nearly in order counterpart appears in the Persian literature, because the literary phenomena do not move from folk to folk and from a literature to another literature in a day and night, but they need a long period to sneak into other environments. They need to make their way to the tastes of the people, if they became affected by them, imitated them by their pens, and appeared in their literature. [13]

As well as, Arab "Standings" had had an impact on the European literature also in the same way that the Persian literature was influenced by them as we have seen before. In the Spanish literature, the impact of the "standings" can be seen in the technical aspects, and elements of realistic nature. The realism in the European story is borrowed from the "standings" technically, and stories of customs and traditions in Europe in its modern meaning is affected by this tendency also, and the social story or stories that have become a social nature later are originated also by this tendency.

3. 3. Disciples and Cyclones

This is a fictional story in the old Arabic literature written by the poet ʾAbu ʿAmir b. Aḥmad Shahīd from Andalusia (382-426 H.). It is a fictional journey to the world of goblin, which tells how he met the demons of former poets and how their talk was including the literary debates and dialogue.

This story is similar to the message of forgiveness to ʾAbu al-ʿAlā al-Maʿarrī, as the issue is one, which is a presentation of the literary, mental and rhetorical problems through the story. The essential deference between them is that Ibn Shahīd is keen to show the moral and rhetorical problems and ʾAbu al-ʿAla is keen to raise the issues related to the religion and philosophy.

Ibn Shahīd has presented his story to ʾAbu Bakr Ibn Ḥazm from Andalusia. It is a precious message. It has some jokes and funny tales in the rhyme style. Ibn Shahīd opposes the Oriental writers and poets (from the Eastern Muslim States). He is keen to show his superiority to beat them, where he believes that he is the best poet, especially in the field of self-pity. Zakī Mubārak said that Ibn Shahīd wrote this message between (403 and 407 H.). Zakī Mubārak believes that this story is written by Ibn Shahīd before the message of al-Maʿarrī for twenty years, but all of the critics believe that this message is the original one, which is followed by Ibn Shahīd. [14]

This story is the first literary journey to the other world, and such trips were originally based on the story of Isrā and Miʿrāj, but anecdotal value of the message by Aḥmad b. Shahīd is slim technically.

3. 4. Message of Forgiveness

This message is written in prose by ʾAbu al-ʿAlā al-Maʿarrī (died in 1059 AD). It is a fictional trip to the heaven and hell imagined by ʾAbu al-ʿAlā to solve through his imagination some issues and problems suffered by him in the real world that are related to the religion, literature, language and criticism. There are many sub-stories in the message that diminish the artistic value of the message. We can say that it is true that the message of ʾAbu al-ʿAlā appeared after the message of Ibn Shahīd: (Disciples and Cyclones) -as it is said by Zakī Mubārak- but it is not influenced by Ibn Shahīd in any way, as Muḥammad Ghunaymī Hilāl believes that the message of forgiveness in its technical aspects is broader, deeper and richer than the message of (Disciples and Cyclones).

There is no doubt that the (Message of Forgiveness) is similar to (Divine Comedy) written by great Italian poet (Dante) in the type of Trip and its parts and many of their positions towards the issues in both messages. This similarity has led some researchers to argue that ʾAbu al-ʿAlā has an impact on (Dante). This is a mistake, since there is no evidence can prove that (Dante) was benefited by the message of ʾAbu al-ʿAla.

The similarity between the message of ʾAbu al-ʿAlā and (Divine Comedy) of (Dante) may be due to both of them had benefited by the tale of Isrā and Miʿrāj as reflected in the unreliable Islamic conversations.

In this case, ʾAbu al-ʿAlā was the first who took the advantage of being benefited by the literary Islamic heritage before (Dante).

ʾAbu al-ʿAlā in his fictional journey may be influenced by a Persian source, which is a book (Ardāwirāf Nāmeh), which is a tale of the fictional journey of Zoroastrian Wiseman: (Ardāwirāf) to the hell and heaven. It is not surprising that the Persian source have mentioned already can be origin of all of the myths prevailed among the Muslims about the Isrā and Miʿrāj. [15]

3. 5. Message of Ḥayyi b. Yaqdhān

It is a philosophical story written by Ibn Sīnā (ʾAbu ʿAlī al-Ḥusain b. ʿAbd Allāh b. Sīnā), who nicknamed (the President). He lived the year (980-1037). This is the first story, which is written on the Sufi way and named: (Message of Ḥayyi b. Yaqdhān). The word: (Ḥayyi) is intended the effective mind or mastermind, and this mind is always an alive mind does not change. Ibn Yaqdhān is a metaphorical name used for the release of this mind from a source, which is God, Who does not feel sleepy and does sleep. This means that the mind is released by God. This is a story of a symbolic journey, symbolizes the human request for the exclusive knowledge, accompanied herewith the senses. Where the human mind gets the help from the effective mind who guides him through the logic and philosophy, and through the source of the knowledge, which is the source of an angel soul. This is a mind from the divine. Thus, the human is guided to the Supreme facts and the nine universes that are nine brains, then reason of the reasoning, which the tenth mind by this effective mind.

Arab philosopher Ibn Ṭufail from Andalusia (1110-1185 AD.) wrote another symbolic story had a Sufi character with this title: (Ḥayyi b. Yaqdhān) after Ibn Sīnā nearly a century and a half of the century. In this story Ibn Ṭufail called to the Eastern Psychological Sufi philosophy through the observation. It is known to all the researchers that there is a great maturity of the story, in the commentary, justification and persuasion of the events. Therefore, some Europe critics counted it the best story in the all middle ages. [16]

We see in the story a depiction of a child in a deserted island, where, he gets his development: His education and upbringing, then learns his conversion to God Almighty and to the message of Muḥammad the prophet. He has been influenced by the Ibn Sīnā in his story.

Suhrawardī (Shihāb al-Din Yahyā Ḥabash) who was killed in 578 AH (1183 AD) wrote a story called (Alien). In this story he was influenced by Ibn Ṭufail from Andalusia. The symbolic

story is closer to the story of Ibn Sīnā, in its essence, according to the words of the author in the forefront of this story.

Story of Ḥayyi b. Yaqdhān has been translated into Hebrew in 1341 AD, and Latin in 1671 AD, and then to English, and then to French in 1936 and Russian in 1920.

This story has an impact on the Spanish writer (Beltasargrassean) in his story (The Critic). It has three parts, the first is about (the spring of childhood) and the second is about (the fall of the era of manhood) and the last third is about (the winter of aging). It is a critique of the customs and traditions in the age of the author in a symbolic style and narrative template.

The first chapters of this story is similar to the story of (Ḥayyi b. Yaqdhān). It cannot be said that the similarity found between them is just a coincidence. It is possible also that the Arab story was known by (Balthasar) before being translated into Latin. [17]

European philosophers had given much importance to the story of Ibn Ṭufail: (Ḥayyi b. Yaqdhān), especially in the eighteenth and nineteenth centuries, which indicates that there is a possibility that the human can reach to the supreme ideals and high virtues of the humanity and the laws. It had a deep impact on the European Arts. [18]

3. 6. Story of Salāmān and Absāl

There is another mystical and philosophical story related to the story of (Ḥayyi b. Yaqdhān) translated by Ḥunain b. Isḥāq from Greek Language, as it is said that (this story may have a Greek origin). Its title is: (Salāmān and Absāl). It is said that it has story of another novel written by Ibn Sinā himself, but it is not found until today among the manuscripts, but its summary is reserved in the form of a manuscript at Leiden University. This summary belongs to the student of Ibn Sīnā named ʾAbu ʿUbaid al-Jurjānī. The difference between these two novels is obvious, because the story translated by Ḥunain b. Isḥāq stating that (there was a son had been born to the king of Greece named (Salāmān) breastfed by a beautiful woman in her eighteen years age named (Absāl) the boy loved her and could not leave her…).

It is mentioned in a summary of the story of Ibn Sīnā that (Salāmān and Absāl) were two brothers. (Absāl) was smaller than his brother (Salāmān) and (Absāl) was a polite, brave, wise and chaste boy had a white face, therefore, the woman of his elder brother (Salāmān) had fallen in his love, but when he refused she agreed with the lady was cooking in kitchen to put the poison in his food, so he died by the poison. [19]

Personality of (Salāmān) and (Absāl) had its impact on the Persian literature until it became one of the philosophical models of Sufism. As ʿAbd Al-Raḥmān Jāmī (deceased in 1942 AD) wrote a story entitled (Salāmān and Absāl) but was not affected by the story of (Salāmān and Absāl) written by Ibn Sīnā, but by the story translated by Ḥunain b. Isḥāq from the original Greek language. This story influenced by the story of Ibn Sīnā and Ibn Ṭufail together in terms of the philosophical ideas and symbols of mysticism that are mentioned in their stories.

These stories mentioned here were the most popular Arab stories before the modern era. The story as a literary genre has some rules and technical message and humanitarian goal not seen and did not receive any attention by Arab critics before the modern era, because they did not care the criticism of Objective literature, and the criticism was almost partly in terms of molecules of the literary work.

The news written by al-Tauḥīdī and Duraid, sayings and stories written by ʾAbu Faraj al-Aṣfahānī in his book: The songs, tales of al-ʿAmbarī and the other stories should not be considered in the field of technical story in the modern meaning, and cannot be counted as a literary genre. As they have collected these stories and novels, but without arranging and refining and organizing.

4. Art of the story in the modern Arabic literature

The story as a literary genre emerged in modern Arabic literature after the contact between the East and West and the exchange of intellectual and literary currents through the mutual civil and cultural influencing between them, but the story is not a new thing to the Arabs. In the pre-Islamic literature there are many stories spin on the wars among Arabs and tell us the history of those wars among them, as well as there are many stories in the Qurʾan about the prophets and messengers, as well as in the Abbasid era many stories translated from the stories of other nations like (Panchatantra) and (One thousand and One nights), but the Arabs were not interested in the formulation of technical story, but in the modern era.

The story in the modern Arabic literature is a result of the successive phases of the development in the past century: The starting was from the translation, then simulation and then artistic creativity, the modern Arab-generation - as a result of the trend towards Europe – translated aspects of the scientific and intellectual heritage of Europe from European languages and from the French particularly. Egypt by the movement of translation was the former country of the Arab world in the vaccinating Arabic literature by the intellectual effects and the western thought, [20]

but the translator did not rely on the decoration of the old Arab rhetoric, but relied on the meanings and accuracy as we see in the translations of Fatḥī Zaghlūl and books of Qāsim ʾAmīn. When Egypt emerged from the battles of the use of the vernacular and classical formulation in prose, which took place until the late nineteenth century, settled in reliance on the standard Arabic language, which was free of the rhymes and old styles, and this standard language was used as a tool for the writing. [21] When the range of the contents of these translations from the European Literatures widened a wide literary renaissance emerge in the modern Arab prose. Then Arabization (Egyptianization) movement emerged giving the characters of stories Arabic names, as well as their location, and by changing in some events.

Then (Story of ʿIsā b. Hishām) to Muḥammad al-Muwailmy (died in 1930) Appeared in the social criticism. This masterful narrative art was influenced by the art of standing, and influenced by the western literature and (Nights of Facet) to Ḥāfiẓ who tried to criticize the society in which he lived.

So the story by the impact of European Arts entered to modern Arabic literature, but the most of the stories translated in that period was influenced by the romantic school, which is distinguished in the passion and deep imagination.

Ṭahṭāwī was the pioneer of the movement of translation, he translated (the adventures of Talimak) and called it (the universe positions in the Proceedings of Talimak). He transferred the story in the style of rhetorical rhymes known in Arabic Standings, and he was not bounded to the asset, but in its general spirit, then permitted himself to be free in the translation, especially in the names of the characters and meanings, and the introduction of popular sayings and Arab wisdoms. Rifāʿah was not only a translator, but he chose the style of Egyptianization in translation of the stories, so that can bring the story near to the taste of readers, but some of them chose to Egyptian vernacular language such as Muḥammad ʿUthmān Jalāl, but who were translating the story in the classical Arabic were succeeded. The most famous of them in early this century was Ḥāfiẓ Ibrāhīm and al-Manfalūty. The first one had been translated the story of (Miserable) by Victor Hugo, and he was successful in his Egyptian translation. He was not bounded to the original script, he added some clauses not found in the original one. Perhaps the work of al-Manfalūty in (localization) was wider than the first one, because he did not know anything about the French language, but based on who has read for him some stories like (Paul Virginiana), written by French writer (Saint Pierre) translated by ʿUthmān Jalāl and called it (wishes and gratitude in acceptance of flowers of

Paradise) as it is translated by al-Manfalūṭy in the story of (the virtue). The story of (virtue) and fold of stories translated and published by al-Manfalūṭy almost not related to the original one. The first purpose was not the stories, but it was the emotion filmed and explanation in eloquent style. [22]

Who raised the level of performance and accuracy in the style and in the wording was Zayyāt in the story of (Pain of Vartar) from the literature of (Goethe) and Aḥmad Zakī in the story of (Joan Darik). [23]

Then the writers meant to translate European stories as an accurate translation, and to author being influenced by the literary trends in Europe, such as Georgī Zaydān (died: 1914) wrote his historical stories influenced by the direction of (Walter Scott), Muḥammad Farīd ʾAbu Ḥadīd wrote his famous stories entitled: (Zanubiya), (al-Muhalhal), (Sinuhī), then (Juḥā in Jambulād) and (I am the people). As well as, Tawfīq al-Ḥakīm wrote the story (the sprit returns), ʿAbd Al-Raḥmān al Sharqāwī wrote the story of (the ground). [24] Tawfīq al-Ḥakīm, was depended in his stories on his own experiences, as we see in the story of (Diary of the deputy in rural areas), he also addressed the national Patriotic problems as we see in (the sprit returns) mentioned above. He wanted to portray the landmarks of the Eastern spirit of Egypt. This was a serious and successful attempt done by him. As well as, Najīb Maḥfūz wrote his stories entitled (Khān al-Khalīlī), (The path alley) and (Between the two Palaces) as Muḥammad Ḥusain Haikal wrote his story before him in 1914 entitled: (Zainab) and Abbās Mahmūd al-ʿAqqād wrote his story (Sārah).

There were some continuous attempts in the field of authoring the story in modern Arabic literature, as there was an attempt to set up like the framework of standings in (the story of ʿIsā b. Hishām) and another attempt which had the western sense which can be called a new and pure attempt, as we see in the (Zainab) authored by Muḥammad Ḥusain Haikal, which is the first complete attempt in the field of writing the artistic story, after some years followed later appeared a group of short fairytales -authored by Muḥammad Taimūr- distinguished by the realism, and characterized by the technical characteristics. Then writing of short the stories appeared, which was a skillful technical writing. Among those who had chosen this method were Muḥammad Taimūr, Maḥmūd Lashin and the others. [25]

However, the long social stories that had been initiated by Ḥusain Haikal cut quick steps in the light of the literary renaissance. Among the most important names shined in this field are Ṭāhā Ḥusain and al-Māznī. The first one photographed the Egyptian life in many of his stories,

such as (the days), (The Nightingale's Prayer) and (Tree of the misery. The second one (al-Māznī) analyzed widely the community -in which he lived-, the customs, traditions and family relationships as a psychological analysis. He drew this trend to the psychological analysis from the Western psychiatrist writers, especially the known psychological theories, as we see in the story (Ibrāhīm the writer) and (promises to start).

These are well-known stories in Modern Arabic Literature, and there are many others in this area, such as: ʿAlī al-Jārim and Muḥammad Saʿīd al-ʿAryān and Muḥammad ʿAwad Muḥammad and others from those their names emerged in the field of the story and short story, as each of them has his own style, approach considered and the way drawn clearly.

This means that the Arab world, especially Egypt had depended in the on the broad transportation from Europe in the field of the story, the drama and article writing, then the simulation appeared, and finally the creativity began. The artistic story in the modern Arabic literature is a fruit of the new renaissance, which emerged through the links between the East and the West.

The best book demonstrates the European influence in the modern Arab story is (Comparative Literature) and (Modern Arab Criticism) written by Muḥammad Ghunaymī Hilāl and (Contemporary Arabic Literature in Egypt), by Shawqī Daif and especially the book (Modern Arab Criticism) by. Muḥammad Ghunaymī Hilāl, when he talked about (Development of story in European literature). [26]

5. Conclusion

The story appeared in the prose later than the poetic epic and drama in the world literature. The story was the last literary genre that had emerged in the world of literatures. It was free from the restrictions of the literary criticism and least committed to the rules of criticism.

There were some narrative elements in the ancient epic that helped the emergence of narrative prose in Greek literature in the second century AD, for the first time. The story had the nature of epic at that time, which was included the metaphysical adventures, magic and supernatural things.

The story was close to the saga, as the narrator was interested in the strange fictional events and dangers, while the masses were not interested in the reality, so the fairytales existed before the real-life stories, and the poetry was found before the technical prose in the literature of epics.

The most important medieval stories had the passion of love since its inception. It had been affected by the Muslim religion before being affected by the broader and comprehensive philosophical love of Plato, which was not limited in the love of women alone.

In the Medieval Ages, European women remained in the society and literature being shortchanged them until the eleventh century.

In the second half of the twelfth century (André) had written a book in Latin language called (Art of the pure love). He rose the women to the status had not seen for the woman in Europe before.

In this article we defined the short stories, novel and sayings in the contemporary age. Then we mentioned the technical stories in Classical Arabic Literature, like: (One Thousand and One Night), (Standings), (Story of Disciples and Cyclones), (Message of Forgiveness), (Story of Ḥayyi b. Yaqẓān) and the others.

After studying the art of story in the old Arabic literature we mentioned briefly about the art of story in the modern Arabic literature. The story as a literary genre emerged in the modern Arabic literature after the contact between the East and West and the exchange of intellectual and literary currents through the mutual civil and cultural influence between them, but the story was not a new thing to the Arabs.

The story in the modern Arabic literature was a result of the successive phases of the development in the past century: The starting was from the translation, then simulation and then artistic creativity. The modern Arab-generation - as a result of Europe tendency - translated aspects of the scientific and intellectual heritage of Europe from the European languages and French particularly. Egypt by the movement of translation was the former country of the Arab world in the vaccinating Arabic literature by the intellectual effects and the western thought.

So the Arts of story by the impact of European literatures entered to the modern Arabic literature, but the stories translated in that period mostly were influenced by the romantic school, which is distinguished in the passion and deep imagination.

There were some continuous attempts in the field of authoring the story in the modern Arabic literature, as there was an attempt to set up like the framework of standings in (the story of ʿIsā b. Hishām) and another attempt, which had the western sense can be called a new and pure attempt.

The Arab world, especially Egypt had depended on the broad transportation from Europe in the field of story, drama and article writing, then the simulation appeared, and finally the creativity began. The artistic story in the modern Arabic literature was benefited by the European literature and was a fruit of the new renaissance in the Arab world, which emerged through the links between the East and the West in the literary field.

References

[1] Hilāl. Muḥammad Ghunaymī. Emotional life between the pure love and mysticism. Cairo: House of the renaissance of Egypt. Faggala. P. 294. See the text: (Sufism is a doctrine based on call to glorify the passion and depend on the heart brimming with the feeling and sensation. This is the origin of their assets originated with all the characteristics to be baptized with their literature and affected by them in their behavior. To prove this fact – as a historical perspective - we see a strong resemblance between the Sufi literature and Romantic literature. Movement of Romanism was influenced by the philosophy of Plato in love, as well as the Sufi movement was also affected by that, they both had one historical literary source, affected by it together.)

[2] Badawī. ʾAmīn ʿAbd al-Majīd. Story in Persian literature. Cairo: House of the Knowledge. Pp. 88-89

[3] Ibn al-Nadīm. The index. P. 304

[4] Hilāl. Muḥammad Ghunaymī. Comparative Literature. Pp. 222-223

[5] Al-Thaʿlabī. Unique of the time. Cairo: Part: 4. P. 257. Ḥijāzī Press. See: Nadā. Ṭāhā. Comparative Literature. P. 174

[6] Brockelmann. History of Arabic Literature. Cairo: House of the Knowledge. P. 29. P. 112

[7] A number of authors have talked about this poem, like: Ibn al-Nadim in (The index), Yāqūt Al-Ḥimawī in (Dictionary of the countries), Al-Qazwīnī in (The effects of the countries) and the others.

[8] Hilāl. Muḥammad Ghunaymī. Comparative Literature. P. 224-227

[9] Al-Ḥimawī. Yāqūt.Dictionary of the writers. Part 2. P.161

[10] Ibid. Part 1. P. 221 Cairo, 1948

[11] Ibn Khallikān. Wafayāt al-Aʿyān, Bulaq edition. P. 598

[12] Nadā. Ṭāhā. Comparative Literature. P. 193

[13] Ibid. P. 194

[14] Khafagy. Muḥammad ʿAbd al-Munʿim. Studies in Comparative Literature. P. 31

[15] Hilāl. Muḥammad Ghunaymī. Comparative Literature. P. 23

[16] Ibid. Pp. 234-235

[17] Ibid. P. 240

[18] Ibid. P. 241

[19] Ibid. Pp. 232-233

[20] Ismaʿīl ʾAdham. (1938). Tawfīq al-Hakīm. Cairo: P. 18

[21] Ḍaif. Shawqī. Art and its doctrines in Arabic Prose. Cairo: House of the knowledge. P. 392

[22] Ḍaif. Shawqī. Contemporary Literature in Egypt. P. 209

[23] Al-ʿArīnī. Aḥmad Muḥammad. Phenomenon of impact and influencing in Arabic literature. Riyadh. P. 126

[24] Khafagy. Muḥammad ʿAbd al-Munʿim. Studies in Comparative Literature. Cairo. P. 28

[25] Ḍaif. Shawqī. Contemporary Arabic literature in Egypt. Pp. 210-211

[26] Hilɑl. Muḥammad Ghunaymī. Modern Arab Criticism. Pp. 493-572