

# Mahmoud Saif AL-Deen Al-Erani: Autobiography and Works

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## Abstract

Autobiography, Sira is an experience record of the person concerned on a temporal distance either long or short. The word Sira is mentioned in the Arabic literary heritage and in the glorious Quran, God almighty says: “Take hold of it, we shall return it to its initial state” (Taha:21) this word also appears in the biographies of prophet Mohammad, Abu Baker and Omar.

The concept of Sira is closely associated with recording activity aspects and setting, good examples in the life of others with imagination which depends on the historical approach as a sort of Epic (Encyclopedia of Islam, p. 450). Then the professional narrators have played a vital role in promulgating stories about the life of prophet Mohammad classified analogously with those in the Torah (Old Testament), the Bible and tales of Iranian origin which were told to people. Subsequently a new genre was born from composition belonging to historical Iranian tales, rather than to history. (Ibid, p.499)

**Keywords:** Sira, Autobiography, historical, Iranian Tales.

## INTRODUCTION

The autobiography means that the person writes his literary works in a life that reveals a true picture of the writer, so we should deliberate on the modern concept of biography which cut out between it and other distinct genre. Almost by unanimity, biography is perceived as a work of art, the medium of which is the world governed by its impact on the recipient’s way of thinking and feeling, the definition of the person’s life involves from a private standpoint so that is why it should show the personal’s factor for the writer himself (Abdulazia Ismail, Aladab wa Finunihi, p. 282) it is also governed by artistic and objective criteria which specify it as a form of literature distinct from other literary genres then he puts forward three governing touchstones: wording, content, and structure; here we reach that the language used is the raw material which formalizes the literary discourse and it is the

first and the second is the content and structuring is the third.

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Bible and tales of Iranian origin which were told to people. Subsequently a new genre was born from composition belonging to historical Iranian tales, rather than to history. (Ibid, p.499)

### Literature Review:

Ihsan Abbas defines the “autobiography” as an individual’s personal experience and if this experience reaches maturity it becomes a kind of artistic anxiety in his own soul, so it ought to be put on paper. (The Art of Biography, Ihsan Abbas, p.94).

Abdul Aziz Sharf (The Literature of Autobiography, p.22) adds that autobiography is prompted by an actual experience, but once it is written, it will be governed by laws and logic of artistic work. It is not a mere reflection of life but an interpretation of it, so the shape of autobiography is not literally the same life; it is a figurative, complicated, emanation of it. Abdul Mohsen Bader (The Development of Arabic Novel in Egypt, p. 303) opines that the autobiography is an interpretation of the life history of the author at specific stage and preserves the temporal sequence of events as they befall him.

The autobiography’s author writes in the light of his conviction, rightly or wrongly, in this concept or not, in his private personal life, the autobiography writer defines a historical fact or notion or a motion or certain relation. So, the autobiographer should have specific character in one of the public field as Dr. Ihsan Abbas, at the historical perception is the originator of all autobiography, since they have once been part of history; in the midst of which history has come to being flourished and assumed a distinct character, (Ihsan Abbas, Ibid, p.10) that is why when we look into the autobiography of Imam Mohammad Abdu, we find that he has introduced it unfinished. All he wrote was an introduction and part of character, which evinces a historian awareness of the task of recording events. He denies any historical value worthy to be a motive for writing about his own life, “I am not the one who writes his autobiography or to leave it to the generation to

do so, and so that each generation follows its own approach, because I don’t think I am going to bequeath my nation any worthwhile feat nor have I so far had an impressive work. This is why I am refrained from writing anything relevant to my own life. (Mohammad Abdoh, My Autobiography, p. 317) however this humility couldn’t stop Immad Abdallah from taking heed at the value of autobiographical composition to which he responds later by writing his own autobiography in which he states that some western acquaintances had encouraged him to register his own experiences, he says, if the benefit doesn’t go for the people of our age, may be those who come later would do so. (Ibid)

By the same token, Ihsan Abbas, in his introduction to his autobiography, he stresses the importance of historical awareness to the autobiography, he says “ I am not going to present for the people novel, where the writer has law of his own to play with time and gives free rein to his imagination to create unrealistic characters but I am presenting a fact from which researchers derive valid information concerning the life of autobiography and the age in which he lives (Ihsan Abbas, Ghurbat AIR’I , P.6)

On the other hand, Abdul Aziz Sharaf adds another criterion which is entirely functional. It maintains the communication cycle between the sender and receiver as well. (Abdul Aziz Sharaf (Op. P. 147).

Mahmomoud Saif Aldeen Al- Erani, descended from a family that came to Jafa from Asfahan, and it was popular of rugs and carpet industry. When he was a child, he lived with his family in one of Jafa’s quarters, that was called Al-Ajami (Abdullah Ash-Shaham, Mahmoud Saif Aldeen Al-Eryani. P. 11)

At the onest of his life, Mahmoud spent his days between his beautiful house in Al-Ajami and the money exchange office in Al-Balbasa market place. Additionally, the first attractive views which attract his attention were the Mediterranean Sea, and take all of his thinking and unleash his imagination. He spends there long hours in his free times” ... the sea has

fascinated his mind with its difference states and varied phases, with its tranquility, blue water and white sails waving like birds wings, stars glittering at night, moonlight reflecting on quivering waves and purely silk sands at daytime (Yamiyat Al-Dafa; Sat. no 10604, P.8)

### Methodology:

Autobiographical methodologies are an educational approach that uses autobiographical narrative, to learn from one's own story and from the stories of others. Therefore, the autobiographical method is used in this research, to shed the light on the life experiences of the studied writer and his works. It seeks to re-create in words the life of a human being—as understood from the historical or personal perspective.

In this research the authors focus on the personal life of Mahmoud Saif Al-Deen Al-Erani and to his style of literary writing, so, this study will pay great attention to the historical and social background of Al-Erani. For this purpose, the authors used the analytical approach and the discourse analysis to study and analyze the works which are written by Mahmoud Saif Al-Deen Al-Erani.

### Discussion

Mahmoud has lived a happy childhood in Jafa and this goes back to his mother's care who provided him with comfort, happiness and overwhelmed him with ever-flowing kindness. "I still picture my mother where I call her to mind," I behold a martyr of pain, suffering and deprivation although of all of that she was forgot everything if any badly touch me (Ibid, no. 9345, P.6). He described his father as a man unlike any other man. He was a man who would strike fear into the hearts when people sees him frowned or wrathful and I do remember that he kissed me once or even supported me or hold my hand on the way" (Ibid).

In the beginning of 1917, his father moved from Jafa to Jerusalem seeking work and

affright of the dangers of Israel occupation which was grown in that city, spending two years, "I have stayed in the old Jerusalem for two years when I was six or seven years old where the alleys, lanes, mosque yards and churches were the willing of my time away with my mother, where if my family missed me they can find me in one of these places (Ibid, No. 6050, p.8).

Although he loved Jerusalem but he didn't feel that he was distance from Jafa, regardless of his sorrow and grief of leaving Jafa, Jerusalem remained in a nice picture frame forever in his heart and mind; however the aggression of the world first war and its outcomes remained too "my childhood was affected with the war and had bad influence on me, a matter that forced my father move from Jafa to Jerusalem, which caused sorrow and grief to our souls and all other factors that are related to immigration and its tiredness (Mahmoud Saif Al-Deen Al-Erani, Al-a'mal Al dabeah Al-kamelah, Majed 1, p.12-15)

In 1920, he was sent to Frair college at Jafa, one of the foreign schools which was widely spread in Palestine at the Ottoman's Era "I never entered the school except in 1920 when I was 8 years old". (Ibid, P.6)

Additionally, Mahmoud also mentioned that he was a smart, very active and open minded pupil who wakes up early to school every morning for France, English and Arabic lessons. He says "the Frair College used to teach French, English language beside Arabic, and from this moment I had learned those two main languages (Mahmoud Saif Al-Deen Al-Erani, Al-a'mal Aldabeh Al-Kamelah, Majed 1, p12-15). Moreover, he mentioned three matters which had an effect on his practical and scientific path, the first is related to school through which all his teachers were French. Therefore, he learnt this language professionally "I was a young child at school after the end of 1st World War and most teachers at school were French teachers (Ibid, P. 455). The second, is related to his relation with the sea "I used to run away from school to be with the sea, I totally adore it and love it.

(Ibid, P. 455). Thirdly, is related to his friendship with Fatima, a young lady of Al-Ajami neighborhood “we met once at the beach and now we meet every day at the same place (Ibid, P. 455).

Al-Erani recorded his friendship with that little girl in his narrative work “why sea gets angry?” (Ibid, P. 455) he added that besides everything he could not get far away from Fatima and kept meeting her on daily basis, play, run and swim together. (Ibid, P. 455).

Days passed by Mahmmoud’s emotional life, his maturity grows more and more and he grows in the knowledge and science not in fear, armed with knowledge, he had been followed by an association located in with the government for five years. All what surrounded him and the atmosphere didn’t avoid him from doing his duty towards literature through which he admired and adored literature and poetry. He gave a try to this field ,when he was at school, before he finished his education when he contributed to newspapers such as Falesteen (Palestine) and “Al-Aqdam” (Audacity) and many others. It is worth mentioning that Mahmmoud has spent ten years in reading world literature; in other words, he had not left any book of a world author before reading it and accordingly he started his literary career. (Ibid, P. 455).

Moreover, Al-Erani never forgot the glorious Quran that was of his main concern in addition to many other books written by Ibn Al-Mukafaa who wrote (Kalila wa Dimna) Al-Adab Alkabeer (The Greater Literature) and Al-Sagheer (The Small Literature), Risalat Al-Sahaba (prophet Mohammad Companions Epistle). Also Al- Jahed works especially Albayan Wattabyeen (Eloquence and Explication). Other celebrated works include Al-Aqed Al-Fareed (The Unique Chaplet).

Al-Erani said, “if I owe somebody regarding the way I write or express so it goes back to old writers and poetical. I had spent more than 20 years as a teacher, and I never stopped reading our heritage Mahmoud Saif Aldeen Al-Erani. Yamiyat Al-Dafa,p.145).

Al-Erani has imbibed the foreign culture because he thinks that literature and arts are common heritage that belongs to humanity at large, a viewpoint evincing his deep faith in their universality. Under his foreign culture falls the French, Russian , English , Italian , American, and German culture. (Abdullah AlShaham , Al-Erani (A Narrative writer, p. 145) He has read Corney, Racine, Moliere, Lamartine, Jan Jenica, Andre Gid, Anatole France, Victor Hugo, Marcel Praust, Du Musset and Albert Camus. Mahmmoud wasn’t content with this but he had some contacts with Al-Mazini and Haykal, for he showed a strong inclination and keen interest in theatre: “I have always loved acting,” he says, “since I was a boy in school” (Ibid, pp. 161-162). Through his friendship with Al-Mazini he gained an Arab man of letters who supports the national and patriotic movement through his pen and ideas. He then contacts Dr. Mohammad Hassaneen Haykel, meets him and benefits from him in the literary and intellectual fields.

Revolutions and demonstrations sweeping Palestine has exercised an influence on his literary products, especially narratives, his anger and pain has been intensified when he saw the British supporting the Jews, he says, “O Jafa, how many injuries you have forbearingly suffered: a single day hadn’t passed without witnessing a revolution or an uprising, often brutally suppressed by the bullets of the imperialist mandated British forces. Those bullets had pierced and chests of the people in Jafa “ (Ibid,p8).

In the thirties Al-Erani participated actively in the Plaestinian literary arena and wrote short stories, witty remarks and social and critical commentaries in the Palestinian newspapers. He then wrote his first product Awal Ash-Shawt ( The Beginning of the Race) in 1937, which is a collection of stories comprising seven stories in addition to the introduction in which he states “ this book is but of little significance compared to what my colleagues have published” (Al-Erani, Al-Amal Al-Adabiyya Al-Kamilah (Complete Literary Works, vol, 1, p.26). some of the stories of this collection are: Nid’a Al-Badan (The Body Call), Sirra’ (Conflict), Ragheef Al-Xubz ( A

Loaf of Bread), Suhaaba Wa Marat ( A Cloud but had Passed Away), Hayat Inssan ( Aman's Life). This group is the fruit of the effort and experience of ten years of writing short stories. In other words, he has started writing this collection since 1927, and he had published it in his magazine Al-Fajer (The Dawn). In them, Al-Erani had endeavored to set the principles for a new school which adopts the issues of the Arabs in Palestine and projects their hopes and miseries. This magazine has appealed to all Arab writers to shoulder responsibility towards the individual and community. In this collection, Al-Erani has evolved the short story from the phase of extraordinary fables, which was clear in Khalil Bau=idas's works, to a more modern phase, the phase of artistic and well shaped short story. Al-Erani's collection has resisted the tendency for digression; since it has merged into the local environment and revealed a reality which opposes fantasy. He has also rid this collection from preaching which the short story has relied on at its beginning. Al-Erani, therefore, has had an obvious contribution to laying rules for the narrative art together with some of its pioneers such as Mahmoud Tahe Lasheen, Mahmoud Taymour (ibid, p. 7,2). Naeem Al-Yafi deems Al-Erani one of the pioneers of the Palestinian short story, he says "Mahmoud Saif Al-Deen Al-Erani is considered the first pioneer of the short story in Palestine since he has initiated this literary genre in 1930s. (Na'eem Al-Yafi, Dirasa An Al-Erani (study on Al-Erani), Nadia Al-Qissa magazine, p.23).

Al-Erani published his second collection titled Ma' Al-Nas (With People) in 1965. In his introduction he says about this collection:" over different periods of time, I have known people similar to the characters of these stories. Life is the source of our inspiration , so if we don't create characters analogous to living people, what else could we do? And from where could we derive the inventiveness of those characters, breathe life in them, administer the events between them and portray the atmosphere in which they live?" (Al-Erani, Al-A'mal Al-Adabbiyya Al-Kamilah (Complete Literary Works, vol.1, p 125.

Al-Erani therefore, in producing his stories makes it conditional that the narrative writer should suffer the circumstances and indicates which are the themes of his product, so he doesn't start writing until the general idea becomes fledged and strongly pressing inside him. He thinks that his stories resulted from a real experience, and that if it were a reflection of a deep interaction between himself and the incidents which he experienced it would be more effective and honest. He believes that the narrator shouldn't lie on himself and the readers, and pretend to be excited while he is not, because he would never succeed in that way nor his writings would be literature. After experience comes the phase of shaping the story, that is, the formation process in which Al-Erani believes and considers very important. This is what Dr. Mahmoud Al-Samra emphasizes in his book *Fi Al-Naqd Al-Adabi* (On Literary Criticism, p. 17) that the narrative writer makes a continuous formation process for he's not content with taking ready-made models from his reservoir, but he often intends to combine and form from these models, so he takes some of them and composes or forms from them a new model or models which are closer to what he has in mind about the world in which the characters live (Mahmoud As-Samra, *Fi Al-Naqd Al-Adabi* ( On Literary Criticism, p. 17) this is how Al-Erani understands composition in his narrative art.

Al-Erani publishes his third collection titled: *Ma Aqal Al-Thaman* (What a Little Price) which involves sixteen short stories: *Qitar Al-Lail* (The Night Train), *Al-Hub Al-Awal* ( The First Love), *Al-A'raj* (The Lame One), *Malek Al-Zujaj* ( King of the Glass), *Nahwa Al-Nur* (Towards The Light), *Ma Aqal Al-Thaman* (What a Little Price), *Imra'a* (A Woman), *Al Rajo*; *Al-Tayyeb* (The Good Man), *Inssan La Jareedah Lahu* (A Man Being Without a Newspaper) *Kant Hulm Hayateh* (She Has Been His Life Dream), *Aqwa Min Al-Mawt* (Mightier Than Death), *Al-Jarra Al-Mu'qqada* (A Sophisticated Neighboring Woman), *Al-Af'a* (The Snake), *Al-Haj Mustafa* (Haj Mustafa) and *Zinjiyun fi Paris* (A Negro in Paris).

The fourth collection titled *Mata Yantahi Al-Lail* (When Does the Night End?) contains

thirteen short stories: Quyood (Chains), Mata Yantahi Al-Lail (When Does The Night End?), Dabaab (Fog), Bidaya Wa Nihaya (A beginning and An End), Ana Qataluha (I Killed Her), Udrub Al-Rasas (Fire The Bullets), Intiqam Al-Jabbar (The Tyrant's Revenge), Jarimatu Qatel (Homicide), Al-Hajja Safiyya (Hajja Safiya), Majnun Baladna (The Insane of our Town), Shaweesh Haritna (Our Quarter's Policeman), Jama'et Al-Shayateen Alsighar (A Group of Little Devils) and Sirun Fi Soora (A Secret in the Painting). While the fifth collection *Asabe' Fi Althalam* (Fingers in the Dark) include twelve short stories.

This is Al-Erani's product and those are his stories, and looking into their content would reveal to us his adherence to the environment in which he lives. He speaks in them about the periods of disturbance, anxiety and transformation in the history of the Palestinian people, for he has never been isolated from his people but he has supported them by his pen and ideas and has recorded their struggle and thoughts. In these collections he evinces his real belonging to the Arab Palestinian people and uses his pen as a weapon to fight by means of words, looking for salvation and light. It is also noted that the image of Jew wasn't absent from his mind in these short stories. He refers to the massacres made by the Jews against the Palestinian people such as Deir Yaseen massacre which took place on the 10th of June 1948. He also records in his stories the image of the Palestinians refugee, his parting from his homeland, the tents, misery vagabondage and unemployment. In his stories, Al-Erani strongly unveils the inhuman humiliation that happened to the refugees and which is a witness to the Zionist's crime, a symbol of misery, alienation and disharmony with the universe and the world. We should not forget the feeling of longing for the homeland which emerges in the purport of the short story: *Al-Hanen ila Al-Watan* (Yearning for Homeland) where he states: "What is the value of man without his land, his sea, his plantation, without his fertile soil, without his beloved ones." (Ibid)

Al-Erani obtains unity throughout these stories in the sense that the short story is a complete unit: Each part in its structure performs its

appropriate function for the short story is an artistic inseparable whole. He also emphasizes the importance of harmony in the story and likens it to a small, minute statue of great beauty, marvelously made with flowing accomplished through the sequence of events, its clarity and justification but not depending on coincidence and artificiality. The story should have influence on the reader's memory, and create new rapports of understanding and knowledge between him and itself. (Abdulla Al-Shaham, Op. Cit: pp. 272-273)

But has the El-Erani ceased to this limit or has he left his purports to inspire the past through its legacy and fragrance? He seeks to mention the customs and folkloric conventions in Palestine in his stories. Through this inspiration, he underlines the literature's interaction with life. That's why we see popular scenes such as: The religious occasions that evince an Islamic type in which Palestinians perform their holy duties and the traditions inherited from their forefathers besides exhibiting allegiance and adherence to Islam. In one of the stories of his collection *Ma' Al-Nas* (With People) Al-Erani says: "This hour has witnessed groups of people in indigenous seasons, when crowds celebrate Prophet Robin and Prophet Mohammad's birthday in processions of enthusiasm, joy and delight, where drums are beaten and music is loud and banners are raised. This is a nation that knows how to rejoice. (Al-Erani, *Al-Amal Al - Adabiyya Al-Kamilah* (Complete Literary Works), P.P 144-146.

The pilgrimage season in Palestine has its special conventional characteristic. Al-Erani says: "The pilgrimage season has come, those who are intending to travel leave their homes in a special celebration with big colored flags, drums, music, and with women's trilling shouts of joy. Men are dressed in white clothes and surrounded by their wives and grandchildren. These processions penetrate the city markets where the drums and music echo, the city lives a great commotion, with women's trilling shouting out of ecstasy and delirious happiness. Big flags wave over everybody's head till they reach the station (Ibid, pp. 59-60)

Religious days are also found in Al-Erani's stories; he portrays The Eid in Palestine in a way which shows people's sensations, activities, customs and inherited conventions. The introduction of his collection *Matha Hadatha Lil Atfal* (What Happened to Children?) expresses these occasions, he says, "he used to defer many things to such says: new clothes for children, sweets and deserts, redOroasted chickens or a lamb, big pears which melt in the mouth..." when he talked to his children, he would see their eyes lightening. "The Eid is nearing, children....the Eid is nearing," he said.

His ten -year- old daughter, Aminah, said:

"I want a dress."

He answered her with a big smile:

"A green silk dress, and also a nice pair of shoes."

His seven-year-old son, amaohammad said:

" I too want a new suit."

"Of course, a suit, a pair of shoes and tarboosh (fez) to your little head." (Ibid, pp.529)

We, therefore, see the image of Eid which combine the society with fine threads, and it is a vital occasion in which people support each other. The image of Eid becomes clear when he says:

" the shouts of joy fill his heart with happiness and delight, he calls of the sellers and the children's gathering around them to buy sesame candies, or to stuff their pockets with peanuts and chick-peas and different kinds of sugar coated and sugar mastic sweets. All these augment his joy to culminate into gaiety that would bring him back in a wink to childhood. He was also a young boy one day, and for him the Eid is the dream that deludes his fancy. (Ibid, pp.530-531).

In these excerpts and other texts in which Al-Erani inspires heritage, he turns to reality and reflect its features, portrays his people's traits and their adherence to customs and conventions. We, therefore, see how these features are externalized in delight and impact

on the readers. In this way, Al-Erani records people's pulse and traces their genuinely in many of the features.

We find the image of the land prevailing in Al-Erani's stories: he portrays how the Palestinian is united with his land, home, farm and village; the land that emanates its aroma. The story *Al-Khuruj Min Al-Janna* (An Exit from Paradise) (Ibid, pp 130-142) represents adherence to the land, melting in it and singing for it which symbolizes fertility, sacrifice and goodness. The other story *Al-Ard Al-Tayyiba* (The Good Land) (Ibid, p145) represents the passing of the legacy and heritage from generation to generation, from fathers to sons in addition to a deep-rooted attachment to land. We find that all treasuries of the world don't equal the value of the land. Here we behold Hajj Dawood, a genuine man who has inherited fields from his father, when there were good people and deeds. He grows up on loving the red soil and orange trees. He has never had doubts that soil is pure gold, even more precious. It is a fountain of all goodness and a source of blessings, and he has never imagined that in the world there's a fertile red soil as his own with its diversity of plants and orange trees, carrying golden balls as necklaces which captivate the eyes. (Ibid, 521).

There's another image which shows which shows his strong infatuation to land seen in his collection *Asabe' filThalaam* (Fingers in the Dark). In the short story *Haneen* (Yearning), he says: "I find myself strongly attached and loving to my country where my father and grandfather lay buried in the cemetery overlooking the sea up the hill. They bequeathed me their small house, jasmine tree, the three lemon trees, the old orange vessel, the fishing boat and a big number of nets." (Ibid. pp519-521).

The image of land and his attachment to it occurs in many of his stories and writings, it highlights the real value with this writer. His belief in God is no less than in land, therefore, faith in God and submission to His almighty will are basic traits in the Palestinians' creeds. The characters seem strong and convincing especially that they rely on God, and this is

what he explicates in his story Haneen (Yearning), he says: "You have no one to support you but God, you don't know your destiny nor can you be the captain of yourself, nevertheless you don't feel weak since you have submitted yourself to God who strengthens, aids, supports and turns evil away from you. There is no God but him." (Ibid, 221).

Al-Erani doesn't stop here, but he also mentions the folkloric costumes such as the silk barred kumbaz (a kind of dress), the fez, the turban (headband), trousers, shirt and black shiny shoes, also kinds of food and agricultural crops mentioned in it. All these images symbolize his environment and era, and they consolidate the Palestinian's roots in his land, his identity and civilization.

The inspiration of the folkloric Palestinian legacy in Al-Erani's collections is one form of struggle which participates in surrounding the Zionist propaganda which tries to erase the Palestinian identity features, eradicate the cultural roots of the Arab Palestinian identity and decides by himself to belong to the man who's rooted in his land.

Al-Erani doesn't stop at legacy inspiration but we also see the Palestinian's image at the time of the setback (1967 Defeat) and after it. He has expressed in his collection, published after the setback, the details that happened before it and which have cleared the way to it. He then portrays the defeat's trails with its positive and negative images and turns in his stories to his society. He divides it into the working class, middle class and bourgeoisie class which we can know about in his stories, he tries to inspire the theory of the class conflict in Palestine and Jordan and selects some social sections which have inter-contradictions; where the rich fight poverty, and the wealthy and the authority face humiliation and loss of dignity.

Al-Erani manifests the wide class gap between the individuals of the same society. We notice the hero's feeling that he has to change his situation, "This bad state has to end." This change takes a negative attitude supported by attacking, which comes out of him in the form

of insults aimed at the bourgeoisie which is represented by the man sitting in the chariot.

The story has another aspect for the bourgeoisie and class conflict in which it shows the relationship between the workers' hero and the boss: "our God is our endower and we are used to living in His blessings and in peace of mind, but I don't know what happened when the wicked man, the workshop owner dismissed me, and Abdul Wahid was silent. A colleague must have betrayed him to the unfair workshop owner, otherwise where's the crime which caused his dismissal and dislodgement in these black harsh days? He used to do his work well: breaking the solid rocks, smoothing and carrying them on his back to the place where huge walls rise. (Ibid,pp.68-69)

Al-Erani has not lingered at this class, but at the working class which participated in the 1929 revolution, Al-Qassam uprising in 1935, the 1936 revolution and April's demonstrations in 1937. (Abdullah Al-Shahham, Al-Erani, pp. 333). The shoes maker, the son of the working class, took part in the 1938 revolution which took place all over Palestine. " he and his counterparts of simple feeble working people are more honorable, generous and more human than many of us." (Ibid, Al-A'mal Al-Adabbiya Al-Kamilah, vol. 1, p. 74)

In his stories Al-Erani has marked these class worries and the deception they faced in addition to the exploit, dissimilarity and other problems that we may face...thus Al-Erani presents images for the Palestinian's society's structure. He has tried through them to display the troubles and worries which the society has suffered from in its different classes to reform the society.

How were the artistic forms of the artistic form in Al-Erani's works? He has presented the modern forms of the short story and understood them, therefore, he employs the story elements, in a way which suits these forms when he has started writing it especially in his collection (Awal Ash-Shawt) (The beginning of the Race). One of these elements is the ready-made character which is but a chess stone moved however he wants and the trumpet in which he



blows some of his ideas, and he abides by describing the outside world of the character and reciting its works and sayings. Story narration is a normal one with no art, it's almost an information narration. At the beginnings, Al-Erani has avoided the polishing and beautification of the language, and he would speak to the readers in the language they understand and read in the newspapers at that time.

The event is dull, not more than news published in a newspaper, and it is obvious from the beginnings that Al-Erani has reported the experience as it is in reality. This is possible in the autobiographies, diaries and articles' art but not in the story's art which is based on selection, ellipsis, omission, editing and organization of the reality facts (information).

We don't skip the introduction in which.

We don't skip the introduction in which he presents his view, a view which may have no influence on the reader or listener, since it reduces the value of the work. Nor does it attract the listener to learn more because the narrative work declares itself through its elements represented in the characters, language, dialogue, time, place, narration and climax which the listener may reach in the story.

This prompts the following question: how does Al-Erani write his stories? he stated writing his stories by the character, and when its structure is completed by many character, he creates the thought and event for it. Even the event is compound, i.e it has features of many events where one event depends on one idea. The most important thing is this: he allows the characters of the story, the event and the idea to live inside him for sometime to grow and then to be written (Ibid, vol.:3, pp.11).

In his complete works, the second volume, Erani replied to his posed question: how do I write my stories? he has written more than one hundred and twenty stories, half of which are published in current collections and the other half are published in the complete works. He is used to write his stories after the features of his characters become clear and is not used to to

write in a successive way, as several months would pass without writing one story he used to feel that the storywriter must be moved by some motive.

Al-Erani has translated stories from the world literature as he has translated stories from West and East. he has more than eighteen translated stories which are published in the Defa newspaper in the third volume of the complete works.

He has translated these short stories in close or distant periods and some of them just to satisfy himself and to conform to his artistic mood. The aim behind this narrative translation is that these translated stories into Arabic should depict their colors and types more than one doctrine in the concept of short story as they include: romantic, realistic, symbolic and psychological stories. he has written these stories through drawing, portraying and analysis to stimulate the reader's thinking or move his passion and inspire his image or open new horizons for his eyes that acquire him new visions in the aspects of life and features of the human being in the world literature. (Ibid, : 5-7)

As is mentioned above, he doesn't write the story unless he lives it for some time. He used to live the life of the characters of his stories for a long time as he does not introduce them but accompanies, knows and associates with them, and then composes them by taking the eyes of someone, the nose of another, the mustache of third one and the stature, laugh or accent of a fourth one. Afterwards, he creates the characters of his story (Ibid: 67-68); for example: The Hunter inn the Story: "The Lame" (Al-Sayyad fi Kisat: "Al-A'raj) is one of his third collection titled: "What a Little Price!) (Ma- Akal Althaman!) as he has known that hunter very well in Jafa and taken some of his traits when he inserted him in his story among other traits from others. The story describes the life of a lame man and another one will become lame later.

Also, he has taken the features of his story characters "When does the Night Come to an End?" (Mata Yantahi Al-Layl?) from a diplomatic party which he attended in Paris and

started to assemble his characters later. Regarding the events of the stories are mostly based on psychological crisis, therefore he used to watch the relationships of people between each other and take a narrative situation which is the event that suits the psychological story (Ibid:69-70). It is noted that Erani is used to do that like another storywriter, Targhanif, who contacted him in 1930s. he has written about him a special book called: "Targhanif: His Life, Art and Selected Pages of his Works" (Targhanif: Hayatoh, Faohu wa Safhat Mokhtarh min Atharihi) and Targhanif has been as Erani not merely pursuing his imagination in his literary works but is used to search for a human being who is able to make his character of real persons whom he knows and lives with. He is used also to come close to Chekhov in many of his characters (Abdullah Ashahham, Erani: The narrative writer, page: 458). The narrative writer perceives the permanent characters as complete, undevelopable characters and not to be affected by the story events (Mahmoud Assamra in the Literary Criticism, page:24). These characters present one attribute or one emotion/undeveloped flat character which has a specific role. Therefore, when you read the introduction of his second collection titled: "With People" (Maa'Annas), you find him submitting constant and flat characters. He elucidates: "I have come to know over different periods similar to the characters of these stories in our lives. Life is the main source of our inspiration. If we don't create our characters analogous to living people, what could we do, from where could we derive the inventiveness of these character, breathe life in them, administer the events and portrait the atmosphere in which they live (The Complete Literary Works, volume 1, page:177).

In the introduction to his collection titled: "What a Little Price!" (Ma Akal Athaman), he confirms that by saying: what is more than I imagine that I am as one who makes statues, practices to carve and polish them, puts in their eyes the features of their faces and knowledge some of what struggles inside them of hopes, illusions, good and bad disputes. He keeps working once in his chisel and the other in his

criterion enduring the effort and suffer until he is able to say and make them expressing their secrets. If I were not a writer, I would have been for sure, one who makes these statues which express and show what attracts me to think about the character, get to bottom of their souls and look at their phases and cases in their circumstances, environments and situations (Ibid:367). When you read his collections, you see how he continues drawing his character in most of his stories and we see that these characters are sometimes frustrated, existential or unrelated. It is beyond the scope of this research to fully talk about these characters.

The developing characters are the characters that grow with the event and develop from one situation to another. They are either logical characters i.e their manners are an evident consequence of their characteristics or illogical in the sense that their behaviors do not indicate with what we know about them. These characters are free ones which one expects everything of them, so he waits for what they will do with concern and apprehension" (Assamra, op. cit, page:24) > there are characters like these at Erani's stories, but they are few with regard to the unchangeable and flat characters. For example, in the story of "Getting out of Paradise" (Al-Khoroojo min Ajjanah) (The Complete Literary Works, Volume:1, pages:127-242), we do not see the traits of (Abu Khamis) character from the beginning because they are not simple. Instead, we see different levels. Initially, a content character in getting lawful money appears and then we see how the war changes this contentment as Abu Khamis has changed, married, made a love relationship with one of the dancers and how he changes to an inferior slave to her desires, then participates in the struggle of Palestine in 1929 when the Jews tightened their grip on Jafa. After that Abu Khamis is expelled from his homeland to live as a refugee in Amman. So, we see how this character developed in a negative way. In the story "I Killed Her" (An Kataltoha) of his fourth collection titled "When Does the Night Come to an End?" (Mata Yantahi Al-Layl) Erani builds (Mahfooz Afandi) character on a flaming emotional soil to be able to grow

negatively and creates a long love relationship between him and Zahiyah. We m

Mahfooz feels the bitterness of life and this feeling itself is an important stage of the character development stages followed by another stage and achieved by killing Mahfooz Afandi of his friend Darwish in the coffee shop (Ibid: 275-288).

In the story "Fire Bullets" (Odrob Arasas) of the same fourth collection, we see Hamdan's character described as active and moving. In "The Good Land" (Al-Ard Atayibah) (Ibid:143-152) of the second collection titled "With People" (Ma' Annas), we meet the character of the killer, Haj Dawood. Erani submits his developing characters in a way that combines two things, one of them seems contradictory to the other as he keeps for his characters their own distinctive traits and makes these samples of traits general phenomena that exceed their individuality (Abdullah Ashaham, Erani: The Narrative Writer, page:487).

Erani inspires the events and plots of his stories from life. As we stand face to face in front of different colors of life and read different humanity features at "the Start of the Round" (Awal Ashawt), "with people" (Ma' Annas), "When does the Night Come to Close" (Mata Yantahi Alay!) "What a Little Price!" (Ma Akal Athaman!) and "Fingers in Dar" (Asabe fi Athalam). Erani usually starts his stories from a simple realistic event such as: "A man Meets a Woman" (Eltika Rajol be Emra'a), looking for a job (Al-bahth An'amal), Starvation and Nakedness (Jo' w Ara), Loitering at the street in the Rain (Tasako' fi Ashware' that Al-Matar) or Sexual Assault on a Woman (Etida' Jensi ala Emra'ah). These simple accidents cited at the beginnings of his stories "The Start of the Round" (Awal Ashawt). If we look at his collection "What a Little Price" (Ma Akal Athaman!), we could see simple realistic events in his stories such as; "A Boy and a Woman Love each Other" (Sabi wa Emra'ah Yaka'an fi Al-Hob), "Marriage with Compulsion" (Zawaj Bel Ekrah), "Betrayal" (Khiyanah), "Killing a Morally Good Man" (Ketel Rajol Tayeb Ma'nawiyah), "Planting a Palestine Orange

Grove (Zira'et Bayarah Filesteenyiah), "A Slow Death of a Retired Employee" (Mawt Mowathaf Motakaed Beboto'), "War" (Harb) and "Craziness" (Jonoon).

When we read the events of the other stories, we see them follow the realistic vision and the force of their adherence to reality. We could say; "Most of his stories acquired by realistic a single technique treatment, its worlds are the ones that move through its severa; humanity samples where in their inner most is the flaming warmth of life with its joyfulness, frailty, blasting and dryness" (op. cit, page: 492). The realistic nature of Erani's stories makes them rich as their content is not limited and his response to reality creates a profound and living writer. He depicts the soul of the age where he lives, is used to recognize a distant effect to push the story towards the political, social causes and connect it to its national daily forms (Abd Arrahman Yaghi, *The Life of The Modern Palestinian Literature*, page:7: 476). When he conveys the events of reality, he does not convey life with its confusions and jumbles but narrates its events with preparation and organization. He submits or delays the events according to the story, the correlation with reality has acquired Erani an important value and made it significance to the short story in Palestine and Jordan just like that which Nickolay Jojl has brought to the short story in the whole world (Abdullah Alshaham, Erani: *The Narrative Writer*, p. 493).

Thus the realistic events are the new vision that Erani adds to the short story in Palestine and Jordan. Erani has concentrated his effort on embodiment of a simple event which is chosen of many realistic events he feels or touches on the basis of their similarity to what is going on life. Therefore we rarely find in his stories events of legends or fables but he confines himself to consider man in general. It is noted that the accumulation of events at Erani stories is attributed to the interposition of events through imposing his personal opinions or explanation or commentary or preachment guidance and being affected with the popular tales due to the accumulation of events and assembling them without any coordination or refinement with regard to reclining on the

ideals, abstractions, generalizations and pursuing the trend of the traditional generation that worked hard to devote to the concept of the short story in the minds of people such as Mohammad Adeb Al-Aamiri, Rox Al-Azizi,, Mohamad Said Aljunidi and Issa Al-Naouri. The stories of this generation are used to tend to the summarized long story. It is also far from the conscious situations on which the story of condensed event concentrates (Ibid:511).

Erani's plot is simple, i.e., the story is often built on a single anecdote. He also doesn't believe in the compound plot as a pivot of the story structure and its artistic technique. When we look at his stories, we feel a loose plot especially at "The Start of the Round" (Awal Ashawt), "With People" (Ma' Annas) and "What a Little Price" (Ma Aqal Althaman) as we don't see a regular relationship between the realities which mean that the story does not depend on the series of events, but on the pivotal characters, the center of importance in the story (Ibid:504). We clearly see a coherent plot in "An Embarrassment Hour has Passed" (Enqadat Sa'at Al-Haraj), "The Victor's Smile" (Eptisamat Montaser), "Dust" (Ghobar ), and "Ditch" (Al-Khandaq) (Ibid:525-531) these stories rest on connected events.

### Conclusion:

This is Al-Erani's manner in dealing with the story as he is regarded the first of those who have contributed to establish the roots of this art in the minds of people in Jordan and Palestine. He is also the first one who has transferred the short story from the narrative stage to a more developed one that has assumed a special shape. He has created a special entity, independent art and original local theme for the short story. But has his method of writing and innovations relied only on the story or has he written on other subjects?

Anyone who reads the complete literary works in the three volumes recognizes that Erani's writings are not confined to the short story and translated it from the world literature but he has also written essay, critical essay, autobiography, books' reviews and notional

remarks such as: How Do I Write my Stories? (Kyfah Aktob Qisasi) what and how do I read? (Matha Aqra' wa Kayfa Aqra?) The story and poetry (Alqisa wa Ashe'r) and A Symposium on the Future of Story, in which he refers to some of its necessary characteristics. Some of which are but a fruit of the lengthy experience that doesn't usually be available but with life-time. That means the human being lives, examines, and studies the natures of people and the changes of life. Also he suffers from the worries of living to acquire his own experience and view. In his opinion, the story is neither glowing emotion, nor distribute of feeling, nor based on delicacy of feeling but it is an experience, experiment, observation and ability of concentration and construction. It is also depends on mind, thought and storing the images, forms, and refinement of all those skillfully and tactfully to create characters and environments to open life in those characters to make crises, problems, psychological moods, sadness, happiness, fates and destinies. The emotion does not serve the story but with a certain proportion, (The Complete Literary Work: The Second volume:79-80).

Anyone who reads the second volume of the Complete Literary Works will realize that Erani's writings are not more than a craft which could be mastered by exercise, practice and perseverance. Every craft needs fundamentals and special knowledge before proficiency to improve and ameliorate it by continuous polishing and patience on its suffering and long restrain of practicing it. This is the case of the poet, novelist, essay writer, play writer, research writer, biography and translations, journalist and politician. Also, when you read Erani's writings, we don't notice that they don't go beyond this frame besides his mastery, skill and command of this craft. Thus Erani writes essays and researches, translates many of the world literature, composes stories and achieves in one month more than one hundred stories, essays and treatises in addition to read newspapers and magazines. Anyone who reads his essay at the end of the second volume titled of: "Writing is a Craft "(Ibid:973-977), realizes how Erani has been thinking, writing and reading. He does not do any extraordinary

thing. He is used to read in the available time and does not have a special custom of reading and writing. His provisions during writing have been his cigarette, pencil and paper. He is creator who derives his joy, his writings and the delights of his heart from himself and his reality, as he is not queer or a preacher of ethics or hypocrite in what or when he writes.

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