



Theme and Technique of the Short Story of Yusuf Idris: A Study

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Abstract:

Yusuf Idris (1927-91), who had a place with a similar age of spearheading Egyptian essayists as Naguib Mahfouz and Tawfiq al-Hakim, is generally celebrated as the father of the Arabic short stories, similarly as Mahfouz is viewed as the father of the Arabic novel. Yusuf Idris concentrated on medication and rehearsed as a specialist, yet even as an understudy his inclinations were in legislative issues and the help of the patriot battle, and recorded as a hard copy and his composition, whether in his customary paper sections or in his fiction, frequently mirrored his political convictions. He was assigned for the Nobel Prize for writing at least a time or two, and when the award went to Naguib Mahfouz in 1988, Yusuf Idris felt that he had been disregarded in light of his candid perspectives on Israel. On the whole, Yusuf Idris thought of exactly twelve assortments of greatly made short stories, chiefly about conventional, destitute individuals, large numbers of which have been converted into English and are remembered for this assortment of the best of his work. However, despite the fact that he is most popular for his short stories, he likewise composed nine plays and various books and novellas, the best of which are additionally tested here. A destructive scholar of the rich and strong, Yusuf Idris generally preferred the dark horse. His short stories resemble brilliant clasps, containers of life mirroring the changing upsides of Egyptian culture during the 20th century. He resolved issues, for example, love, destitution, unfairness, false reverence and estrangement with an impressive feeling of authenticity and he was a rare example of Arabic scholars to caution about the risks of strict fundamentalism.

Keywords: Egyptian society, love, culture, happiness, mirror, etc.

Introduction:

The work at hand is based on the topic “Theme and technique of the short story of Yusuf Idris: A Study”. It is an important and feasible topic in present day research scenario. Yusuf Idris is considered as one of the earliest writers and authors who paved the way to the new theme and technique in modern Arabic literature. He started writing when he was a university student. First, he published short stories among the youth, and then he started sending his stories to the magazine Fatima Roza Yusuf and other Egyptian magazines. Yusuf Idris’ earliest short stories were published in 1952. Inside a couple of years, he secured himself as a main writer likely the most conspicuous short story in modern Egyptian

writing, publishing ten volumes of short stories as well as a few books, novellas and plays in a time of under twenty years.

His works, particularly his short stories, met with a significant group of scholarly analysis, some of which is without a doubt illuminating. Not very many scholars, in any case, have attempted to handle the subject of his style, in spite of the fact that Idris has shown an unquestionably private style-energetic, clever and basic since the earliest phases of his composition.

Brief Life Sketch of Yusuf Idris:

Yusuf Idris was born in Bairum, Western Province, in Egypt, on May 19, 1927. After the completion of his primary education, he got admitted in Cairo University and in 1952 he was graduated from this university in medicine. Soon after graduation, he became a medical inspector in the Department of Health, a position that involved working with the urban poor. His concern for the poor and disenfranchised became a recurring theme in his work. While in college, he began to write stories. In 1954, he published his first collection of short stories, *Arkhas al-Layali* (The Cheapest Nights). The volume was hailed as a major literary contribution to Egyptian short fiction. The Cheapest Nights reflects his concern with Egypt's soaring birth population; it depicts a man, Abdul Karim walking angrily through the streets of a bustling village. Annoyed by the number of poor children hanging around him, he wonders why there are so many children and he feels that many of them will die of crime and starvation. His erratic behavior could easily be taken for madness but he is in fact a simple man, unfamiliar with the things of the night, the tea playing havoc with his head; his pockets stripped clean on a cold winter's night, and all his companions long sunk in deep sleep. (Mona N. Mikhail, 1992).

One of the most touching stories in this collection is "*Death from Old Age*." The narrator is a civil servant whose job consists of signing birth and death certificates. He pays a belated tribute to Uncle Muhammad, an undertakers' assistant, when he notices that people took his death as a matter of course, no reason for anyone to grieve or mourn or even to sigh in sorrow. He, himself, only became aware of Uncle Muhammad's existence when the latter told him his only daughter had died. With a few, carefully chosen words, Yusuf Idris is able to convey Uncle Muhammad's tragic pain as he described that he felt sorry for him as he stood so forlorn, leaning toward the ground as if an invisible force were pulling him down, precipitating the moment when he would be laid there for good. He just stood, motionless and dry-eyed. A day later, Uncle Muhammad dies but his boss cannot refrain from sobbing as he remembers this good-hearted man always ready to serve in the best possible way.

In this particular story, Idris draws from his own experience when he worked as a medical inspector in the Department of Health, a position which put him in touch with the urban poor. From then on, he showed a great concern for the less-privileged and this was reflected in his stories. He worked as a physician and a psychiatrist for more than ten years, but he chose to quit his medical practice in the mid-sixties to focus on his literary career. He became a political activist, and his leftist views resulted in several arrests and brief imprisonments. In the mid 1970s he wrote for daily newspapers such as *Al-Jumhuriyya* and *Al-Ahram*. He eventually went back to literature and wrote short fiction and critical essays until his death in August 1991. (Yusuf Idris, 1986).

As a Short Story Writer:

Yusuf Idris is regarded as one of the best short story writers who involved an extraordinary spot in modern Arabic literature. As quite possibly of Egypt's most acclaimed and notable author, he is proclaimed as a "renovator and virtuoso of the short story" whose signature complex gadget the blend of scholarly and casual language. The Cheapest Nights (*Arkhas al-Layali*) is an assortment of a portion of his most significant works, the title story of which follows a man who, unfit to rest, irately mulls over the condition of his life and the outrageous neediness in which he tracks down himself. With sympathy, clever observational abilities, and gnawing humor, Yusuf Idris investigates the loaded existences of the Egyptian working people, meanwhile turning a basic eye on the power structures that persecute them. Yusuf Idris' earliest short stories were published in 1952. Within a few years he established himself as a leading author-probably the most prominent short story writer in modern Egyptian literature, publishing ten volumes of short stories 1 as well as several novels, novellas and plays in a period of less than twenty years.

His works, especially his short stories, met with a considerable body of literary criticism, some of which is undoubtedly illuminating. Very few critics, however, have tried to tackle the question of his style, although Yusuf Idris has displayed an unmistakably personal style-lively, witty and simple-since the earliest stages of his writing.

As a prolific story writer, Yusuf Idris wrote many outstanding short stories. Some of his short story collections are mentioned as below:

1. Arkhas al-Layali (The Cheapest Nights), Cairo, 1954.
2. Jumhuriyyat Farhat (Farhat's Republic), Cairo, 1956.
3. Al-Batal (The Hero), Cairo, 1957.
4. A Lysa kaDhalik (Isn't That So), Cairo, 1957.
5. Hadithat Sharaf (A Case of Honour), Beirut, 1958.
6. Akhiral-Dunya (The World's End), Cairo, 1961.
7. Al-Askarial-Aswad (The Black Policeman), Cairo, 1962.
8. Lughat al-Ay Ay (The Language of Ay-Ay), Cairo, 1965.
9. Al-Nadaha (The Enchantress), Cairo, 1969.
10. Bayt min Lahm (A House of Flesh), Cairo, 1971 etc.

Theme and Technique of the Short Stories of Yusuf Idris:

Yusuf Idris is recognized as one of Egypt's best short story writers. His productive result of short stories, especially during the 1950s, was invited as another course in Egyptian fiction. Scholars highlight his dismissal of the heartfelt propensities of Arabic writing at the time for a practical depiction of Egyptian culture — particularly the less fortunate and burdened classes — as creative and bona fide. He used casual language in his discourse to blended surveys among Middle Easterner scholars. A few scholars disparaged it as lethargic and second rate; others considered it to be a valid impression of the changing Egyptian culture. His joining of political and social subjects has driven a few scholars to see his accounts as savvy impressions of the province of Egypt as it battled to turn into a free current country. Commentators have lauded his awesome stories for their adroit use of tale and fantasy. He is considered a spearheading essayist in light of treatment of such touchy points as homosexuality, sexual feebleness, and the risk of strict fundamentalism. A few scholars have examined Idris' accounts inside the improvement of the Egyptian short stories classification and have followed his improvement as a short fiction essayist. Additionally,

scholars frequently contrast Idris' short stories with the short fiction of the Egyptian Nobel essayist Naguib Mahfouz. Yusuf Idris is seen as a skilled and significant short stories essayist who made an important and compelling commitment to Arabic writing.

Yusuf Idris made an extraordinary commitment to the questionable region of the Arabic language. His accounts have not just continually mirrored his anxiety for poor people and under-advantaged yet they have likewise shown the hole between the informed classes (known for their insight into old style Arabic) and the man in the road utilizing just the conversational lingo. He condemned Arabic writing for being stale and was persuaded it required an extraordinary change. He was agreeable to the utilization of everyday Arabic in writing however this choice was controversial. A few scholars portrayed his utilization of regular Egyptian language as second rate while other scholarly specialists saw it as an important stage to invigorate Arabic writing and as evidence that Egyptian culture was changing and turning out to be better known.

Yusuf Idris owned up to composing without much forethought and this served him well in the field of his scholarly type, the short stories. His books and plays are not on a similar level: in the more extended fictitious mode, the essayist can't support the cadence, union and brightness present all through his short stories. While Yusuf Idris' political exercises frequently removed him from writing, Naguib Mahfouz devoted for what seems like forever to writing and his artistic result mirrors that unwavering responsibility which went on until the finish of his life. By the by, Yusuf Idris is an expert narrator. His accounts generally abound with energy, suddenness, humor, and he has the talent of utilizing minimal words to say the most. He should be rediscovered and really has the right to have his spot as one of the world's best short stories scholars.

Apart from the account works for the most part on this surrealist metaphorical level, it additionally meshes a few hidden social reactions into the quick infra-pragmatist reality or extent of the story and its personages. The greatness of Yusuf Idris' accomplishment, a 1999 article in Al-Ahram Week after week guarantees, "must be completely valued comparable to the historical backdrop of society all in all and its constant changes" (Al-Ahram).

"Yusuf Idris succeeded at portraying the gathering," composes Abdul Qadir, "projecting its development which rises above and incorporates the development of the individual, yet gains its own exceptional rationale, 'bunch' rationale." However, Idris doesn't stop there. He additionally investigates the person as an autonomous power on the infra-pragmatist level. For Yusuf Idris, "the individual is important for the gathering, yet it is in the illumination of the connection between the individual and the gathering that the significance of gallantry arises..." (Al-Shumu', May 1986).

To be sure, the story suggests examining conversation starters at this infra-pragmatist level that are fluidly replied or passed on to the scholar's watchfulness. Among these are the ethical obligation of the person, which the storyteller requests that we consider most piercingly at the finish of the story, with respect to the visually impaired man's quiet acknowledgment of the ladies' plan; familial relations and commitments of every part; and restraint at the individual level, hence both sexual and close to home (represented in the story, to a limited extent, by the gelid quiet). These are all, obviously, outlined inside - and natural for - the bigger social setting, so it becomes clear that it is Egyptian culture - so apparently eliminated from the quick truth of the story from the start, but so boomingly ever-present in each activity and character, both in its symbolic and exacting sense - that on the double directs those unmistakable and restricting familial commitments that structure the

premise of the Egyptian social texture; produces and propagates the frequently oppressive mores expected to warrant the previous (and guarantee its proceeded with need); and lays out, through this parallel, an unbending regularizing beyond which it is difficult to satisfy the previous due to the last option. All in all, the demise of the dad twists the regulating: the widow and the girls are left desperate both monetarily and socially; there is barely anything to tempt male fakers, since there is no male provider and by and large no driving male figure in the family (a negative sign); the mother is excessively bustling attempting to acquire spouses for her girls; and it is unseemly for the girls to go out and meet men autonomously, so they become older until they are considered unfortunate for marriage. (Abdul Maguid, 1954).

Maybe most unequivocally, notwithstanding, the account progresses its profoundly basic nationalist and Postmodernist talk in the figure of the mother, and suggests the piercing conversation starter of the mother's privilege to bliss, which is momentarily satisfied at the beginning of her marriage, however is immediately gone up against by her commitments to her girls: "They are starving, and it was she who used to remove the piece of food from her own mouth to take care of them; she, the mother, whose sole concern it was to take care of them regardless of whether she personally went hungry. Has she neglected?" (Lorenz derives the original quotation from: Nasser, Gamal Abdul. *Egypt's Liberation: The Philosophy of the Revolution*. Washington: Public Affairs Press 1955). This entry implies the obligation of the mother - of her age and of these first or parent accounts of Postmodernism - towards people in the future, towards the fate of the public awareness, to not leave, even to the detriment of one's own solace. At the end of the day, albeit the state of affairs is in every case apparently simpler, this Brief tale suggests that this age - of individuals, of accounts - owes it to the close to seek to more. On the off chance that the mother, is the Postmodernist subject, the house hence becomes, by affiliation, the Postmodernist hyperspace: a metonymy for society, characteristically educated by its customs, yet additionally stopped from the rest of the world - from guests or admirers, etcetera - wherein existence unite and become immaterial, so that, eventually, just quietness denotes the limits of consciousness. (Dalya Cohen Mor, 1992).

It is a new and unusual sort of composing that the Middle Easterner lady who stays far off from the course of occasions (because of forced orientation segregation) has created to do with it something that will certify to her that she is a live being, for sure an individual who has the force of activity and response. It is a scholarly activity emerging under an overwhelming hot tension that impedes the innovative strategy to the degree that the composing seems like a riddle to the scholar. She needs to say something but she would rather not say it. She needs to communicate something, and simultaneously she doesn't believe anybody should get a handle on her demeanor - I could nearly say her secret. (Al-Shumu', May 1986: 86-87).

Yusuf Idris makes sense of from that point that he subsequently alludes to this new writing created by the female Middle Easterner writer as "the short story from behind a shroud." It is this short story that someone goes to close to investigate the fantasy of the country as female in the Postmodernist story through the perspective of a female writer.

Yusuf Idris in his positions does not want death, but does not see that the virtues were associated with the generation of people during the war, so that the enemy's language appeared in the first row, a lot of fights and wounds, he saw that if he died, he would become a legend, and even become a hero and a hero.

In addition to this weakness, he did not have a continuous and permanent struggle to resolve the Palestinian cause. The Palestinians, and the greatest enemy of the terrorist entity known as "Israel", mentioned the Palestinian writer "Murid al-Barghouthi" in his narration "Rait Ram Allah" I am not worthy of the Camp David Natural Convention, excerpt from a collection of great writers and on their leaders Yusuf Idris and Murid al-Barghouthi and Sayyida Rizwi Ashur in the demonstration of Hashd Rafida for taking the machine treaty, as he is an addict in the era of Anwar Sadat, the security forces issued to arrest the protesters, the arrest of Yusuf Idris who is a fugitive and faced the security forces, Revelation of the beginning of the investigation with the question of Oman Shark in the demonstrations, Idris Baza and Shamokh. (Mona N. Mikhail, 1992).

Among the other distinctive qualities, his sincerity and discovery of the great writer "Sin' Allah Ibrahim", who had just signed the Hadith of the Covenant with the Book of Wahu at the age of 27 years, and that it came out of the year For you, the jinn went to Yusuf Idris to narrate him, Idris agreed, but on condition that he changed his name. The narration, according to "Talk al-Ra'ihah al-Karihah whose eating I refused" to be "Talk al-Ra'ihah" was the first of the deeds of Allah's creation of Abraham.

Conclusion:

Large numbers of the people who have evaluated the works of Yusuf Idris have excused the expressive perspectives by just taking note of that his discourse is enthusiastic and is written in his heroes' regular language, specifically communicated in Arabic rather than the story parts which are written in proper Arabic a training normal to numerous cutting edge Middle Easterner journalists of composition fiction. Taha Husayn, while exceptionally lauding Idris' ability in first experience with Idris' book *Jumhuriyyat Farhat*, mourns this reality and educates Idris to leave the utilization concerning the stick in future to an unadulterated scholarly saying, or subject his abstract ability to degeneration.

There are a few distinctive measures in the life of every writer, but the writers are here, among the few and a few of the measures that you describe as the reader of the book of the age, and the measures belong according to the opinion –narrative and fictional shadow overshadows others.

Many of those who have appraised his work have dismissed the stylistic aspects by merely noting that his dialogue is lively and is written in his protagonists' natural language, namely spoken Arabic as opposed to the narrative parts which are written in formal Arabic a practice common to many modern Arab writers of prose fiction.

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