

The effect of Qade Al-Saman "Arab contemporary writer" in Arab and Iran literatureEntesar Bek Khoshnevis¹, Amir Esmaeel Azar², Abdolhoseyn Farzad³¹. Department of Language, Science and Research Branch, Islamic Azad University, Tehran, Iran². Department of Language, Science and Research Branch, Islamic Azad University, Tehran, Iran³. Human Sciences and Cultural Studying Research Center, Tehran, Iranazarkasb@ymail.com

Abstract: In the current era, transferring human heritages from one nation to another and from one language to another is one of the most important development tools of civilization and the study of literature works of Iran and Arab is of great importance. These two are closely related with Islamic common culture during many centuries and the effect of these common cultural relations reflected them in various fields especially in their literature and one of the complexes one is story. In the current study, we investigated about the importance of literature, different kinds and life history of women of Arab world literature including Qade Al-Saman. In addition, we deal with the literature of Iran.

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1. Introduction

The literature of each country is a mirror in which the culture of the same country is reflected. The mirror in which the traditions on the society, the values, anti-values, norms, as new or old are formed.

The political, social and cultural condition of Iran and Arab society based on mutual historical influence in each time was similar and the underlying environment on these two societies and global changes had their effects in all the phenomena namely literature.

One of the manifestations of west literature interaction creating fundamental changes in Iran and Arab literature is the emergence of new kinds of literature in these two societies as some of common literature methods were old and the new methods were common. Story and story writing are one of the new types that can be discussed from various views in the literature of both societies.

Among all the affairs related to human being and human aspects, woman issue, this delicate and human educator creature was faced with some problems. Iran and Arab literature have male dominance and woman is considered the second gender. Unfortunately, the literature of both societies did not take adequate consideration to the position of woman.

This study is an exploration to find the traditions, views of Iran and Arab to woman based on their historical and cultural relations.

The aims of the current study are: a. increasing the knowledge and information of the

audiences of story literature in Iran to Arab story literature.

b. making them familiar with the story writing of " Qade Al-Saman", Arab writer.

c. making familiar with the Arabs world knowledge in modern story

d. being familiar with the deep pains of a woman in Arab community and the common points with Iranian society.

In this study, sociology methods are used.

Being familiar with "Qade Al-Saman", Arab contemporary story writer

Qade was one of the elite contemporary women in Arab world and writing and poem. With her delicate feeling, special sensitivity, pure emotions, deep attitude, special beliefs and the experiences of the west life is famous as an Arab female writer and could achieve many prizes in this regard and most of his works are translated into many languages in the world.

"In the early 19th century, Arab nation was in a new period and inclined to the old literature and was inspired by it, then this nation had relationship with the west and used many cultures, education, learning and translation, etc story had the maximum benefit.

The researchers in Egypt, Lebenon, Syria and other countries considered the translation of foreign stories and after than story writing continued that Arab literature took proud in it. We have some stories that by Arabic interpretation, eastern style and

human inclination the special morale and eastern experience are manifested (Bensharif, 2004, 82).

Story writing art in the new era was changed by some specialists as Mahmood Teimoor, Najib Mahfooz and Abdolmajid and Abdolmajid Sahar. If in the old China, wooden shoes were given to the women that cannot go out of the houses besides that, his feet are small, the condition of Arab land from Aljazayer, Egypt and Sudan to Kuwait, Libia, Arabia, Hijaz and Yemen was worst.

"Mary Ziadeh" was one of the women that despite public opinion, established the first literature institution in Cairo and each week a great number of Egypt and Arab elites participated in this session.

Qade Al-Saman the writer that his disobedience against women retarding and fighting with ignorance was dealt with ancestors' traditions, discrimination is one of the most public themes. To be away of women problems to make himself free among the stories that showed the depth of their sorrow. Although he is wealthy without any problem but the sorrow of women and understanding of the sorrows of eastern women was in his mind. "Qade Al-Saman" was born in 1942. Her mother "was Salmi Royhe" and his father "Ahmad Al-Salman". His father had PhD of law from Sorbonne of France (Al-Saman, 2002, 99). He taught French to his daughter. Her mother was the lecturer of Arabic and French in national school. One day, Dr. Nourhatam, father of "Qade Al-Saman" was hugging his daughter and teaching French to her. He was surprised and warned the father of "Qade Al-Saman" that if his daughter don't learn Arabic language, she can not speak by this language. After the death of her mother, she had a good relationship with his father. She was everything for him and he was everything for her. She said about her relationship with the father in childhood: "My only friend when I was 10 was the chief of Syria University and the ministry of high education of Syria, my father. I should play with him. The friends of my games were my father friends all professors of University. I grew up in this environment. Although I escaped from their world to play boy games as catching snake, swimming in "Bordi" river, climbing the tallest tree, the most important characteristics of my childhood was my surprising relationship with my father and his world. After he finished guidance school, was faced with a big challenge. She should choose between humanistic and science one them. This meant that she should define his life path and her father tried to make her study medicine. However, Qadeh was surprisingly inclined to literature and what was dealing with literature and felt that she should obtain natural

diploma. He passed this field with high scores and when she admitted in University, could not resist with his wants and chose English literature and her brother chose medicine.

"Qade Al-Saman" in the first days of admitting in University engaged to a person and married. She insisted on continuing her schooling, her marriage lasted only two years. Some weeks after BA exams got divorced. The father was her only friend. "Qade Al-Saman" got his BA in 1960 and got divorced. She got the highest scores in American literature. Most people wondered how "Qade Al-Saman" with marriage, work in Dameshq University was working and she faced life freely. In 1960, in presidential palace, was the secretary of newspaper office. She remained in this job to 1961. "Among the items that were written by Qadeh and published them in "Alvahdeh" newspaper, there were some columns that made people angry. In a paper titled "we should pray for the female slave) being whipped and was angry with the girls of Hemah city who didn't «فلنصل من اجل الجارية التي تجلد

Accept the selection right. This paper made many people angry. She was attacked and one of the religious associations published a statement against her. These reactions added the self-belief of "Qadeh Al-Saman". Instead being silent, she wrote another paper titled "we should make men free . . . This paper made many problems. As she wanted the freedom of women «فلنطالب بتحرير الرجل أيضا»)

Moreover, despite what was in the society, the mistakes of women should be equal to the mistakes of men.

Literature University of Dameshq University appreciated Qadeh in the early academic year 1961-62 and selected her as the professor of English literature in this school. She was the youngest professor in this university.

In the early months of 1964, "Qadeh Al-Saman" went to Beirut to follow MA in English literature. In the early residence in Beirut, she was teacher in "Sharl Saad" school in "Al-Shavifat" and was writing paper in a newspaper (Isa, 2002, p. 147-155).

In 1966, the father of Qadeh passed away. In this event, she cut her relationship with her family in Dameshq. She was searching for total independence and freedom. Due to this fact, financial helps were cut from the family. At the same time, Qadeh Al-Saman was sentence for three months while she was not in Syria and was searching for work in various European countries (Shokri, 1980, 63). She was married to a Lebanese man called "Dr. Al-Aoq", the chief of Daroltalie publication and chose Beirut for

living. She had a child called "Hazem". She was comfortable by returning to Lebanon and wrote book and journalism. Her considerable interest to freedom and independence caused that establish a publication besides the publications of her husband called "Qadeh Al-Saman publications". The publication that published more than 30 books in various literature types such as short story, novel and poem. She gathered the article of her speech in various newspapers and published with the name of "incomplete works". Of the important critics about his stories are the following books:

غاده السمان بلا أجنحه» اثر دكتور «غالى شكرى»، «تحرر المرأة عبر أعمال سيمون دوبوفوار و غاده السمان» نوشته ی «نجلاء نسيب الاختيار»، «غاده السمان: الحب والحرب» از دكتور «الهام غالى»، «قضايها عريه في أدب غاده السمان» اثر «حنان عواد»، «التمرد و الالتزام في أدب غاده السمان» نوشته ی «يولادی «كاپوا»، «الجنس في أدب غاده السمان» از «وفيق عزيزی

The works of "Qade Al-Saman" are criticized in many books about the criticism of Arabic novel. As Moheydin Sobhi said: "Qade Al-Saman" had many disobedience and modernism in the first words and this puts her among the poets that you think they have something to say. She writes as she wants to say something (Sobhi, 2004, 206).

"Qade Al-Saman" lives now In Paris. This city was the inspiration place and a station of short life trip. She is living in this city with her friends. She is sad now living without her husband (Ansarian, 2009).

2. Literature position of "Qade Al-Saman"

According to one of the critics, "Qade Al-Saman" was one of the people her works was equal to high art level and faced with wide welcome of people. The explanation of this critic is that "Qade Al-Saman" did not reduce the literature level and did not use any political wave and fulfilled his literature ability with her attempts (Capva, 1992, 34). "Ernat" said: "The development of the works of "Qade Al-Saman" among people was due to delicacy, speech power and his courage in the realities (Ernat, 1993, 104)." Qade Al-Saman" raised the realities courageously, explicitly. She did not know hypocrites and by freedom and bravery wrote and made the wisdom dominant with all her feeling (Capva, 1992, 12). The success of Qade Al-Saman was due to her artistic originality and this originality considered her distinguishing aspect of the female writers (Shokri, 1980, 28). Qade Al-Saman in Arab novel change had the best position because she was true about her sorrows and she insisted to touch life realities and she should be in the events to have true views. Due to this fact with interior war and death danger remained in Lebanon to follow the events really (Shabil, 1987, 222).

The words of critics about "Qade Al-Saman"

Adores

Mohammad Mehdi Javaheri, the great classic poet: I love "Qade Al-Saman" works...when I read them, I get surprised and took proud that Arab nation has such writer (As-Saman, 1992, 130).

Abdollahif Ernat: The stories of "Qade Al-Saman" in new Arabic story writing is a progress (Ernat, 1993, 13).

Abdolrazaq Basir, the Kuwaitian journalist: "Qade Al-Saman means a different pen in contemporary Arab literature (Al-Saman, 1992, 130).

During the publication of "Aynak Qadri", Nezar Qabani, the famous Syrian poet, considered "Qade Al-Saman", story field poet.

Yasin Refayi: "Qade Al-Saman" is a writer who started from the high and is valuable.

According to Yusuf Edris, "Qade Al-Saman" was considered the women literature revolution and has considerable Arabic rhetoric (Capva, 1992, 38).

Qali Shokri in his book "غاده السمان بلا أجنحه" adored her with these words: if we consider "تحيب محفوظ" for all Arabic readers as classic writers, "Qade Al-Saman" is the writer of new Arab generations.

Salmi Al-Khazra Al-Jedis, the Arabic and English writer said: "Qade Al-Saman" is a surprising example of courageous fighting in the challenge that Arabic home in this part of 20th century is dealing with it.

Raja Al-Naqas, the Egyptian critic said: " in the literature of Qade Al-Saman is a soul that by bravery, resistance and insist wants to open a place in the world... (Frzad, 1989, 9). Nabil Soleiman: Qade Al-Saman in her writing, at first gave importance in the culture and bourgeoisie and considered the problems from their view not from the views of normal people (Soleiman, 1974, p. 90-91).

Qamar Kilani: Qade Al-Saman was innovator and loved the culture. Although she was a shining star in the sky of literature, rapidly went away and chose another sky to be the star.

Critics

There are some critics on "Qade Al-Saman" and some of them are referred:

"Qade Al-Saman" was emotional and passive in the first stories (Al-Saman, 2002, 273).

The novels of "Qade Al-Saman" had a kind of repetition and poetic language (Hamud, 2005, 136).

"Qade Al-Saman" expressed the concept of his secrets explicitly and damaged the aesthetic aspects of language showing the aesthetic receive and understanding (Hamud, 2005, 142).

"Qade Al-Saman" showed the personalities showing his views, namely women as perfect as any woman at any age had stable, knowledgeable personality (Hamud, 2005, 128). Sometimes the voice of writer is

dominant on the voice of novel personalities (Hamud, 2005, 43).

"Qade Al-Saman" in her works exceeded the familiar rules and exceeded novel writing principles (Al-Saman, 2002, p. 260).

"Qade Al-Saman" in writing the current realities of Arab world was negative and his descriptions were not consistent with eastern Arabic communities.

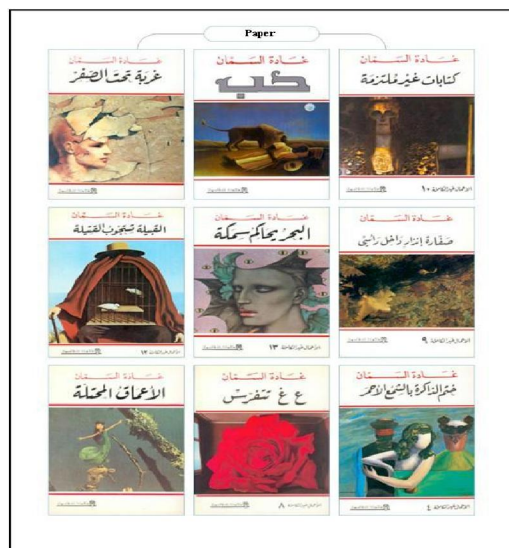


Fig. 1: The works of "Qade Al-Saman": paper

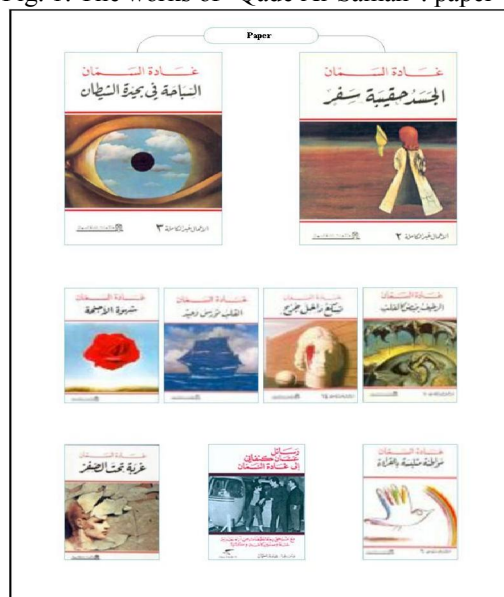


Fig. 2: The continuance of Qade Al-Saman works: paper

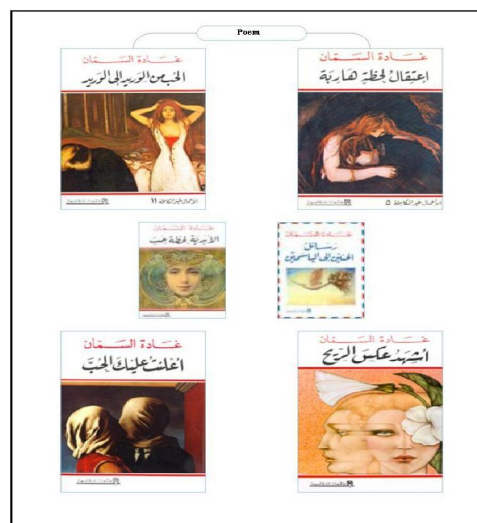


Fig. 3: The works of "Qade Al-Saman": poem

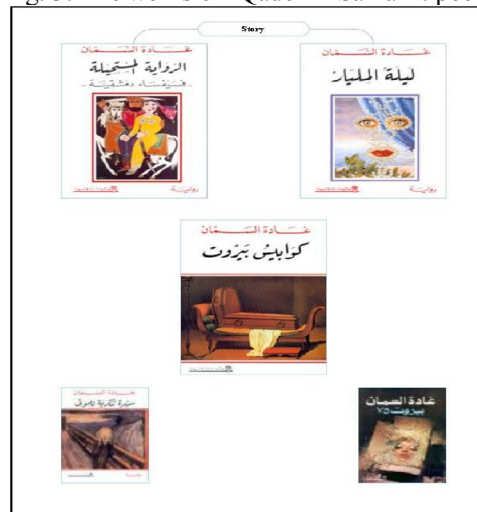


Fig. 4: The works of "Qade Al-Saman": novel

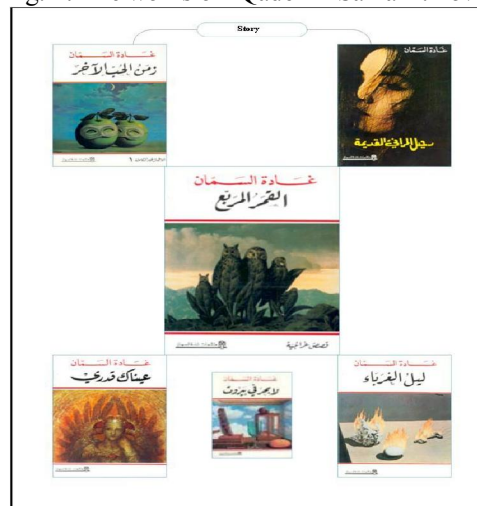


Fig. 5: The works of "Qade Al-Saman": story

3. The works of "Qade Al-Saman"

The works of "Qade Al-Saman" in terms of paper, poem, novel and story are:

Paper

«حب»، «الجسد حقيقه سفر»، «السباحه فى بحيره»، «الشيطان»، «ختم الذكره بالشمع الأحمر»، «مواطنه متلبسه بالقراءه»، «الرغيف ينبض كالقلب»، «ع. غ. تنقرس»، «صفاره انذار داخل رأسى»، «الاعماق المحتله»، «غربه تحت الصفر»، «كتابات غير ملتزمه»، «القبيله تستجوب القتيله»، «البحر يحاكم سمكه»، «تسكع داخل جرح»، «محاكمه حب»، «شهوہ الاجنحه»، «القلب نورس وحيد»، «رعرشه الاجنحه»، «امراه عربيه وحرة»، «رسائل غسان»، «كنفاني الى غاده السمان».

Poem

«اعتقال لحظه هاربه»، «الحب من الوريد الى الوريد»، «اعلنت عليك الحب»، «الحبيب الافتراضى»، «عاشقه فى محبره»، «أشهد عكس الريح»، «الأبدية لحظه حب»، «رسائل الحنين الى الياسمين»، «الرقص مع اليوم».

Novel

بيروت ٧٥»، «كوابيس بيروت»، «ليله الميليار»، «الروايه المستحيله-فسيفساء دمشقيه»، «سهره تنكريه للموتى».

Story

«عيناك قدرى»، «زمن الحب الآخر»، «لا بحر فى بيروت»، «ليل الغريباء»، «رحيل المرافى القديم»، «زمن الحب» (الأخر)، «القمر المربع» قصص غرائبيه

Female Iranian storywriters

Indeed, Islamic Revolution of Iran had great role in active presence of women in various social and cultural fields. One of the manifestations of this presence was wide presence of female writers in story and its considerable effects and some of them are very valuable. "After Islamic Revolution of Iran, female writers were added and one of the explicit characteristics of revolution in literature is the inclination of women to writing story. It can be predicted that the future of Iran story writing is for female writers and in future decade, we will have female storywriters. The priority of female writers is the exact description of life, feelings of female characters in their works (Kaviri, 2003, p. 3-4).

The start of female story writing was "Atash-E Khamush" written by Simin Daneshvar being published in 1327, some people considered the books "Afsaneh and Afsare-man written by Maryam Firouz before "Atashe Khamush" but this book is a kind of biography because story aspects are not strong in it and the writer talked about the previous memories. Generally, female storywriters are divided into three groups:

The first group who was active to the revolution and they did not publish any works.

The group that before and after revolution wrote stories and some of them were talented and are considered as the most famous storytellers. Regarding a few story writers that mostly wrote before the revolution and after the revolution, some works are published to Hassan Abedini, we can say

that the writing of storywriters reflected some of their experiences. The social and political aspects of the society are considered. The most famous one is Simin Daneshvar. Some people as Goli Taraqi, Shahrmoosh Parsipoor, qazaleh Alizadeh, Mahshid Amirshahi and Mahin Bahrami are in this group.

The writers who started their writing after Islamic Revolution of Iran. They are called "revolution generation writers". Some issues as the events of the early days of revolution and some months before Islamic Revolution, social religion wars guided the thoughts of people from routine line to the protection of values and created special literature works.

The topic of women writers in Iran

Female writers dealt with various topics in their story works as:

The stories about the sorrow and sad life of Iranian women such as short story of "a city as heaven", 1340, written by Simin Daneshvar and short story "Sargozasht", "Bibishahrbanoo", "zayeman", "model", "yek zan ba mardha", "dar bazaar Vakil", "Mardi ke barnagasht" from this set. The novel "Hosele Qam, 1369, written by Shirin Bermer, the stories "Istgah Zard, "Zourkhane Piran, "Table Nimeshab, "Kushmar", "Yekshanbeha", 1370 written by Fereshte Molavi.

The short story of "Zakhmkhordegan Taqdir", 1371, written by Fahime Rahimi, short story "Alam o Adam", 1367, written by Maryam Jamshidi, the stories "Be ki salam konam", 1359, written by Simin Daneshvar, the stories "Sanghay Sheitan, 1369 by Moniro Ravanipour and story of "Shokuh Sokut", 1369 written by Roya Bordbarkhu.

Geographical and local stories

The stories occurred in special geographical regions and environments and the world and words, terms and local cultures are:

The stories "Shahri Chon Behesht", 1340 and "Souvashun", 1348 for the culture of Fars people and the story of "Sanghay Sheitan", namely short stories "Hesus", "se tasvir" written by Moniro Ravanipour.

The stories of imposed war of Iraq against Iran (1359-1367) written by female story writers such as "Sorud Arvandrood", 1368 written by Manijeh Armin, the story "Gahvare Chubi", 1367 written by Maryam Jamshidi, "Madar Shahadat-e Farzandat Mobarak", 1362 written by Fahime Khoda dust, the story "Alam o Adam" namely stories "Alaj Dard", "Tabkhir Ruh", "Tadbir Khata" and "Rangparideh" written by Maryam Jamshidi.

The stories of delivery and labor such as a part of "Shahri chon Behesht" and short story "delivery" in the story "Shahri Chon Behesht", 1340, the story "Dokhtar Haji Aqa" published of story "

Dokhtar Haji Aqa", 1370, written by Zahra Kadkhodayan, short story "Mar o Mard" and "Kolbe Tile Shekasteh" of story "Be ki salam konam", 1359.

Love stories such as the story "Shahri chon Behesht", short story "Zayeman", "Model" of the story "Shahri Chon Behesht", 1340 and the story "Dar Bazar Vakil", "Mardi ke barnagasht", "Suratkhaneh", "Tabl Nimeshab", 1370 written by Fereshteh Molavi, short story "Qese Qam Angize Eshq" of story "Sanghaye Sheitan", 1369 written by Moniro Ravanipour and short story "Mar O mard" of the story "Be ki salam Konam?", 1359.

Women stories about men or for men such as the drama "Man be Baqe Erfan", 1369 written by Pari Saberi. "Mardi Ke Barnagasht", "Shahri Chon Behesht" of "shahri chon Behesht", 1340 and the "Id Iraniha", "Suratkhaneh" and novel "Suvashun", 1348, "do Adam Kutuleh", 1370 of Fereshte Molavi, "Istgh Khakestari, Morq Daryayi, Zan Shishehi and Baq but Viran from the story "Zan Shishei" written by Razieh Tojar.

The characteristics of women stories in Iran

The characteristics of women stories are:

The women in adolescent and children literature are more than other parts. As consisting of about 80% of women writers and most of them are related to Islamic Republic of Iran. Men and boys in story writing works had less presence of women and daughters in their opposite gender.

The emotions are the main spice in women writers. Violence, anger, bad behavior have less application.

Most of the books published by Iran women writers are published in Tehran and a few of them were published in Arak, Tabriz, Mashhad, Qom, Shiraz, etc. The schooling of women writers before revolution is a few and there are a few people as Dr. Simin Daneshvar but after Islamic Revolution of Iran, most of the women writers had BA, MA and Phd.

Dealing with social and family issues are considered mostly by Iranian storywriters. More than 90% of women story works show the sorrow, experiences and their observations (Najafzadeh, 1375, p. 6-18).

The story is one of the most important tools of propagating culture, social change, reflecting them and showing artistic innovations. This art is used in various communities.

"Qadeh Al-Saman" attempted that by giving various images of previous and present conditions of women, motivated them to review in common gender definitions and created some gaps in ideology cover of patriarchy.

He is not pessimistic and depicts bad behavior to achieve the dynamics and delicacy and

speak of the women who were suffering from the discrimination and ruthlessness. Arab women inhibited their creativity and did not develop it.

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