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TRENDS IN THE DEVELOPMENT OF THE JORDANIAN SHORT STORY OF THE TWENTIETH CENTURY

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ABSTRACT

Literature of each nation has its own way of development in the world literary process. The literature of the Arab countries has also taken its rightful place in the world and it has made a significant contribution to the development of world literature. It should be noted that today the Arab East consists of twenty-three states; however, the process of formation and development of new Arabic literature (the end of the 19th century-the beginning of the 20th century) in individual countries varies. In particular, Jordanian literature has its own way of development. Socio-cultural development of the country is associated with the movement of enlightenment – “an-Nahda” (the Awakening), covering a number of Arab States. But in Jordan, the movement “an-Nahda” arises later than in other countries, and it is formed in the 1920s-1940s. By this period, the short story (al-qissa al-qasira), a genre of short story, had become one of the leading genres of Jordanian literature. By the 1950s - 1960s, the withdrawal of Palestinians from their native lands, the defeat of the Arabs in the Arab-Israeli war in June 1967 led to an even greater appearance of works devoted to the events of the war. As a result, the political processes in the East in many Arab countries, including Jordan, the defeat of the Arabs in the Arab-Israeli war have led to the emergence of even more works revealing a gallery of events related to the war. This theme is considered to be one of the main themes of Arab literature, in particular, Jordanian literature. The political processes in the Middle East have created a new social and cultural environment in the Arab world, including Jordan. The study of short stories in Jordan in the early 60-80s of the 20th century shows that the problem of Palestine is one of the leading topics, received a deeper and more comprehensive coverage in their works. A characteristic side

of the short story writers of Jordan 70-80s is that they take a biased anti-Israeli position. During this period, the writers create the short story which possesses a new form and content. It should be noted that the anti-Israeli position is characteristic of the short stories of Ilias Farquh, where the writer's short story "Abo, illuminating the silence", discusses the theme of the Palestinians who have become refugees in their homeland.

KEYWORDS: "An-Nahda", Journalism, "Kissa Kasira" (Short Story), Realism, "Palestinian Theme", "Anti - Israeli" Position, Retrospective Plot, Symbolic Meaning, " Abo " - Outerwear.

INTRODUCTION

Jordanian literature is an integral part of universal literature, with a unique tradition dating back to the early Middle Ages. The development of literary processes in Jordan is in many ways similar to the literary processes in other Arab countries whose historical destinies are similar. Like other Arab states, the territory of present-day Jordan was a part of the Arab Caliphate from the 7th century, then part of the Ottoman Empire, and until the beginning of the 20th century, Syria, Jordan, Lebanon, Palestine formed a single geographical and cultural-historical region and named as Sham.

The emergence of the independent state of Jordan coincided with the beginning of the twentieth century, and in 1921, under the British mandate, the Emirate of Transjordan was formed. In 1946, the Emirate of Transjordan became known as the Hashemite Kingdom of Jordan (Jordan) and became an independent state led by King Abdullah.

Main Part

The socio-cultural development of the country was connected with the enlightenment movement - "an-Nahda" (Renaissance), which included a number of Arab states. Literary critic A.A. According to Dolinina, in a short sense, the word "an-nahda" means "cultural development, the restoration of ancient Arab heritage and the development of literature and art through its use for modern needs"¹. But the al-Nahda movement in Jordan came later than in other countries, in the second quarter of the twentieth century (20-40s). However, this movement began in the middle of the XIX century in the relatively developed Arab states - Egypt, Syria, Lebanon. "Until the 1920s, there were no political, material or human resources for the an-Nahda process in the territories that were part of Jordan," writes Jordanian literary critic Samir Qitami².

Representatives from other Arab countries, especially Palestinians, took an active part in the rise of the socio-economic and cultural way of life in Jordan. Several members of the Jordanian government, even Amir Abdullah, were not originally Jordanian.

Amir Abdullah was not only a great politician, head of state, but also a poet. Many Jordanian writers, including Isa an-Nauri, Samir Qitami, and Abdurrahman Yaghi, considered him as the founder of literary movements in Jordan. "After the publication of his (Amir Abdullah's) collection of poems, literary movements began in Jordan; the Amir often competed with poets, words from Jordan, as well as poets from other countries"³.

By this time, the traditions of classical Arabic literature did not fully meet the new requirements of the time, the needs of the reader. The development of Jordanian literature in the 20s and 40s of

the twentieth century was characterized by the gradual abandonment of these traditions under the influence of relatively advanced literature, as well as the incorporation of traditions. Advanced representatives of Arab society seeking to study European culture sought answers to the social problems of the time from the philosophical, socio-political, and aesthetic concepts of the West. The revival of the national ideology of the Palestinian and Jordanian peoples, the development of cultural and literary movements were played by the first Jordanian enlighteners of Palestinian origin, Halil Baydas, Khalil as-Sakkokini, Iskandar al-Huri al-Bitijali, Muhammad al-Shariki, Shukri Shaasha and others.

Journalism was widely developed in the works of enlighteners. The development of pulsatism paved the way for the enrichment of literary forms and internal content, the emergence of new genres, first of all, the genres of story, narrative, novel. If until the end of the XIX century the main form of literary creation in the Middle East was poetry, by the 20s and 30s of the XX century prose rose to the forefront. Being full of problems required a new way of thinking and a clear, realistic reflection of the "idea of the age." This situation accelerated the emergence of new forms, first of all, the "small" prose form - the story genre, making it one of the leading genres in the early years of Jordanian literature. The lack of material resources for writers to write and publish works in large prose form led to the development of the story in relation to the novel. Literary critic Samir Qitomi points out that "Jordan's 'little story' has historical roots, it has used the experience of Egyptian, Syrian, Lebanese and Mahjar⁴ storytelling⁵. "Daily and weekly newspapers, cultural collections and other periodicals played a major role in the spread of this art⁶.

As a result of the 1948 military conflict with Israel, thousands of Palestinians were forced to leave their homeland and move to Jordan. The migration of almost half of Palestine's population to Jordan has not only increased its population, but also changed its internal social structure. "Jordan's 400,000 backward population, made up of Fallahs and nomads, has been joined by nearly a million workers, artisans, farmers, intellectuals and local officials⁷". This was another impetus for the development of Jordanian literature. "Palestinian storytelling has influenced the development of the storytelling genre in Jordan. Palestinian writers were more advanced and skilled than Jordanian writers in the field of storytelling. This is the result of the people's desire to get acquainted with the culture of neighboring Arab countries, to know the essence of the story genre in life⁷".

By the 1950s, the exodus of Palestinians had become a major theme in the literature of many Arab states, including Jordan. It is safe to say that this period was a great revolutionary period in intellectual and cultural life. Political processes in the Middle East have created a new social and cultural environment in the Arab world, including Jordan. "After the tragedy of 1948, the children of the two banks of the Jordan River merged. This society has endured the oppression of the Israeli occupation, the disintegration of the Palestinian people, and difficulties in the health, social, economic, and political spheres. All of this was covered in the prose of the time⁸.

By the 1960s, the range of themes in Jordanian story had expanded and literary criticism had developed. "In the 1960s, the number of collections that published stories in Jordan increased to 11. "The New Horizon" magazine, published in 1961-1965, was instrumental in publishing the stories of Jordanian writers of the period. Literary critics discussed the works of writers through

their research and translations. This laid the foundation for the entry of the younger generation into the field of culture, acquainting them with different literary trends and styles⁹.

The defeat of the Arabs in the Arab-Israeli war of June 1967 led to the emergence of more works devoted to the events of the war. According to literary critic Khalid al-Karki, "Arab writers believed in the power and place of the literary word¹⁰".

RESULTS AND DISCUSSION

In 1974, the Jordanian Writers' Society (رابطة الكتاب الاردنيين) was founded. The purpose of the society was to create a society, said Abdurrahman Yaghi, a critic who led the society from 1979-1981¹¹. From its earliest days, the Jordanian Writers' Society struggled to "strengthen its position, create a free cultural environment, and ensure that the works of young writers are available to students in every corner of the country¹²". Khalil as-Sawahiri, Ahmad Udo, Fahri Kaavar, Mahmud Shukeyr, Yusuf Zamra, Salim an-Nahas, Mufid Nahla, Ibrahim al-Khatib, Ibrahim al-Absi, Yusuf al-Hazw, Khalil Qindil, Ilyas Farkouh, Hashim Gharayiba, Mustafa Salih and other writers were members.

A study of the work of Jordanian storytellers in the early 1960s and 1980s shows that the Palestinian problem, one of the leading themes in their work, is described more deeply and comprehensively. A characteristic feature of the works of the Jordanian writers of the 70s and 80s, the Children of Disaster (ابناء الهزيمة), is that they are anti-Israel. "The Palestinian problem, which reflects the national identity of Jordanian literature, became especially serious in the 1970s and 1980s¹³". Each of the storytellers of this period had his own style and idea of authorship. This is reflected in the fact that each writer chooses one or another aspect of the Palestinian problem, the theme of his works and the diversity of his protagonists. For example, the stories of Yusuf Damra depict the lives of Palestinian refugees in Jordan in profoundly realistic images, while Khalil al-Sawahiri and Mahmoud Shukayr focus on the lives of different strata of Palestinian society in the Israeli-occupied territories. "The main, leading direction in the development of Jordan prose during this period was to further strengthen and enrich realistic principles¹⁴".

The Arab literary scholar Hussein Juma wrote in his article "The Palestinian Problem in Modern Jordanian Literature" that "the Palestinian question and the problem of displaced refugees were the main themes of modern Jordanian literature¹⁵".

During this period, Ibrahim al-Absi, Yusuf Damra, Ilyas Farkouh, Hashim Gharayiba, Khalil Qandil, Rijo Abu Ghazzala, Tariz Haddad, Zuhra Umar and other short story writers were effective. "Writers who created in the 70s brought a new form and new content to the story. It not only reflected the realities of the homeland or the Arab world, but also went beyond the Arab world¹⁶".

The desire to create the first short story in Jordanian and Palestinian literature is reflected in the work of Khalil Baydas (1875-1949). According to literary critic X. Yaghi, Halil Baydas can be considered as "the first great teacher of the story¹⁷".

In 1924, in Cairo, a collection of short stories by Halil Baydas, entitled Thoughts (مسارح الاذهان), was published. The collection included 32 "pieces" that could be called conditional stories that laid the foundation stone for the formation of Palestinian and Jordanian storytelling. Diverse in genre (apologies and parables, essays, etc.), these works indicated that the writer had long sought

forms appropriate to the spirit of the times, beginning the first period in the development of new prose. Most of them had no plot and consisted of philosophical and ethical ideas, and sometimes the propaganda of direct enlightenment ideas.

The emergence and development of the story genre in Jordan is also associated with the name of another Palestinian writer, Mahmoud Sayfiddin al-Irani (1914-1974). He further developed the ethical issues raised by Halil Baydas in his works. Al-Irani criticized feudal traditions in his works, focusing on the role of women in society, unemployment, and other issues. We can see these issues in his works, such as "Human Life" (حياة الانسان (1937)), "The Cloud Has Passed" (سحابة مرت (1937)), "Burning" (الاحترق (1955)) and others. For example, the protagonist of the story "Burning" - a nurse working in a military hospital, looks at the wounded every day, confronts the dead and mourns the wounds of the war. However, she stays in the hospital even after learning that her boyfriend is dead and continues to look after the injured.

Sayfiddin al-Irani looked for a theme in his works from life. He writes in his book, "Our Culture is 50 Years Old", that storytellers need to take their heroes from the real being that surrounds them. Life itself is a source of inspiration for writers. That is why the writer's service to society is determined by his ability to reflect life objectively. The writer-realist must only look ahead and show the people in his works ways to get out of poverty, serve his people and connect his work with the fate of the oppressed¹⁸, he said.

Isa al-Nauri (1908-1985) was another writer who made a great contribution to the formation of the national literature of Jordan. Isa al-Nauri's literary work is extensive, and he is well known to readers as a storyteller, novelist, literary theorist, linguist, member of the Jordanian Arabic Academy, and translator. He entered the "small prose" in the 1940s, at a time when the national liberation movement of the Jordanian people was developing and the country's aspiration for cultural and political independence was growing. Al-Nauri also focused on one of the most painful problems of Arab society in his early stories - the problem of women. It is known that the issue of women is widely covered in the works of the great representatives of the new Arabic literature Jubran Khalil Jubran, Amin ar-Rayhani, Mikhail Nuayme, Mahmoud Teymur and others.

We also find various "painful" aspects of the Palestinian problem in the work of the famous Jordanian storyteller Yusuf Damra (1952). His first collection, "Wagons", published by the Jordanian Writers' Society, included 11 stories written between 1974 and 1978, reflecting the writer's creative maturity. The main protagonists of Yusuf Damra's stories are Palestinians. His stories, such as "The Warm Waters of the Gulf" (مياه الخليج الدافئ), "Steel Circle" (دائرة الفولاذ), "Homeland and Lisa" (الوطن و ليزا) and others focus on war events.

In addition to the above-mentioned writers who are the masters of storytelling, we can meet many more storytellers in Jordanian literature. Among them were Halil Qindil (1951), Muhammad Tawfiq Hakim (1954), Mustafa Salih Mustafa (1947), Ahmad Udo (1945), Khalil as-Savahiri (1940), Ilyas Farkouh, Yusuf al-Hazw (1940), Mahmud Shukeyr (1941).) and others.

Jordanian writer Ilyas Farkouh (Ilyas George Basil Farkouh) was born in 1948 in Ammon. He studied at the University of Beirut, majoring in Philosophy and Psychology. From 1977 to 1979 he worked in the editorial office of the newspaper "Madaniyat" and magazines "Madaniyat

Asri". From 1980 to 1991 he worked in the publishing house, and in 1992 he founded the publishing house "Dar azmina" (House of Times) and was the director of this publishing house. He is one of the founders of the Jordanian Publishers Association and a member of this association, as well as the Union of Arab Writers, the Jordanian Writers Association. His collection of short stories "21 Shots for the Prophet" won the "Best Collection of the Year" in 1982, as well as the novel "Foam" in 1992, and in 1997 won state awards for his contribution to storytelling. Elijah Farkouh's "Pages" (1978), "The Birds of Ammon Fly Slowly" (1981), "21 Shots for the Prophet" (1982), "Who Drives the Sea?" (1986), "Secrets of the Hourglass" (1991), "Angel in the Open Sky" (1995), "Winter Under the Roof" (2002), and many other collections of stories. Ilyas Farkouh was also involved in translation. He was also educated in England. Independently dealt with filmmaking and fine arts. Probably for this reason, these are reflected in his artistic worldview, his desire for clarity in the depiction of events, and his ability to reflect them on facts.

As noted above, since the 1940s, the theme of Palestine and Palestinians became a leading theme in the work of Jordanian writers, an important national feature of Jordanian literature. This was due to socio-political changes in the Middle East, the Arab-Israeli wars of 1948 and 1967, the expulsion of thousands of Palestinians from their homeland, the difficult social life in the refugee colonies, unemployment and other problems.

Elijah Farkouh's story, "Eagles illuminating silence", was written in 1978 and published in al-Qaeda in Beirut. The author dedicates his work to Jihad Humuv who passed away and mentions this at the beginning of the story.

The protagonists of the story are women and townspeople. The woman's name is not mentioned in the play. The story is based on a retrospective plot and begins at the culmination:

(كان ملفعًا بكفن غير الذي درج عليه الناس. مخطط بالوان طويلة عريضة، و قصير لم يحط بجسده تماما اذ برزت صفحاتا قدمية العاريتين كشيتين زائدين

He was wrapped in some kind of shroud with wide and long stripes that people were not wrapped in. The shortness of the shroud did not completely cover the body, and his legs protruded as if it were extra."

As you can see from the picture, at the beginning of the story there is a picture of an immigrant dying on the street.

The man was frustrated on the east side of town. None of the townspeople knew him. This is strange, because the people of this small town knew each other very well.

نعم، نحن نعرف صعاليك بلدتنا و حثالتها. نعرفهم واحدا واحدا. الحاقدهم منهم والعاطل. المتشرد ونزيل السجون الدائم. و نعرف أيضا الماجورين المافونين. نحن نعرف مستقبل الجنين و هو في بطن أمه نحن نعرف كل شيء.

"We know the townspeople and the inhumane," he said. We know them one by one. We know who hates them, who is unemployed. We know both the homeless and those who are constantly imprisoned. We know the idiots in the rent, and even the babies to be born in the mother's womb. We know everything.

Here the writer draws the reader's attention to a number of "painful" problems of society. The increase in Jordan's population due to refugees causing unemployment, homelessness problems

in the society. The number of refugees growing. Thousands of people are forced to look for work in other areas to support their families. Some people die as a result of political conflicts, various disasters. The author notes this throughout the work.

The protagonist of the story is a woman, and the course of events continues in harmony with the woman's inner experiences and thoughts. Leaning against the door of her house, the woman stares at the wall on the east side of town. The woman, who saw cars passing by the barrier, did not give in to nightmares. The woman is the wife of a man who gave his life for Palestinian freedom. In this way, the author draws the reader's attention to the fact that political problems have not been solved for years, and the flow of refugees has not stopped. The protagonist of the story is also a representative of Arab women who are tired of political clashes, but still endure all the hardships. The woman is patient and resilient. She is a family person, trying to keep it a secret, even though she is tormented by the loss of her heart and the pain of waiting. The writer skillfully describes such mental states of the protagonist.

The dreamy woman remembers her husband's last words in anger.

وطّنية على العطائم بعد اليوم!!

"Patriotism is needed in great deeds from today !!"

These words of Iqab are a moving feeling in the hearts of Palestinians - love for the motherland, devotion to good deeds, a call to fight for freedom.

The woman has not seen her husband since. Such a tragedy was the tragedy not only of the protagonist of the work, but of all the women of the eastern city. It is known from history that in 1949, the eastern part of Jerusalem came under the control of Jordan and the western part under the control of Israel. But after the 1967 Six Day War, the Israeli government occupied the Eastern city. This will cause great protests of the Arab people. The problem of the eastern city is still unresolved.

Unemployment has dispersed the poor, middle-class population of the eastern city in search of work. They are even looking for work in areas belonging to Israel. Someone dies on those sides. However, there is no human value in those aspects. In some cases, even the dead are left on the streets. The writer expresses this tragedy of the nation through the following conversations of women gathered under the wall.

- الجنازة مصلوبة في الشمس منذ الصباح، هذا لا يجوز.

استغربت المرأة:

- ولماذا لا تتحرك؟ كرامة الميت في دفنه.

تتطحت أخرى: يقولون انهم منعوها.

- من منعها؟

قالت الأولى:

- ضابط المخفر

- "The corpse has been lying in the sun since morning, which is not good."

Another woman said in surprise:

- "Why don't they try?" After all, burying in time is good for the corpse.

Another woman said with conviction:

- They say they do not allow it.
- "Who doesn't?"

The first woman said:

- The guard at the post.

The woman did not succumb to all sorts of frightening fantasies. She sometimes thinks of her husband Iqab and sometimes of her son Hamadon. His son has not been seen since morning either. Suddenly the woman's imagination is shattered by the words of those gathered.

مات في الجنوب ويريدون دفنه هنا. انه غريب.

- *He died in the south, they want to bury him here. He is a stranger.*

- *"He's no stranger." He was born here, but that place is also his homeland.*

Although a number of Palestinian territories have been occupied by Israel, Palestinians also consider these lands as their homeland and will never give up hope of returning to their homeland. Ilyas Farkouh would like to emphasize this in the above conversation.

The fate of the dead will not be decided until late at night. In the middle of the night, while the guards are asleep, his (deceased's) friends come and steal without telling him. When darkness falls, a call is made for a funeral in the town.

Funeral details will be described throughout the work. These details remind the reader of a documentary.

أطل النعش من بعيد فدنت بنادق البلدة منه.. كان صامتا ومكشوبا ويتقدم، وكانت البنادق تهتز متوفرة. العساكر يراقبون من بعيد، و النسوة جمعن اولادهن الى جنبهن. اشتعلت الجنازة بالشاعل وقاربت مدخل البلدة.

The coffin appeared in the distance and was approached by the town's rifles (armed men). The coffin shook quietly and approached in an open position. The rifles rose and rose, as if ready to open fire. The soldiers were watching from a distance, and the women were gathering their children around them... The funeral procession lit up under the torches and approached the city gates.

The funeral was held under military supervision. The number of people coming to the funeral was increasing, which sounded like a new clash with the soldiers. The woman comes to her senses as her son Hamadon holds her hands. Her husband did not return home that night either. The morning had also begun. Hamadon said, "Mom, look at the bats," and clung to his mother's lap.

- انها ليست وطاويط يا "حمدان" لا تخف.
ثم تنهدت و أضافت:
- الوطاويط لا تجرؤ على الخروج إلا في الليل.
فتساءل حمدان:

- و ما هذا؟
- رفرفت عباءة سوداء فى المقابل بفعل الريح.
- جيش من العقبان يا "حمدان". من العقبان.
- "They're not bats, Hamadon, don't be afraid." Then he took a deep breath and added:
- Bats only go out at night. Hamadon asked again:
- "What's that?"

On the opposite east side, a black wing fluttered in the wind. -"Hamadon, these are an army of eagles." An army of eagles.

At this point, Ilyas Farkouh strives for symbolism. By eagles he means Palestinians striving for freedom. Eagles strive for freedom, for distant heights. The flock of eagles is proud, they will never be defeated.

The story is "Silence like a new grave" (سكون رتيب كالمقبرة الجديدة) (المشاعل كشياطين) "Torches flashing lightly like devils on houses" (قلبها هاجس شوم) "An ominous idea" (النهار الثقيل) "Heavy day", "The passion of blood boiling like an ordinary cauldron" (تفور كمرجل بدنتى), "Hot tears" (شهوة الدم الفائز) "Hot blood passion" (العيون المحرورة الدامهة) and the skillful use of various other analogies and expressions further enriched the content of the work.

As we can see, the realistic depiction of the events in the story demonstrates the writer's skill in artistic perception of reality, his artistic thinking, and the uniqueness of his style of expression.

CONCLUSION

In conclusion, a study of the work of Jordanian storytellers in the early 1960s and 1980s shows that the Palestinian problem, one of the leading themes in their work, is described more deeply and comprehensively. A characteristic feature of the works of Jordanian writers of the 70s and 80s is that they are anti-Israel. Writers who worked during this period brought a new form and a new content to the story.

Elijah Farkouh's story "Eagles illuminating the silence" also addresses the above issues. One of the unique features of the story is that it is built on a retrospective plot and begins at its culmination. In this way, the author manages to engage the reader and quickly draw his attention to the content of the story.

In the story, the author draws the reader's attention to a number of "painful" problems of society. The main theme of the work is the increase in the population of Jordan due to refugees, unemployment, homelessness in society, thousands of people forced to look for work in other areas to support their families, political conflicts, the death of innocent people as a result of various disasters. The story skillfully portrays the image of a woman who is tired of political conflicts, yet still endures all the hardships.

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