

Abstract

This study analyzes the evolution of literature in the West Bank in the years 1961-1966, especially as reflected in the journal *al-Ufuq al-Jadīd*, and also in the years 1948-1967 in general. It documents the contributions of the afore-mentioned journal to the literary, cultural, and intellectual lives of the Arabs living in the West Bank in those years, as well as its impact on cultural life in the West Bank, Jordan and the Arab world. The study addresses three main issues: First, the impact of the journal on the development of the literary, cultural and critical movement and the shift from Romanticism and Conventionalism in literature to Modernism, Contemporariness, and Empiricism; second, the successful approach the journal adopted to unify creative writers in the West Bank and other neighboring regions, despite the difficult political situation at the time; and third, the journal's success in creating a new literary generation that advocated modernity, democracy, authenticity, and regeneration. This generation was later known as the “al-Ufuq al-Jadīd Generation”, or the “Jerusalem Poetry Society.” It had an impact on both literature and criticism in the Arab world and elsewhere. The study also addresses the journal staff's strategies and policies in developing literary genres and culture.

The study aims at identifying the features of the literature of the aforementioned period to determine whether it embodied elements of Palestinian, pan-Arab, or Jordanian literature. It seeks to refute the first and second possibility, and to confirm the third. The study also discusses the impact of politics and different ideologies on literature, which eventually led to the formation of a new genre, the so-called the “Nakba literature,” in the development of which *al-Ufuq Al-Jadīd* played a pioneering role. The journal posed a pivotal question: Did this literature faithfully represent the Nakba? In fact, throughout its lifetime, the journal continued to look for the answer, until it eventually found it in 1966, with the emergence of what are called the “Resistance Poets” (Maḥmūd Darwīsh, Tawfīq Ziyād, and Samīḥ al-Qāsim), whose first appearance was in in the pages of *al-Ufuq al-Jadīd*.

As part of its theoretical framework, our research explored the situation of the people in the West Bank, and describes the political situation in the aftermath of 1948, especially the Hashemite Kingdom of Jordan's annexation policy, which was rejected by Arab states and not recognized by Israel. The people of the West Bank were divided into supporters and opponents of this policy. The study also discusses the cultural and educational condition of the people of the

West Bank, as their national cultural identity regressed, and paved the way for its replacement by a Jordanian national identity. At that time the authorities refused to recognize a “Palestinian entity”, and the West Bank was under the cultural, educational, and literary hegemony of Jordan. The press was not excluded from this, as it represented a cultural identity and reflected the political and literary impact on culture in the West Bank. 1948 saw a second media displacement from Haifa and Jaffa to Jerusalem, which constituted a safe haven for journalistic culture following the first mass departure. The study documents the journals and newspapers published in that period and discusses their ideologies, approaches, and ideas.

The study analyzes differences in the literature, criticism and culture of two periods. The first, from 1948 to 1960, was the period that preceded the publication of *al-Ufuq al-Jadīd*. Literature at the time remained conventional and traditional models dominated the creative process. The second, from 1961 to 1966, was the time when the journal was in existence. According to testimonies of writers and critics, the journal brought about the cultural, literary, and intellectual resurgence of the early 1960s, thanks to its openness towards translated foreign literature and literary criticism of world, Arab, and local literature. This contributed to the development of culture in the Arab world at a later stage. What made the journal stand out was its mission statement, which listed a set of objectives including: promotion creative young writers, who were given an opportunity to publish after other Arab literary journals rejected them; enrichment of literary activity through works of well-known writers in the Arab world, as well as key writers in the West and elsewhere; encouragement of science and knowledge; development of literary genres; and discussion of critical issues of the period in question.

Chapter One, “Arabs of the West Bank after the Establishment of Israel”, deals with five central issues: the situation of the Arab inhabitants of the West Bank following the establishment of Israel, the cultural and educational status of West Bank inhabitants, development of the modern Arab press, development of the Palestinian press, and development of the Arab press in the West Bank. We discuss the stages of the emergence of the new geographical term “The West Bank,” and how it turned into a political term. Additionally, the study discusses outcomes of the 1948 war, such as the refugees issue and the Jordanian and Israeli authorities’ perceptions of the West Bank in terms of sovereignty, administration, culture, education, and academics. Educational institutions were very scarce, occasionally completely absent in remote villages. The study also discusses the

ideologies of the political parties that emerged at that time, mainly the Muslim Brotherhood, Ḥizb al-Taḥrīr, and the Socialist Party. It shows how these parties influenced the printed media. It also discusses the history of the Palestinian press during the Jordanian era, and that of leading journals and newspapers at that time; it is worth noting that the most salient feature of the Palestinian press at that time was that it underwent two displacements, first from Jaffa and Haifa to Jerusalem, and subsequently from Jerusalem to Amman. The last part of this chapter documents the twelve newspapers and thirteen journals that appeared in the West Bank, providing the historical and intellectual basis for the eventual establishment of *al-Ufuq al-Jadīd*, as a response to a communal and cultural need.

As the chapter shows, there was no dividing line between politics and literature in the modern Arabic press, of which the Palestinian press was part. The literature published in journals did not have a purely literary and intellectual purpose, but aimed also to entertain and amuse, and so to attract more readers. Some journals failed to address the taste of their readership, and to draw a clear distinction between writer and readership. Some used titillation, in the form of romantic drawings. The few literary journals in the West Bank ignored young writers. Yet the Jordanian press did play a significant role in raising awareness of the Palestinian cause at the local, Arab, and international levels. The Jordanian Press Association, an umbrella organization for journalists, was established in 1953. However, emerging writers failed to publish their works in Arab journals such as *al-'Adāb*, *al-'Adīb*, *Ḥiwār*, and *Shi'r*, despite all entreaties. As doors were shut in their faces, the newly-founded *al-Ufuq al-Jadīd* made its pages a hub for the meeting of ideas, literature, and culture, giving rise to the “al-Ufuq al-Jadīd Generation.” The chapter's main conclusions are as follows:

- 1- The population of the West Bank before the establishment of Israel was about 900,000 and after its establishment it was reduced to half, due to displacement.
- 2- Before the establishment of Israel the term “West Bank” was a rarely used geographical concept, which later became a social and political reality.
- 3- The establishment of Israel was accompanied by political issues that influenced literature, among them the founding of political parties, and the emergence of the refugee issue.
- 4- The media traditionally promoted the policies of the Ottoman state, Great Britain, or Jerusalemite Arab families.

- 5- The purpose of journalism before the establishment of Israel was entertainment, excitement, affirming political affiliations, and financial gain through commercial advertisements.
- 6- The level of education was low and politicized in the time of the British mandate, as Britain aimed to shape “law-abiding citizens,” as it sent university students to Britain to take in its culture. Additionally, secondary education was only available in cities but not in villages.
- 7- *Al-Ufuq al-Jadīd* was born from a lack of national identity, the absence of journalistic and media responsibility, refusal of Arab journals to publish local Arab writers, displacement and disarray.

Chapter Two, “Literary Works in *al-Ufuq al-Jadīd*,” discusses the rigid, traditional intellectual, literary and cultural setting in which the journal was established. From its inception it strove to achieve its mission, by raising intellectual and cultural issues and promoting literary genres that contributed to cultural and literary development. It published both works of a local Jordanian nature and translations of contemporary international literature. According to a survey of the literary works published in *al-Ufuq al-Jadīd* between 1961 and 1966 conducted by the present author, the works were from the following sources: Palestinian, non-Palestinian Arab, international, and Russian. The following literary genres were found: poetry, articles, short stories, critiques, interviews, pictures, anecdotes, tales, letters, legends, fables, novels, drama, seminars, books, research, and reportage.

The journal discussed local and pan-Arab ideologies and their relationship with local literature. One of the reasons for this conventional approach and the prevalence of romanticism in literature prior to 1960 was the dominance of ideology. The staff of *al-Ufuq al-Jadīd* realized that and declared the journal to be open to all ideologies and movements, most notably Islamism, Marxism, and Baathism. The Nakba influenced literature, thought, and culture, and the literary genres in the journal represented and expressed this in many ways. The journal's cultural horizon was broad, as proven by the importance it attached translations of international literature, provided it was “socially engaged.” At the end of the chapter, there is a critical study of the first 20 issues of the journal, in accordance with the methodology developed by Mark Parker in his *Literary Magazines and British Romanticism*.

In this chapter we conclude that the appearance of *al-Ufuq al-Jadīd* arose from a political, intellectual, and literary necessity, in view of the barren cultural setting in which it emerged. In

publishing literary materials, the editorial board practiced intellectual neutrality, because it believed in pluralism, democracy, and patriotism. Also, it did not isolate itself from its surrounding political environment, but expressed and utilized politics in literature. The journal became a political chronicler. Based on the above-mentioned survey of literary genres, the percentage of local literary publications was in first place at about 56.5%, other Arab literature in second place at about 33.3%, international literature in third place at about 7.31%, Palestinian literature in fourth place at about 3.09%, and Russian literature in fifth place at about 0.35%. In terms of local literary genres, articles were first at about 35.4%, poetry second at about 25%, literary criticism third at about 11.7%, short stories fourth at about 11%, literary and critical studies fifth at about 8%, interviews were sixth at about 2.5%, scientific research was seventh at about 1.6%, reportage and essays were eighth at about 1%, letters were ninth at about 0.9%, and seminars tenth at about 0.8%.

The journal perceived local literature as a link in the chain of world literature. In order to encourage new writers, it resorted to the translation of literature and modern critical theories as a way to reinvigorate literature. The journal also published several literary columns, with interviews that noticeably contributed to the vitality of literary activity. In our critical study of the first twenty issues of the journal using the Mark Parker methodology, we discovered that the line between politics and literature in it was quite elusive, and that these issues opened the topic of “feminine literature” for discussion. *Al-Ufuq al-Jadīd* utilized historical events to serve literature and develop its movement. In this chapter, the significance of the editorial section of the journal becomes clear, as it paved the way for elevating the journal's literary quality. It was a channel for bridging gaps between international writers and emerging local writers. Major Arab voices of varying backgrounds met in the journal, which was a beacon of culture for readers. The chapter's most significant conclusions are as follows:

- 1- *Al-Ufuq al-Jadīd* distinguished itself from prior literary journals through its slogan as the “journal of literature, culture, and thinking,” forcing its editor-in-chief and writers of the magazine to follow this vision created by the journal for itself.
- 2- The policy of the journal was different from its predecessors in four main aspects.: First, it was not biased toward any ideology, country, or political agenda, and it opened its pages to all local and international intellectual movements. Secondly, the journal welcomed emerging writers, considering them the writers of the future. Thirdly, the journal did not prefer any genre

over any other; it published poetry, articles, stories, interviews and more. Fourthly, the journal published traditional literature of all genres and modern literature of all genres. It paved the way for discussions between writers of all two sides on its pages.

- 3- The journal was interested in international literature, and published translated plays, literary works and biographies of international writers, short stories, letters, reviews of foreign books, poetry, reviews of films, and in-depth technical studies of famous non-Arabic works of literature.
- 4- Literary and cultural activities were influenced by the ideas of Arab nationalist ideology, communism, existentialism, the Muslim Brotherhood, *Ḥizb al-Taḥrīr*, and the use of classical *versus* colloquial Arabic.
- 5- The emergence of new literary types, including committed literature, literature of resistance, literature of belonging, and others.
- 6- The journal demonstrated the importance of literary journals, and their rivalry with books in a diverse culture. The journal established good relations with its local and international counterparts, with which it maintained a give-and-take relationship. It also published important interviews with other journals' editors-in-chief. Using Mark Parkers methodology to the first 20 issues of the journal, we found that the dividing line between literature and politics was rather elusive.

Chapter Three, “*al-Ufuq al-Jadīd* and Local Poetic Activity”, begins with a historical overview of the stages of Palestinian poetry, one of the links in the chain of Arabic culture. Until 1948 poetry was mainly traditional, oral, straightforward, filled with hyperbole, and adhered to ancient principles of poetics. Following the Nakba creativity was stunted, and literature focused mainly on weeping and lamenting. It was infused with nationalism, patriotism, and unrestrained existentialism. Upon its appearance, *al-Ufuq al-Jadīd* advocated innovation and revolutionized all literary genres. The journal published conservative traditional literature and modern and contemporary literature alike. It treated syllabic poetry, narrative poetry, and long poetry as modern literary genres; it discussed the technical features of each, supported with examples published in the journal. It published classical, romantic, realistic, and symbolic poetry and provided an opportunity for new writers to express themselves.

The study discusses poetic form, defined in accordance with the views of ancient and modern critics, and deals with the formal requirements of poetry, its relation with experience, examples of successful poetry, and more. The chapter concludes with the presentation of an analysis of "al-Sa'am" [Boredom], a poem by 'Amīn Shunnār, the journal's editor-in-chief. The poem was a model of innovation in local and Arab poetry, an example of how poets turned from the traditional horizontal form in the 1950s to the free verse form in the 1960s. It uses symbolism, poetic imagery, the psychological dimension, and repetition.

The most important results of this chapter are the following:

First, new literary figures were given space in the journal, especially in the "new talents" section. About 30 emerging writers who would later play a role in literary activity received mention. In interviews with some of them, they gave credit to the journal's role. Second, in line with the recommendations of Mīkhā'īl Nu'aymah and Samīḥ al-Qāsim, the journal's editor-in-chief 'Amīn Shunnār published a set of very important principles for new writers. Third, the journal legitimized new literary genres and urged readers to accept them. Fourth, the journal showed a lack of interest in folk literature; the editorial staff preferred classical Arabic over the colloquial language, in which only a few texts were published on rare occasions. Fifth, the journal's reviewers discussed poetic form in their analyses. They included Muḥammad Yūsuf Shāhīn and Khalīl al-Sawāḥirī, who contributed much writers and readers. In this chapter, we identify several technical and methodological principles that contributed to the revival of literary activity, as they appeared in various parts of the journal, most notably in the "Introduction to This Issue" sections. The main principles are the following:

- 1- To write creatively and from experience.
- 2- A critic must possess a vision that is aware of the context of our reality, and of what our literature has to offer.
- 3- Words are among the first secrets of existence, and their message will live on as long as they exist.
- 4- Writers must be professional, while readers must be intellectuals, and vice versa, intellectuals must be readers. Literature must be as profound, unified, and rich as life itself.
- 5- Artists and writers must have a comprehensive awareness, must be able to go beyond realism, and must document history for their generation.

- 6- Writers must be unified, because their task is extensive and difficult.
- 7- Modernist poets should fill the senses of listeners with their rich poetry, with no ambiguous symbolism. Modern poets must not mirror the feelings of others or ride on their success, and they must take the audience to a “symphony of music,” and create a “harmony of feelings between meaning and hearing.” A poet that achieves that is a creative pioneer.
- 8- Writers should reflect their time and place in their writings, and they must not wait for the approval of applauding readers or critics. Writers must represent their period and not be “market writers.”
- 9- The work of intellectuals and artists is about comprehensive creativity: the senses of artists are turned into impulse, while the senses of intellectuals are turned into logic.
- 10- Poets must live in their time, live the causes of their nation, and serve as witnesses to their time period for all generations. They must be aware of poetic timing and of the inconspicuous war between poets and their time. Writers must live in their generation, delve into it, and reveal its hidden features.
- 11- The “literature of journals” and literary journals have a recognized role in modern times, and the state must sponsor them like it does other important institutions. Writers must be aware of this and work towards it. The roles of “literary journalism” include ensuring that the ongoing conflict is directed to its inevitable conclusion, by purifying modern poetry from drivel, of which there is much, and by training listeners to accept the new school, based on conscious criticism.
- 12- Writers must have talent, be open to international literature and be educated, because culture involves an in-depth awareness of history as represented by literature. In order for writers to be consistent, they should identify with their nation in the past and the present.
- 13- Writers must be Arab, international, and contemporary. But the road to Arab international literature is a long one, the first step being an honest encounter, without any masks, tricks, or conflict between intellect and literature, and ending with having a nation that justifies its existence by living.
- 14- Creative intellectuals must live their existence, which can only be done through free, unforced thinking. In regard to this recommendation, 'Amīn Shunnār says “therefore, in *al-Ufuq al-Jadīd* we welcomed ideas from all sides, based on the principle of not imposing any prior approaches on writers' minds, but rather to stimulate and incentivize them.”

- 15- Talented writers must not produce rushed literature, otherwise they produce “drivel”. Shunnār adds that with regard to talent “the lust for fame digs the grave of talents in the long term.” Shunnar emphasizes that “every artist should be connected to their age, should be loyal to it, and should use it to express the history of human existence, creating an honest testimony about a generation.”
- 16- Poets must elevate themselves to the level of their cause, keep away from abstractions, and must echo the voice of peasants as they plow, laborers as they work, and intellectuals in their world. They must love the land, and feel the pulse of life.
- 17- Writers must serve their words, because they are the real bridge that connects them to the people. Each writer must have his or her own terminology to enrich, enhance, revitalize, and rejuvenate language. Writers should refrain from clichés but remain connected to their heritage.
- 18- Artists and writers must not be mere photographers who copy reality as it is. They should choose significant issues and not wait to be prompted. They must be hard on themselves in order to be modern.
- 19- Writers should perceive critics as the mediators between them and the people; they must be aware, so that people can see them as they are, not as they want to be seen. It is wrong to do away with the boundary between the artist or writer's world and the people, because that would do away with art itself. People must make an effort to understand artistic creativity, and artists must create a connecting bridge to the people, through style, not content.
- 20- Artists and writers become great through rich experience and their presence among us. Writers must elevate memory, lift it, and turn it from a store into a culture that runs in the veins. Memory shall be synonymous with intellectual development and prosperous existence.
- 21- Writers must not separate language from intellect, and have no way of separating literature and criticism from intellect. The crisis between classical and colloquial is at its core of an intellectual nature, but the path to language is the path to intellect.
- 22- Writers must establish themselves and impose their output through authenticity, suffering, and culture. The state must embrace writers and sponsor them, especially young writers, among which there are some exceptional talents.
- 23- Writers must plan well for cultural seasons and allow them to enrich the soul.

24- “I advise emerging writers to learn the meanings of terms, learn how to formulate ideas in sentences, and choose a topic that is worth writing about.”

Chapter Four, “*Al-Ufuq al-Jadīd* and the Short Story”, begins with an account of the development of the short story in the West Bank since 1850, which occurred in tandem with the short story in neighboring Arab countries. It is worth noting that Russian influence on the short story was rather salient. Khalīl Baydas and his journal *al-Nafā’is al-‘Ashrīyah*, contributed significantly to the development of the short story both in form and content during that period. Maḥmūd Sayf al-Dīn Al-Īrānī, was the pioneer of short story writing in the West Bank and Jordan in the early 1950s. ‘Īsá al-Nā‘ūrī through his journal, *al-Qalam al-Jadīd*, attempted to advance the short story. However, it remained romantic and traditional, in contrast to the development it underwent in nearby Arab countries. The decline of the short story was accompanied by a revival of poetry in the early 1960s, due to a variety of factors. The study discusssd approaches and trends in local stories, including traditional, romantic, realistic, socialist, and symbolic. It is safe to say that the narrative legacy in the West Bank and Jordan between 1948-1967 was represented by two generations of writers:

1. The “generation of pioneers”, who borrowed from Western literature and realized the importance of a “new level of Standard Arabic.”
2. The “generation of young writers”, who were open to Arab and international intellectual movements. Their engagement with social and political reality engendered several important steps in the process of the development of the short story. Under the auspices of *al-Ufuq al-Jadīd*, this generation contributed considerably to the development of culture and literature.

This chapter deals with “issues addressed by short stories” and published in *al-Ufuq al-Jadīd*. One such issue is Jerusalem, as in the story “Huwa Min Yāfa [He is From Jaffa]” by al-Īrānī, “‘Alā Bawwābat Māndilbawm [At the Mandelbaum Gate]” by ‘Amīn Shunnār, and others. Another is the Nakba, Diaspora and reunification, as in “al-Thuwwār [The Rebels]” and “al-Zāmūr [The Horn]” by Ṣubḥī Shaḥrūrī, “Tamazzuq [Tearing]” and “Ḥufrat ‘Umar [Omar’s Hole]” by Mājid Abū Sharār, and others. A third issue is the refugees, as in “Al-Ḥājj Ibrāhīm,” “Yawm al-‘īd [The Feast Day]”, “Khaḍrah”, and “Ḥabbat al-Tuffāḥ [An Apple]” by Muḥammad Abū Shilbāyah, and others. Fourth, the identity and confiscation of land, as in “Su‘āl fī l-Zalām [Cough in the Darkness] by Ḥākīm Bal‘āwī, “al-Bayt al-Qadīm [The Old House]” by Tawfiq Khaḍir, and

others. Fifth, the 1948 war, as in the “al-Shams Tadhūb [The Sun is Melting]” and “Makān al-Baṭal [The Location of the Hero]” by Mājīd Abū Sharār, and others. Sixth, the relations between Arabs and Jews, as in “Jisr al-Dustūrīyah [Ponte della Costituzione]” and “al-Bayt al-Akhīr [The Last House]” by Muḥammad Nimir Sarḥān and “al-Zīll, Al-Shams, wal-Biṭāqah Al-Zarqā’ [The Shadow, the Sun, and the Blue Card]” by ‘Isām Sakhnīnī, and others.

In this chapter I also discuss the Palestinian novel, whose development was held back due to the political situation in the West Bank. *Al-Ufuq al-Jadīd* did not publish full novels, but it did publish many critical and literary studies about novels. At the end of the chapter, I provide an analytical model of the story “Khubz al-Ākharīn [The Bread of Others]” by Maḥmūd Shuqayr. The story represents the class struggle between the proletariat and the bourgeoisie, based on a socialist, leftist ideology. This story was categorized under the new critical and realistic school.

The chapter shows that *al-Ufuq al-Jadīd* contributed significantly to the development of stories and short story writers in the West Bank. Its critics helped the careers of young writers such as Maḥmūd Shuqayr, Mājīd Abū Sharār, Muḥammad Abū Shilbayah, and Muḥammad Nimir Sarḥān. ‘Amīn Shunnār was a pioneer in this regard, through his critical and literary studies of stories. He gave recommendations for short stories, derived from his views as they appeared in the journal. The short stories addressed a variety of topics, focusing on customs, norms and traditions. The journal encouraged short story writing by creating a story club and holding contests. This contributed to the development of the short story and public participation in it, so the journal became a hub for the art of the short story. The journal was not interested in publishing novels, because this required too much space, and because writers were as yet incapable of producing novels of quality. The following principles of short story writing were deduced from editor-in-chief ‘Amīn Shunnār's comments, pioneer storytellers, and seminars and literary articles:

- 1- A generation is needed of storytellers who are committed in their creative artistic output, and shun sexual subjects.
- 2- A storyteller must be aware of the features of the story.
- 3- Storytellers must be aware of the difference between the short story and the novel in terms of protagonist, plot, topic, time and place.
- 4- Stories must not be limited to the traditional format of “exposition, preliminary action, complication, and moment of enlightenment”.

- 5- Storytellers must live the experience about which they write, not just monitor it from afar; if they do that, their story will be immortalized.
- 6- Awareness of the qualifications of an emerging storyteller.
- 7- 'Amīn Shunnār called on the characters' language to be “in simple classical Arabic, not the colloquial.” 'Amīn Maḥṣas was a supporter of using the colloquial language, due to the “lack of sufficiently expressive terms in non-colloquial language.” Maḥmūd Sayf al-Dīn Al-Īrānī did not call for the use of the colloquial language, but rather for “taking individuals into consideration” in terms of their linguistic abilities, such as communicating with a “shoe shiner” in his own daily language. 'Abd al-Ḥalīm 'Abbās said that “colloquial dialogue is dependent on the writer; if he is creative, the dialogue will complement the beauty and style of the story. This is clearly perceptible in the profundity of Tawfīq al- Ḥakīm;s stories and plays.”
- 8- The importance of storytellers being capable of showing “motion in the story” by describing behavior.
- 9- The storytelling level to be aspired to is those of Coleridge, Arnold, and Eliot.
- 10- Storytellers should realize that “fictional storytelling is a big burden and only equal to the misdeed of intrusion, superficiality, or negligence.
- 11- The storyteller's ability must be “innate and acquired.”
- 12- “Empathy” is the bridge between storytellers and the audience, the platform for the reader and storyteller to approach the community.
- 13- “A story is not a statistic or a bag of clichés.” It is not a set of sentences or words repeated by storytellers.
- 14- A good story is focused, giving a unified narrative, psychological, classical, or existential impression.
- 15- Preaching and giving direct instructions are to be avoided, but the use of allegory is fine on the condition that it is understood by the reader.
- 16- A story should be limited in its plot, characters, length, and realism; a storyteller should master a variety of styles.

Chapter Five, “Literary Criticism in *al-Ufuq al-Jadīd*”, begins with the history of history of literary criticism in the country, including the names of prominent critics at every stage. Criticism was at first largely apologetic, impressionistic and influential, and in Palestine it fell behind other Arab countries. Among the critics who contributed to literary criticism were Khalīl Baydas, Rawḥī al-Khālīdī, while Maḥmūd Sayf al-Dīn Al-Īrānī laid the foundations for the “materialist school” of criticism. Criticism during the 1950s and 1960s was social or political for two reasons:

1. This phase witnessed major social and political turmoil, and the West Bank was caught in the tensions of neighboring countries.
2. Critics still did not have or master scientific critical capabilities sufficient to meet the need to face such an emerging literature.

At first we provide a few notes on criticism in the West Bank before 1960s. Criticism at the time was scattered in books, and professional critics were reluctant to criticize written works. True criticism emerged only in the 1960s. The chapter also discussed stages in the development of literary criticism through *al-Ufuq al-Jadīd*, in which there were great leaps taken thanks to the interest of its staff in Western literature and its theories of criticism. Criticism occupied an important position in various sections of the journal, mainly in the column “On the Scale of Criticism”. The journal adopted rules for criticism which included a set of principles of importance for critics. I examined “literary criticism according to some contemporary critics” Critics clearly disagreed on core definitions, and the study mentions issues and obstacles faced by critics. To discuss the type of criticism and its features in the journal, I examined three works by critics in the journal. The first example is taken from a work of drama, the second narrative, and the third poetry:

- 1- The first example is a review of Tennessee Williams and the “Smoke of Values”. It is “a critical study of Tennessee Williams' play “Summer and Smoke” by Khalīl al-Sawāḥirī, whose critical style was audacious, as it discussed Western literature critically. This was against the methodology followed by the journal, which held Western literature above criticism. His critical study discussed several concepts, examining the relationship between theatre and realism. Al-Sawāḥirī began his study with a survey of the history of theatre, its types, and the differences between Chekhov's drama and the theatre of Realism. The critic also addressed several issues

including symbolism and expressionism in theatre, the role of the audience in theatre works, spirit in plays, characters, conflict between characters, dialogue, and others.

- 2- The second example is a review of Muḥammad Abū Shilbayah's story "Yawm al-ʿīd" [Feast Day] by the critic Muḥammad Khalid al-Baṭrāwī. His critique discussed seven major issues: the story's originality, the relationship between folktale and the Palestinian cause, the harmony between the character and the dialogue in the story, the artistic imagery in the story, diglossia, and the extent of the story's success.
- 3- The third example is a review of Khalīl Ḥāwī's poem "Jinnīyat ash-Shaṭ' [The Beach Fairy]" from his poetry collection *Bayādir al-Jū'* [The Threshing Floors of Hunger] by critic Muḥammad 'Izz al-Dīn al-Manāṣrah, who discussed two topics in the poem: symbolism and existentialism.

In this chapter, it became clear that there was a strong connection between literary and critical activity. They were interconnected and the roles of authors and critics frequently interchanged. With an increasing amount of translations, openness to Western literature, and the belief by the "*al-Ufuq al-Jadīd* generation" in modernity in the journal, criticism abandoned its traditional impressionistic approach and took a more contemporary line in form and content; the journal provided new contents related to criticism. The critical movement did not discuss local works, but focused on other Arab and international literature. But despite its importance, criticism still faced numerous obstacles.

Following a discussion of three examples of criticism representing various literary genres, we realized that the journal sought to achieve a new critical methodology based on modern theories. The journal strongly believed in the potential of its critics, and laid the foundations for the emergence of a large group of future critics such as Muḥammad Yūsuf Shāhīn, 'Izz al-Dīn al-Manāṣrah, Ṣubḥī Shaḥrūrī, Maḥmūd Shuqayr, Khalīl al-Sawāḥirī, and others who contributed to the development of new types of criticism in the journal. We can say that literary criticism in the journal came in various forms:

- 1- Reviews of stories in the "Under Critical Review" column, of both original and translated stories. The first critic in the journal was 'Umar 'Abd al-Raḥīm, who reviewed four stories: "Aqwá min al-Mawt [Stronger Than Death]" by Maḥmūd Sayf al-Dīn Al-Īrānī, "Saqta fī ḥalabat al-Raqṣ [A Fall on the Dance Floor]" by 'Īsá al-Nā'ūrī, "Shahīd [Martyr]" by Maḥmūd

Sharīf, and “Tawjīhāt Shilin [Directions of a Pence] by Luṭfī Malḥas. ‘Abd al-Raḥīm called on storytellers to develop the main event in the story. However, his reviews cannot be considered to have constituted the formation of a new scholarly approach.

Khalid al-Sākit also criticized stories in “Under Critical Review.” He reviewed “Ḥājj Ibrāhīm” by Muḥammad Abū Shilbayah under his alias “Zāhiyāh.” He summarized the story, described the characters, and expressed his dissatisfaction at the fact that the writer used an alias. He commented: “This is the summary of the story, whose writer did not reveal her full name... Zāhiyāh... Zāhiyāh?... Here we go”. He made the following comments: The storyteller prepared well for the story, the choice of the main event was good, reactions were honest, narrative expression was skillful, but criticized the abundance of metaphors, which were crowded, “inaccurate, and lessen the greatness of the work of art.” In the same article, Al-Sākit discussed “Man al-Qātil [Who is the Killer?]” by Yusuf al-‘Azam. His critical comments included the following: the story was stylistically good, and represented an important cause. The critic also discussed the plot, terminology and characters of the story. He noted that the character of the writer overwhelmed the characters of the story, something which he justified. He summarized his criticism by saying that it was a promising story. Al-Sākit confessed that his criticism was only an interpretive effort, adding: “I apologize for what could be a wrong interpretation.”

‘Īd Raḍī Abū Ḥashīsh reviewed three stories in the journal: “Ḥājj Ibrāhīm” by “Zāhiyāh,” Tawjīhāt Shilin by Luṭfī Malḥas, and “Man al-Qātil” by Yusuf al-‘Azam. He considered the latter a social and humanitarian story, criticized its long introduction, the depth of detail, and the language of the characters which, so he claimed, did not represent their culture and social status. He added that the writer did not analyze the characters' psyche very well and that the moment of illumination was naïve, and was influenced by western literature. In this Abū Ḥashīsh, in my opinion, was heading in the right direction. Abū al-Qāsim reviewed the story “Ra’s al-Shaykh wal-Qiṭār [Ra’s al-Shaykh and The Train]” in *al-Ufūq al-Jadīd*. In the review he provided a positive review on all of his stories. Among the other significant figures in this field we may mention ‘Abd al-Raḥīm ‘Umar, Muḥammad al-Baṭrāwyi and Muḥammad Abū Shilbāyah.

2. Criticism of the journal itself. The critic ‘Izzat ‘Amr was the first to review issues of the magazine. His reviews appeared in the section “Under Critical Review”, under the title “With

al-Ufuq al-Jadīd.” He welcomed the appearance of the journal, which was ignored by the daily press. He criticized the preference the journal showed for “style over substance”, but also praised the contents of the journal's issues. He described Maḥmūd al-Sharīf as “apt,” without elaborating just what it was that he did well. He advised him to describe ugliness in literary works, not just to name or attack it. He considered the art of the short story as difficult. He then moved to criticism of poetry, discussing the style, content, and sentiment expressed in the poems published by the journal. He noted that in the second issue it was “insufficient in its content, feeble in its meaning, and seemed unbalanced, with no style, content, or sentiment.” As an example, he analyzed “al-hubb wal-Jū” [Love and Hunger]” by Ḥikmat al-‘Atīlī, which he criticized for excessive fragmentation and partition of verses, and for rhymes that were “grand but with no resonance.” On the personality of ‘Abd al-Raḥīm Badr he said: “Curse the devil who deceived me that the image of the doctor is a copy of Leeuwenhoek!!”

3. Critical articles, critical and literary studies, and specialized technical research. The journal provided much space for criticism. ‘Amīn Shunnār spoke about the importance of criticism in the introduction to the sixth issue, where he said that “critical studies found in abundance in books and journals and the discussions to which they give rise are important for planning a literature that deeply and honestly represents our character, and shows the world our rich potential”. ‘Abd al-Muta‘āl al- Ṣa‘īdī began this trend with an article entitled “Abū Tammām and His Literary Period” and the subtitle “A New Opinion on Recording History. Rajā’ Sūmarīn wrote an article entitled “The Community in al-Raṣāfī’s Poetry” in which he discussed that poet's style. Al-Raṣāfī preferred renewal in content and meaning over style, and he was committed to the causes of his nation.
4. Maḥmūd al-Sharīf provided a presentation and analysis of Buland al-Ḥaydarī’s *Aghānī al-Madīnah al-Mayyitah wa-Qaṣā’id Ukhrá* [Songs of the Dead City and Other Poems],. In regard to the method of criticism, he said “here, I am not trying to criticize Buland, because I do not know anything about his life.” He praises the poet for his imagery, honest expressions, and deep thoughts. He used generalizations in his criticism, and relied on the opinions of other critics to support his critical ideas. In short, the journal published several significant critical articles.
5. Theatrical criticism. The first to have reviewed works of drama in the journal was Muḥammad Yūsuf Shāhīn, who wrote a critical article entitled “Shakespeare’s timeless play, Hamlet,”

dedicated to Luwīs Murquṣ of Ain Shams University. He introduced the play and spoke about a “personal disaster”, or “personal tragedy” and about “human frailty” in the character, in addition to a deep and insightful look at what he called “the tragedy of ideas”. The critic resorted to psychoanalysis of the protagonist's desire for vengeance, and noted that his “mental age is advanced for his times, and his ideas are advanced for his surroundings.”

He also discussed the thought process of characters in the story, and the use of “coincidence and circumstances” as a method for presenting the moment of enlightenment in the play. Shāhīn made his comments in English using quotes from the play. Through his review of the text, he was the first critic in the journal to discuss these issues objectively and in detail. He quoted the text in its original language, and analyzed it. The journal also called on writers to promote the theater in this country and elsewhere in the Arab world. The journal published various studies on the theater.

6. Criticism of poetry. The first to have reviewed poetry in the journal was ‘Izzat ‘Amr, in the column “Under Critical Review” under the title “Criticism of Poetry.” He reviewed the following poems: “Ughnīyāt lil-Ṣamt [Songs for Silence] by ‘Abd al-Raḥīm ‘Umar, “Al-Dawwāmah [The Spiral] by ‘Abd al-Raḥmān Bārūd (1937 – 2010), “Shabābunah [Our Youths]” by Muṣṭafá Ḥaydar al-Kīlānī, and “Al-Nubūwah al-Qawmīyah [The National Prophecy] by Muḥammad Ḥasan ‘Alā’ al-Dīn (1917 – 1973). The critic rejected symbolism because it gave rise to ambiguity in the use of terms and a lack of clarity in sentiment, making the poems difficult for readers to understand. He also rejected tenuous terms, incoherent thoughts, and “prose language in poetry.” He called for powerful and tightly-knit language, and organized unity in a poem.

Ḥikmat al-‘Atīlī's article “Culture, Criticism, and Devil Whispers!” is a call to formulate the journal's principles of literary criticism. In his review of ‘Abd al-Raḥīm ‘Umar's poem Ughnīyāt lil-Ṣamt he criticized the culture of contemporary Arab intellectuals for being “distracted and absentminded.” In the midst of this cultural loss, Al-‘Atīlī says, “criticism must rise and prove itself.” Al-‘Atīlī criticized the column “Under Critical Review” for being “a semi-successful start! In one part it is comprehensive, analytic, and well-framed, but the other part is a farce!” For him one part of the column was alive, and the other dead. Al-‘Atīlī became the first to call for a “subjective attempt at criticism... not aiming to be a model that

is followed, but to be the accumulation of critical efforts that have a stable image,” through his criticism of ‘Abd al-Raḥīm ‘Umar’s poem.

’Amīn Shunnār first reviewed poetry in the sixth issue, in which he wrote under the title “Poems” in the column “Under Critical Review”. There he reviewed the following poems: “Qiṣāt Wadā’ [A Farwell Story] by Sārī Fāyiz Sab’ al-‘Aysh, “Fī Rithā’ Al-‘Azzūnī [Eulogy of al-‘Azzūnī]” by Muḥammad ‘Alā’ al-Dīn, ‘Arabī ‘Alā Dīfāf al-Rāyn [An Arab on the Banks of the Rhine]” by Sufyān al-Tal, “’Itāb al-Aṭlāl [Blames of the Ruins]” by Khālīd Naṣrā, “Bilādī [My Homeland]” by Khalīl Khalāyī, “Nawmah Ṣaḥīyah [A Wakeful Slumber] by al-Amīrī, and “Rūḥ wa Rayḥān [Soul and Basil]” by al-A‘zamī. He categorized poems by their general content as: letter poetry, existential poetry, patriotic poetry and translated poetry. He reviewed three further poems in an article titled “The Strangers in Three Poems...” also as part of the column “Under Critical Review”: “al-Ghurbāh [Estrangement]” by Ḥikmat al-‘Atīlī, “Gharīb [Stranger]” by Sārī Fāyiz Sab’ al-‘Aysh, and “Ilā al-Ḥubb wal-Ta’ākhī wa Ghasl al-Jirāḥ Li-Ishāq al-Ashqar al- Gharīb [To Love, Brotherhood, And Healing Wounds, Dedicated to Ishāq al-Ashqar al- Gharīb]” by Aḥmad Abū ‘Arqūb. Under the heading "For Discussion" ’Amīn Shunnār opened a discussion on poetic stylistics, and called on writers and critics to participate, in order to enrich criticism and literature.

’Amīn Shunnār discussed the following technical issues in the aforementioned poems (Shunnār’s opinion on poetry):

- a. A poem represents the poet in a moment of suffering, clarity, and candidness. Letter poetry is true, clear, and bold poetry.
- b. Poems should possess an intellectual and a calm mystic aspect, and a philosophy that does not control the direction of the poem.
- c. Calling for intellect in poetry harms both, as it turns the poem into an article.
- d. It is important for critics to examine past, present and future movements in poetry.
- e. A critic examines the psychological status of the poet through words, terms, and repetition.
- f. Introducing contrived emotions ruins the poem.
- g. Metrical verse and free verse should each be judged by their own standards.
- h. The discursive legacy in poetry ruins it; pride is a theme in classical poetry that does not fit our times.

- i. Issues that have an adverse effect on metrical verse poetry are: classified oppositions, unjustified repetition, prose, reporting and unified rhyme.
 - j. The poetic experience is lost through a romantic tone, and a rebellious emotional pride.
The criticism of poetry in the journal was not limited to local and Arab poetry, but encompassed non-Arabic poetry, in the column “A Window on International Poetry.” The column discussed and criticized the poetry of Charles Baudelaire, while Fāyiz Ṣayyāgh discussed and criticized the poetry of Jean Arthur Rimbaud.
7. Criticism of readers and talented critics. This comes in the “Discussions” column under the heading of “Reader,” rather than critic: “I see that it is my duty to not hesitate in giving my opinion, definitely not as a critic but as a reader”. These opinions were given in terms of what the writer personally liked and disliked.
 8. Criticism, analysis, and review of books. Sulaymān Mūsá reviewed a book entitled “Uṣṭūrāt al-Adab al-Rafī‘ [The Legend of the Fine Arts]” by ‘Alī al-Wardī. He introduced the writer and the story of the book, a collection of critical articles on the conflict between the old and the new. Al-Wardī criticized features of the Arab language and its excessive synonyms, and described Arabic syntax as “strenuous and useless at the same time.” He argued that literature must serve the people. Sulaymān Mūsá said the book paved the way for multiple ideas. Khalid al-Sākit examined and criticized “The Fall” by Albert Camus. He described the book and its title, discussed the book's symbolism, and spoke about the ideals expressed in it. Sayf al-Dīn al-‘Azab discussed the same book from another perspective, that of the false nature of modern humans. Al-‘Azab also analyzed Caryl Chessman's “Cell 2455”. The journal published several other book reviews.
 9. Meta-criticism: “Meta-criticism accompanied literary criticism since its first appearance, as shown by critic Bāqir Jāsīm Muḥammad; among Arabs it is old in its content but the term is new.” The first to write about it in the journal was Muḥammad Yūsuf Shāhīn, in an article titled “On Feminist Literature”, in response to Buthaynah Jardānah’s article on the same subject. The reviewer rejected the term, and called for treating women justly in their homes, a response that is hardly appropriate for our times. However, Raḍī ‘Abd al-Hādī took a moderate position in regard to the term “feminist literature” in his article “A Passing Seminar.” Bint al-Shāṭi’ wrote an article entitled “Modern Feminist Literature” and Muná Jubūr wrote

an article titled “Our Feminist Literature... From Where? To Where”. And Khalid Muḥadīn wrote an article entitled “On Our Feminist Literature.”

Muṣṭafá Ḥaydar al-Kīlānī’s article “Opinions on Criticism” in the “Discussions” column was the first in-depth review of this type. He criticized ‘Izzat ‘Amr’s article, where “the style of that critic shows how much he is pleased with himself, as he believes that only he has the right to establish his own grounds for criticism. He passes judgment without any restrictions or conditions.” He added “at the end of his article in the third issue, while discussing Dr. ‘Abd al-Raḥīm Badr, he said: ‘May the doctor excuse me for trying to hide my smile and giggle while looking at the picture of the article’s author - the doctor - and his glasses.’ An honest critic would avoid this outrageous bias, because when criticism lacks subjectivity, it becomes personal insult.” ‘Izzat ‘Amr responded to Muṣṭafá Ḥaydar al-Kīlānī and Ḥikmat al-‘Atīlī in an article entitled “Criticism Letter Number 2” in the “Discussions” column, where he attacked the former and accused them of writing insults and abuse, and of focusing on personalities rather than method. Khalīl al-Sawāḥirī responded to the introduction of ‘Amīn Shunnār in a critical article entitled “Witness of the Era, or a Vessel for Eternity.”

10. Criticism of new talents. This appeared in the “New Talents” column, which was signed with the pseudonym “Poet”. It focused on artistic imagery, poetic vision, and determining the approach of literature. It often compared classical with traditional approaches, and discussed grammatical errors and issues of direct discourse in poetry. The critic in the column insisted that “any hidden talent would be revealed one day, would give what it has without a desire to emulate, and without contrived expression.” Yusuf al-‘Aẓam’s article entitled “Literature, between Amateur and Professional” was a guide for new talents as it explained the path to literary professionalism.
11. Criticism of journalism: Ibrāhīm al-Sa‘īd, the representative of *al-Ufūq al-Jadīd*, criticized the syntax and grammar in Iraqī journalism. He wrote an article entitled “On Iraqī Journalism and Language Rules,” in response to an article by Kāẓim al-Ṭabaṭba’ī in the journal’s third issue. He strongly criticized grammatical mistakes in Iraqī journalism. Muḥammad Aḥmad Ḥammād wrote an article entitled “A Crime to Poetry”, in which he summarized mistakes made by journals, newspapers, and journalism
12. Criticism of research. This type of criticism first appeared in the journal in its 10th issue in the column “Under Critical Review”. It considered Rajā’ Samrīn’s study “An Article on

Dīwān al-Majhūla” as research, and ‘Abd al-Raḥmān ‘Abd al-Qādir Shahīn considered the literary study “Civilization Identity of the Poetry of T.S Eliot” by Muḥammad ‘Ādil Tufāḥah to be research. ‘Allūsh discussed grammar, connotation, and context issues and warned about excessive self-confidence which, he warned, can be harmful. Shahīn discussed the titles of research studies and gave an elaborate explanation of Eliot’s methodology. He also reviewed a study entitled “Old and Modern Novels”, which demonstrated that Shahīn was well-versed in western culture and literature. Shahīn also reviewed a study entitled “On Article Titled ‘With Mīkhā’il Nu‘aymah On Hams al-Jufūn”’.

13. Criticism of story collections: A critic using the alias “...” reviewed “‘Ā’id ilá al-Maydān [Returning to the Field]” by ‘Īsá al-Nā‘ūrī , the first story collection to be reviewed in the journal. He described the collection and the introduction by Khalīl al-Hindāwī. He spoke about the storytelling awareness of Al-Nā‘ūrī, and analyzed its technical structure. He mentioned previous reviews of some of the stories in the collection, which had previously appeared in the journal. He said the collection “is good, serious, and welcome; we wish for further output from our writer”. ‘Abd Allāh al-Shīṭī presented and analyzed the story collection “Aynāka Qadarī [Your Eyes Are My Destiny]” by Ghādah al-Sammān.
14. Occasional criticism of the journal as a “cultural scrapbook”. The sharpest criticism was made by Muṣṭafá Ḥaydar Zayd al-Kīlānī, who wrote an article in the “Discussions” column entitled “The Table That Propels Everyone” in which he accused the journal of "drowning in symbolism before the 13th issue". He accused the editor-in-chief of being a supporter of the symbolic, but admitted that the journal returned mended its ways in the 13th issue. He accused the editor-in-chief of deviating toward mysticism. The editor-in-chief denied the accusation and pointed to evidence to the contrary in the magazine.
15. Criticism of as the cinema: Jamīl Kāzīm al-Manāf wrote an article entitled “Notes on Modern Cinema” in which he discussed the purpose of cinema, screenplays, what the cinema offers to the community, personal and collective issues it raises, , existentialism in the cinema.
16. Reviews of literary meetings held by the editorial department *at al-Ufuq al-Jadīd*. The first such review, by Ṣubḥī Shaḥrūrī, appeared under the title “Notes Before Time Passes” in the “Discussion” column. He said: “the most provocative of these meetings published by the journal is the interview with Mujāhid ‘Abd al-Mun‘im Mujāhid, who gave hasty and improvised judgment on all poets...These superficial judgments were subjective and far from

correct...The writer made judgments that are more fitting for him than others...I hope that these pithy judgments will generate a discussion, in which I hope to take part in order not to be accused of merely wanting to respond to accusations.”

17. Criticism of novels. Aḥmad Qawādri reviewed John Steinbeck’s novel *The Winter of Our Discontent* in an article entitled “Steinbeck and The Winter of Our Discontent”, which he considered a social novel with a Marxist aspect, and said it has believable and relatable characters. The “*al-Ufuq al-Jadīd* Seminar” discussed Najīb Maḥfūz’s novel *al-Ṭarīq* [The Search]. It introduces the novel as follows: “Al-Ṭarīq ...the last novel by short story pioneer Najīb Maḥfūz...created a huge critical buzz in this period, as it represents a new phase of Najīb Maḥfūz’s literature in terms of style and content...The first of these problems may well be that of symbolism and its development in Najīb Maḥfūz’s works, as shown in this new novel...” Rashād Rushdī, Rajā’ al-Naqqāsh, Aḥmad ‘Abbās Ṣāliḥ, and the representative of *al-Ufuq al-Jadīd* in Cairo took part in the seminar. They discussed the following technical issues: summary of the novel’s events, technical structure of the novel, Sufi issues, “conciseness in expression”, symbolism in the novel, relations between symbols and reality, and the crisis of intellectuals.

Rajā’ al-Naqqāsh added important notes about the novel: First, Najīb Maḥfūz turned into an allegorical writer after his story “*Awlād Ḥāratinā* [Children of Our Alley]”. Secondly, the difference between Maḥfūz’s earlier and new writings. Thirdly, tragedy in Maḥfūz’s writing used to have a predominantly social aspect, but in *Al-Ṭarīq* it is an “existential” crisis. Fourthly, that the allegory is searching for a creed. Rashād Rushdī mentioned the “flaws of this novel”: Firstly, the meanings expressed by Najīb Maḥfūz are incomplete...and fragmented...and the human desire for belonging is a physical desire. Secondly, significance is physical. Thirdly, symbols are disconnected. Fourthly, the aspect of necessity and fate is absent from this novel. Rajā’ al-Naqqāsh added that his novel was new in its style and content.

Chapter Six, “Translation Activity in *Al-Ufuq al-Jadīd*”, addressed the “translation movement and its objectives” in the Arab world and worldwide. Egypt was the first Arab country in which a large number of translations were made of world literature. The journal *al-Nafā’is al-‘Aṣrīyah* played a major role in translation in the country, along with its editor Khalīl Baydas. Next we discuss “Translation in *al-Ufuq al-Jadīd*.” The percentage of translated literary works in the journal was about 8%, more than the percentage of Palestinian works. Statistically, translations

from English came first at 62%, French second at 17%, then Italian at 7%, Russian at 6%, followed by other languages. The study discusses the topics and genres of the works that were translated by the journal. Based on this, we developed a general view of the principles of translation followed by the journal.

We discuss the “language of translation” and the “role of *al-Ufuq al-Jadīd* in translation”. Since its establishment the journal played a role in showing the importance of translation and the need for writers to master other languages; the journal believed that translation was the path that would connect its writers with the world. To determine the general characteristics of translation in the journal, we focused on the following translations:

1- *Soldier's Home* by Ernest Hemingway, translated by Maḥmūd Shuqayr.

2- *The Bet* by Anton Pavlovich Chekhov, translated by Aḥmad ‘Ābidīn.

The analysis of the two texts dealt with three aspects: First, the difference between the source text and the translated Arabic text. Secondly, words that appear in the source text but were not rendered in the Arabic text. Thirdly, words that were rendered in the translated Arabic text but do not appear in the source text. Following this analysis, the study arrived at several conclusions concerning both translations. In general, the translations were characterized by omission, addition, transadaptation, reduction, and brevity in narration of events without interrupting the flow of meaning, and suffered from overly literal translation. We may conclude that the translations in the journal were faithful to the source and that additions were only made to convey meaning to the audience. The journal's clear policy on translation was very evident.

Because its belief that translation provided a window to international literature, *al-Ufuq al-Jadīd* made great efforts to promote it. Translators chose texts based primarily on their own interest in the text, then on the text's prestige in the international literary. The lion's share of translations were from English. Maḥmūd al-Sharīf, ‘Amīn Shunnār, Muḥammad Shāhīn, and Ṣubḥī Shaḥrūrī translated works from that language because they loved Western literature. The journal produced a set of principles for translation, the first of which were enunciated by ‘Amīn Shunnār in the section “*al-Ufuq al-Jadīd* library” Below I summarize the principles gleaned from the journal's editorials and comments by writers and translators:

- 1- “In my opinion, a successful translation of intellectual research must -- quoting Fu’ād Jamīl-- be committed to verbatim translation, as long as that allows the reader to understand statements and to join the writer in a single intellectual movement.” Honest translation is important; indeed, Shunnār described the translation of Arnold Toynbee's lecture by ‘Īsá Shaykha as “honest.”
- 2- A translator must convey the correct meaning intended by the writer using correct structures in the target language.
- 3- Language proficiency and translation are not the same. A translator must carry out comparisons, reconciliations, probabilities, and weigh what is the best way to convey what the source says in the target language. A translator is guided by his proficiency in both source and target languages.
- 4- The first step of translation is a deep understanding of the text and a realization of its cultural and linguistic aspects.=.
- 5- In translation it is important to move from the whole to the part, “from the main idea in the segment to the meaning of each separate phrase”, and to use terms that are equivalent to the terms, words and expressions of the source text.
- 6- An expression must represent the concept resulting from the cognitive meaning, while committed to the logical flow of the text. It should also fit with the readers' expectations, in order to ensure that the terms are appropriate, meanings are accurate, and expressions are correct.
- 7- Translators should choose topical issues. For example, when the translator “N.S.” chose the story "Willow Sound" by Wilhelmina Hurst Fogel he did so because it had themes of existentialism. This is what he said when he explained the reason for having chosen it:“It is a modern American story, which was published only several months ago. Behind the simple and delicious emotional words, it paints a metaphysical picture that shows human anxiety in facing the idea of ceasing to exist, the futility of life, a futility that determines the fate of humans.
- 8- A translator might choose a famous writer, for the several qualities that made them famous, or for being just to stylistic features of their writings. ‘Īsá al-Nā‘ūrī explains choosing to translate the Italian short story “A Month's Salary” by novelist Marino Moretti, as he says “he

is a calm writer with warm style, who describes familial feelings deeply, authentically, and aesthetically.”

- 9- Cultural institutions should encourage translators in the country, because the latter's work provides a good channel of communication between civilizations. Thus Ibrāhīm al-Sa‘īd wrote a literary article about the fifth anniversary of the death of Palestinian translator ‘Ādil Zu‘aytir (1895 - 1957), about whom he said that “the late ‘Ādil Zu‘aytir was a harbinger of unity, who worked for reviving the golden Islamic age of intellect and translation.”
 - 10- Copyediting a translated text is vital, and translators should play that role as well.
 - 11- Using transadaptation.
 - 12- Some translators, including ‘Abd al-Raḥīm Badr, used literal translation for scientific articles.
 - 13- Some critics criticized the choice of translated poems, such as Khalīl al-Sawāhirī in his criticism of the poem "Dawn" by Arthur Rimbaud.
 - 14- Some translators included a prologue to introduce an overview of the translated text to readers. Fakhrī Qa‘wār did that in his translation of Sloan Wilson's “Days of School”, Ahmad ‘Ābidīn introduced Hector Munro to his readers when he translated his story “The Open Window”, Nimir Sarḥān provided a biography of John Williams in the story “Something on the Roof”, as did ‘Īsā al-Nā‘ūrī.
- Some translators wrote the occasion for which the translated poem was composed, such as Jawād Ṣāliḥ ‘Aṭā.

Chapter Seven, “*al-Ufuq al-Jadīd* and its influence on the literary movement in the West Bank”, described the political and cultural circumstances following the Nakba, which caused intellectuals in Jerusalem to call for a literary and cultural revival in order to end the state of loss and take the first steps towards development. The “Dear Reader” section in the journal shed light on the cultural situation. The journal reported on various aspects of intellectual development including medicine, philosophy, cinema, education, art, logic, broadcasting, and reportage. The journal introduced new literary genres and developed old ones. This was discussed under the heading “literary activities created by *al-Ufuq al-Jadīd*”. The discussion included old literature, feminist literature, Western literature, and drama. We then discussed the relationship between the journal and writers, since the former was a cultural hub which led and guided them, creating a generation whose critical and literary abilities were enhanced.

The chapter also discussed “the journal's relationship with its readership.” Since its inception, the journal announced that it belonged to the public, who was the secret of its success or failure. It presented the journal's successes and failures in each issue, and did not mislead its readership; in fact, it explicitly advocated its policy which aimed at developing the public intellectually and creatively; this eventually impacted on the readership's culture. This was discussed under the title “Relationship between *al-Ufuq al-Jadīd*'s literature and its readership, and its influence on cultural life.” It may be argued that the journal established a responsible strategy for dealing with its audience, and that it can serve as a model for others in this respect. In this chapter we also discussed dialogues and interviews with key world, Arab, and local writers. In all, about 50 important interviews were published, which provided writers with tools for creative writing. We give an account of the literary and cultural biographies of six famous writers in the journal: Maḥmūd Shuqayr, Muḥammad ‘Izz al-Dīn al-Manāṣirah, Ṣubḥī Shaḥrūrī, Muḥammad Shāhīn, Yaḥyā Yakhlif, and Muḥammad Nimir Sarḥān.

In this chapter we also note that the journal effectively contributed to the revival of literary, cultural and critical life, whether through the principles in which it believed, such as modernity, democracy, pluralism, and non-sectarianism, or through openness to world literature through faithful translations, which contributed to the creation of new literary genres. The journal considered its readership as active participants in the development of the cultural movement rather than merely a passive receiver of information; in fact, it contributed through its views to the creation of new literary genres and proposed issues for discussion. There was an open channel of communication between the journal and its readers. The journal was a pioneer in introducing “feminist literature” to its writers, readers, and critics for discussion. The journal brought together writers from various regions and countries, overcoming the geographical distance between them. It was also found out that the journal did very little to promote popular folk literature and children's literature, because it did not approve of the use of colloquial dialects in literature. The most important conclusions of this chapter are the following:

- 1- The journal took an interest in drama, because it brings writers face to face with the audience at the same time and place. It paved the way for developing this genre further.
- 2- The editing staff of the journal had a familial relationship to writers, whose concerns they discussed and debated, thus contributing to the literary movement.

- 3- The journal had good relations with its readership, and respected its views. It made the readers partners in its successes and failures, in a way that made it very different from the way former journals dealt with its readers.
- 4- This chapter discusses major writers who contributed to the literary movement in the early 1970s. In interviews that I held with some of them, like Maḥmūd Shuqayr, Muḥammad Shāhīn and others, they gave credit to the journal.
- 5- The journal created new literary events and took the initiative in legitimizing the term “feminist literature.”
- 6- The journal concerned itself not only with the local literary scene, but also reported on developments in the Arab world, and adopted a global viewpoint.
- 7- Investigative journalism developed in the journal, discussing science, youth, and cultural institutions that contributed in enriching cultural life in the West Bank.
- 8- The introductions in the magazine were the first window of contact with the audience, the seed that yielded artistic principles and an intellectual literary constitution that embraced readers and writers.
- 9- The seeds of the formation of the Writers' and Authors' Union in Jordan in the 1970s go back to discussions between the journal's editing staff, writers, and readers.
- 10- The editing staff trained its representatives to carry out interviews in Arab countries, creating links between these representatives and major writers. Some of the representatives would later become pioneer writers, for example ‘Izz al-Dīn al-Manāṣīrah.

Chapter Eight, “*al-Ufuq al-Jadīd* and its Relationship with Arab Authors” explained “The role of Arab writers and publication in *al-Ufuq al-Jadīd*.” The journal considered Arab writers as the link to the Arab heritage and a beacon for its new writers; it opened its doors to them, and published their original works. It did not only publish writings of major authors, but supported young writers as well, because it believed in its Arab and international affiliations. Their writings covered genres spanning the gamut from national literature, left-wing literature, Islamic literature, existential literature, realistic literature, and literary criticism. Works of Arab literature were sent to the journal via mail, correspondents, peer journals, private correspondence, books, interviews, and cultural seminars. The non-local Arab authors included Yūsuf al-Qaraḍāwī, Fāyīz Khaḍḍūr, Badawī al-Jabal, Malik ‘Abd al-‘Azīz, Mujāhid ‘Abd al-Mun‘im Mujāhid, Aḥmad ‘Abd al-Mu‘ī Ḥijāzī, Ṣalāḥ ‘Abd al-Ṣabūr, and Ibrāhīm al-Zubaydī.

The chapter also discussed “Arab writers in Israel and the Gaza Strip and publication in *al-Ufuq al-Jadīd*.” The journal was considered the first cultural resource to publish works of the resistance poets among Israeli Arabs. It was also the first journal to make the Arab world aware of the rise of Nakba poetry, by publishing it. This chapter answered the journal's recurrent question of whether literature was able to deal effectively with the effects of the Nakba. The answer was that the emergence of Palestinian resistance poets did in fact enable this to happen. The journal considered resistance poets a unique literary phenomenon with several important distinctive features, among them that they “raised the fallen flag of poetry”, and resisted in the face of tremendous challenges; in addition, they were the melting pot of all classes; they made their recommendation through literature, and their poetry was considered the “spark” that revived the literary and critical movement. I listed their poems which were published in the journal: “Al-Manādīl [Handkerchiefs]” and “‘Āshiq min Filasṭīn [A Lover from Palestine]” by Maḥmūd Darwīsh, “Hunā Bāqūn [Here, We Remain]” by Tawfīq Ziyād, and “Ḥiwār al-‘Ār [Dialogue of Shame]” and “Khitāb Min Sūq al-Baṭālah [A Letter from the Unemployment Market]” by Samīḥ al-Qāsim.

The chapter discusses the almost non-existent relationship between the journal and authors from Gaza Strip, due to the political disputes between the Egyptian and Jordanian authorities in the Gaza Strip and the West Bank, respectively.” A‘āṣir al-Dam [Storms of Blood]” by ‘Abd al-Raḥmān Ḥusayn ‘Awaḍallah was the first literary work from Gaza that was published in the journal. Only some verses of this work were published, due to its length. The journal also published some verses from Mu‘īn Bisīsū's poem “Istami‘ū Li [Listen to Me]” in an interview with him.

This chapter shows that the relationship between the journal and non-local Arab authors was strong. They were an authentic element in developing the literary, critical and cultural movement in the West Bank and contributed to various sections of the journal. They presented modern critical theories for all literary genres, without trying to overshadow young writers. On the contrary, they helped young writers to improve their talents and skills. Their creative works published in the journal expressed their patriotism and loyalty to the Palestinian cause in all its stages. Their testimonies confirm the role of the journal as a pioneer in its field and its influence on local culture. The journal was the first to publish resistance poems; in fact, it coined the term “resistance poetry” in 1962. Furthermore, it was the first journal to publish reading

recommendations of literature. We also discovered that literary works from the Gaza Strip writers were almost never published due to political disputes. Here is a summary of the results of this chapter:

1. The journal began publishing leftist resistance writers and Gazan writers in 1966, but I did not see any publications of the latter's works in the first four years of the journal's life. This was due to Israel's exclusion of Israeli-Arab writers, and the refusal of the Egyptian authorities to allow West Bank writers to take part in literary events in Gaza or to publish in its journals.
2. The journal, was the first to publish works of "the literature of resistance" in the Arab region and the world, and not, as is often claimed, Ghassān Kanafāni.
3. Literature had a Jordanian identity and did not have the characteristics of the Palestinian identity in the West Bank, because the very term "Palestinian entity" was rejected by the editorial staff. Therefore, literature took a turn to the symbolic. Fadwā Tūqān identified herself as a "Jordanian poet from the hills of Jerusalem," while 'Izz al-Dīn Manāṣirah identified himself as a Jordanian writer. Mu'īn Bisīsū addressed writers of the West Bank as "Jordanian poets," and gave an issue of the journal the title of "Literature in Jordan."
4. In this chapter we found that the journal found an answer to its question "did Nakba literature live up to what was expected of it?" through the publication of a number of resistance poets.
5. The journal targeted teachers, high school students, and emerging writers as both readers and participants.

Undoubtedly literary journals can convey culture much better than books. *Al-Ufuq al-Jadīd*, through its mission, managed to turn the audience from passive receivers to active participants. At the same time, we do not claim to have covered all cultural and literary aspects of this journal, although we do believe that our research shed light on this pioneering journal. The literary genres, literary aspects, and other issues published in it require more research. Our research is an humble attempt to highlight the role of this journal, and the role of its generation, also in the Diaspora, as each impacts its own region. We do perceive that the study of culture and literature in the West Bank through literary journals is insufficient and rather neglected. Thus, we believe that it is important to study the cultural movement in other literary journals to obtain a more comprehensive perspective of what culture is.