

Kamil Kilany

كامل كيلاني

دِمْنَة وَشَتْرَبَة

DIMNA and SHATRABA

Arabic-English

عربي - إنجليزي



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البريد والارسال .
يلتفت اليه .

بكات (ترسل باسم كمال كامل كيلاني

اهداءات ٢٠٠٢

أ/ رشاد كامل الكيلاني

القاهرة

Kamil Kilany

كامل كيلاني

دِمْنَة وَشَتْرَبَة

DIMNA and SHATRABA

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Kilany's Stories for Children

The stories for children written by Prof. Kilany have provided a new opening in the children's world. He started to publish them over thirty years ago, at a time when a child in our Arab countries—nay, even education in general—received mighty little attention, and the strides taken were both casual and haphazard. There was no sign of stability until Prof. Kilany entered this field and set up the initial milestones which guided many who followed in his footsteps and completed his work, and although we cannot deny these workers their share of credit, nevertheless Prof. Kilany will always be remembered as the pioneer of this art of story-telling. We propose to record here the motives which urged Prof. Kilany to enter this field, and the obstacles which confronted him and how he has surmounted them.

In writing about Prof. Kilany, the first thing a research student should consider, is his exclusive originality in story-writing, which has given his work unique distinction. Thus, when Prof. Kilany deals with Abul-'Ala's "Epistle of Forgiveness" he does not only depict its literary value but also brings out its great story-telling value as its outstanding purpose.

When Prof. Kilany turns to the study of poets, we find him putting forth his greatest effort to the study

of Ibn er-Roomi's poetry. Thus he devotes a great deal of his time to the extensive and searching study of this poet's unpublished works. He commits all, or most, of them to memory, a fact which is evident from his constant quotations in his conversations or writings.

No matter how much critics may differ in their comments on Ibn er-Roomi and his poetry, they definitely agree on the elaboration of the story-telling style which permeates his technique as well as his poetical style.

A great feature which marks Prof. Kilany's literary meetings is that one can always sense his linguistic and historical abilities in all topics of conversation, which he usually surrounds by his elegant frame of pleasant narration.

The narrative gift which is inborn in Kilany, as it seems to us, is extremely deeply rooted; so much that if we tried to trace its origin, which is still quite possible, we must go as far back as Prof. Kilany's early childhood. He then used to read the popular stories in vogue, both eagerly and searchingly. No sooner did he finish reading the story of Seif-ibn-Yazan in seventeen books than he was upset by the abrupt end of the life of Dommar, the son of Seif-ibn-Yazan. His idea

Continued on page 38

(1) A chapter selected from "The Journal of Modern Education", published by the American University at Cairo, by Dr. Nasser-ed-Din El-Assad.



The ox is cheerful.

الْتَّوْرُ فَرِحَانُ .

The ox is satisfied.

الْتَّوْرُ شَبَعَانُ .



The ox ate until he was satisfied.

التَّوْرُ أَكَلَ حَتَّى شَبِعَ .

When he was satisfied, the ox sang.

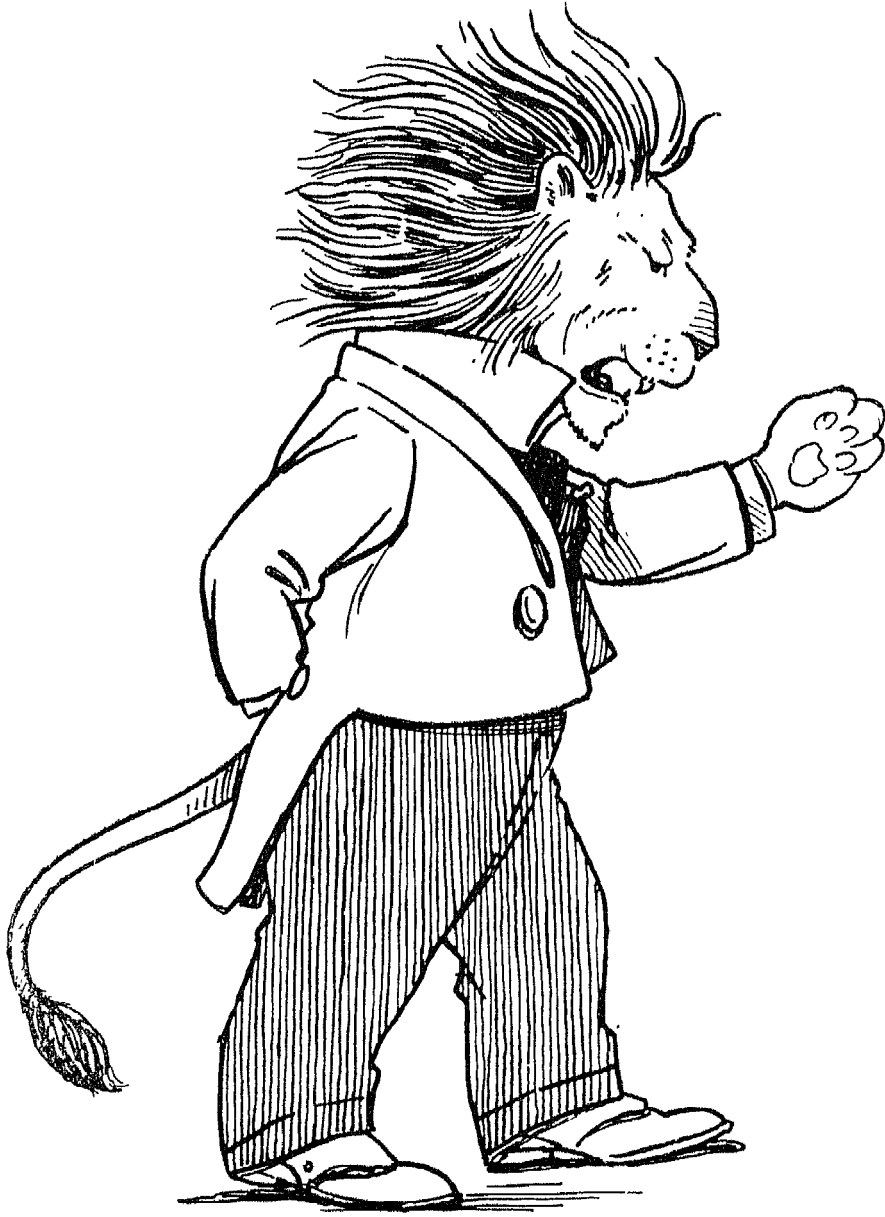
التَّوْرُ غَنَى لَمَّا شَبِعَ .

The ox does not know that his voice is hateful and horrible.

التَّوْرُ لَا يَعْرِفُ أَنَّ صَوْتَهُ مُنْكَرٌ شَنِيعٌ .

The ox does not know that his singing is terrible and hideous.

التَّوْرُ لَا يَعْرِفُ أَنَّ غِنَاءَهُ مُرْغَبٌ قَظِيعٌ .



The jungle lion
heard the bellowing of
the ox.

أَسَدٌ أَلْفَابَةٌ
سَمِعَ صِيْحَ
الْتَّوْرِ .



The jungle lion

أَسَدُ الْغَابَةِ

said:

قَالَ :

“That is a strange

”هَذَا صَوْتُ مُرْعَبٍ“

terrible voice.

غَرِيبٌ !

Whose voice
is this

صَوْتُ مَنْ هَذَا

I wonder ?”

يَا تُرَى ؟“



The jungle lion
had not heard
the bellowing of the ox
before that day.
The jungle lion
had not seen the ox
before that day,
nor had he heard him bellow.
The ox had not seen the lion
before that day either.

أَسَدُ الْغَابَةِ
لَمْ يَسْمَعْ
صِيحَ الثَّوْرِ
قَبْلَ هَذَا الْيَوْمِ .
أَسَدُ الْغَابَةِ
لَمْ يَرَ الثَّوْرَ
قَبْلَ هَذَا الْيَوْمِ ،
وَلَمْ يَسْمَعْ صَوْتَهُ .
الثَّوْرُ لَمْ يَرَ الْأَسَدَ
قَبْلَ هَذَا الْيَوْمِ .



a jungle lion
d to his minister
jackal :
have heard
trange, terrible voice
; morning :
oice which I have never
ard before.
ten, Dimna :
re is the voice
ounding through the
gle.
ose voice is that,
nna ? ”

أَسَدُ الْغَابَةِ
قَالَ لِوَزِيرِهِ
أَبْنِ آوَى :
”أَنَا سَمِعْتُ
صَوْتًا مُزَعِجًا غَرِيبًا
فِي هَذَا الصَّبَاحِ :
صَوْتًا لَمْ أَسْمَعُهُ
قَبْلَ الْيَوْمِ.
إِسْمَعْ يَا دِمْنَةُ :
هَذَا هُوَ الصَّوْتُ
يَتَرَدَّدُ فِي الْغَابَةِ .
صَوْتُ مَنْ هَذَا
يَا دِمْنَةُ ؟ ”



Dimna answered :
 "That is the voice of
 Shatraba."

The jungle lion asked :
 "Who is this Shatraba ?"

Dimna replied :
 "He is an ox that came
 to the jungle
 a few days ago.

If you permit me, I will
 bring him to you."

The jungle lion then said :
 "Hurry up ; bring him to
 me."

دِمْنَةُ قَالَ :

"هَذَا صَوْتُ شَتْرَبَةَ ."

أَسَدُ الْغَابَةِ قَالَ :

"مَنْ شَتْرَبَةُ هَذَا ؟"

دِمْنَةُ قَالَ :

"هُوَ ثَوْرٌ حَضَرَ إِلَى الْغَابَةِ

مُنْذُ أَيَّامٍ ."

أَنَا أَحْضَرُهُ إِلَيْكَ ،

إِذَا أَمَرْتَنِي بِذَلِكَ ."

أَسَدُ الْغَابَةِ قَالَ :

"أَسْرِعْ بِأَحْضَارِهِ إِلَيَّ ."



Dimna heard
Shatraba's voice.
What was Shatraba
saying ?

Shatraba was saying :
"Thanks to you, O Lord,
for what you have
bestowed upon me.

I came to the jungle
hungry and thirsty.

In the jungle I have
found food and drink.

I have satisfied my
hunger

and quenched my thirst.

دِمْنَةُ سَمِعَتْ صَوْتَ شَتْرَبَةَ .

مَاذَا يَقُولُ شَتْرَبَةُ ؟

شَتْرَبَةُ كَانَ يَقُولُ :

"حَمْدًا لَكَ يَا رَبِّ - عَلَى

مَا أَنْعَمْتَ .

أَنَا حَضَرْتُ إِلَى الْغَابَةِ

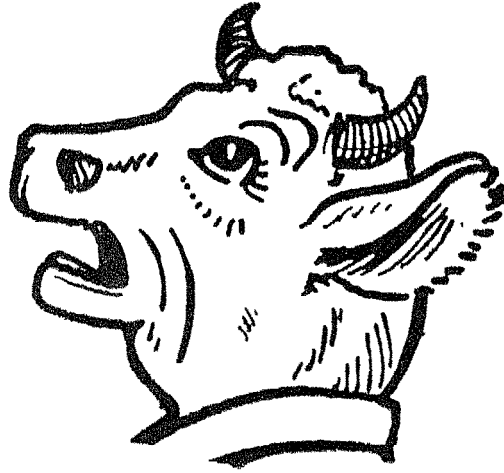
جَوْعًا وَعَطْشًا .

أَنَا وَجَدْتُ فِي الْغَابَةِ

طَعَامًا وَشَرَابًا .

أَنَا أَكَلْتُ حَتَّى شَبِعْتُ

وَشَرِبْتُ حَتَّى أَرْتَوَيْتُ .



When I had satisfied
my hunger and quen-
ched my thirst I sang.

I became satisfied
after I was hungry
and thirsty.

Thanks to you, O Lord,
for all you have given."

أَنَا عَتَيْتُ ،
لَمَّا شَبِعْتُ وَارْتَوَيْتُ .

أَنَا كُنْتُ جَوْعَانَ
فَأَصْبَحْتُ شَبِعَانَ
أَنَا كُنْتُ عَطْشَانَ
فَأَصْبَحْتُ رَيَّانًا .

حَمْدًا لَكَ - يَا رَبِّ -

عَلَى مَا أَعْطَيْتَ .



Dimna said
to the ox :
"Osama heard
your voice.
Osama asked me
about you.
How is it that
you come to
the jungle,
without greeting
Osama ?
Osama ordered me
to bring you to him,
to greet him."

دِمْنَةُ قَالَتْ
لِلشَّوْرِ .
"أَسَامَةُ سَمِعَ
صَوْتَكَ .
أَسَامَةُ سَأَلَنِي
عَنْكَ .
أَنْتَ حَضَرْتَ
إِلَى الْجَانِبِ
وَلَمْ تُسَلِّمْ
عَلَى "أَسَامَةَ"
كَيْفَ فَعَلْتَ
ذَلِكَ ؟
"أَسَامَةُ" أَمَرَنِي
أَنْ أُحْضِرَكَ إِلَيْهِ
لِتُسَلِّمَ عَلَيَّ ."

The ox asked :

التَّورُ قَالَ :

“Who is Osama
I wonder ?”

”مَنْ أُسَامَةٌ يَا تَرِي ؟“

Dimna replied :

دِمْنَةُ قَالَ :

“Osama is the lion
of the jungle.

”أُسَامَةٌ هُوَ أَسَدُ الْغَابَةِ .“

Osama is a just
ruler
who is beloved by
all the inhabitants
of the jungle.

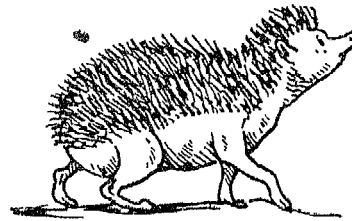
”أُسَامَةٌ حَاكِمٌ عَادِلٌ
يُحِبُّهُ سُكَّانُ الْغَابَةِ جَمِيعًا .“

He is
beloved by
the tiger,



يُحِبُّهُ النَّمْرُ

the porcupine,



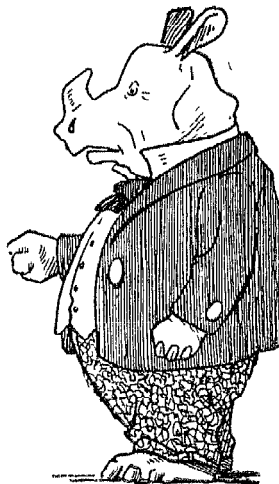
وَالْقَنْفَذُ

the bear,



وَالدَّبُّ

the rhinoceros,



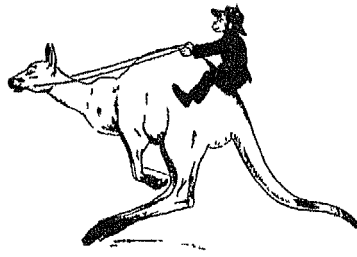
وَالكِرْكَنُ

the elephant,



وَالْفِيلُ

the monkey,
the kangaroo.



وَالْفِرْدُ
وَالْقَنْغَرُ

He is also
beloved by

the fox,



كَمَا يُحِبُّهُ

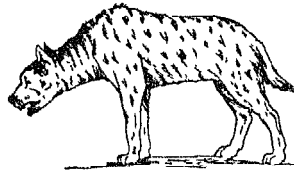
التَّعَلْبُ

the wolf,



وَالذِّبُّ

the hyena

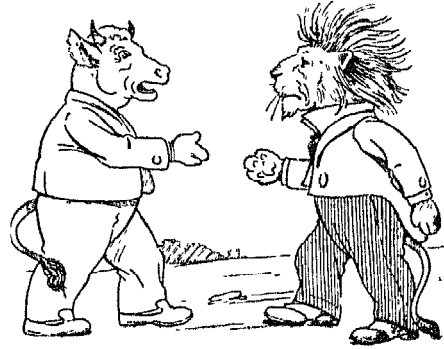


وَالضَّبَعُ

and the jackal."



وَالشَّغْبَرُ
(أَبْنُ أَوْي)



The lion was pleased
to meet the ox.

الْأَسَدُ فَرِحَ
بِلِقَاءِ الثَّوْرِ.

The ox was pleased
to meet the lion.

الثَّوْرُ فَرِحَ
بِلِقَاءِ الْأَسَدِ.

The lion greeted
the ox.

الْأَسَدُ سَلَّمَ
عَلَى الثَّوْرِ.

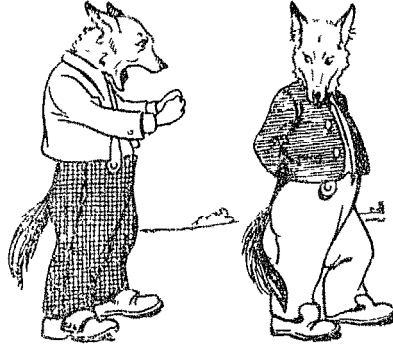
The ox greeted
the lion.

الثَّوْرُ سَلَّمَ
عَلَى الْأَسَدِ.



The lion was noble
and good hearted.
The ox was also noble
and good hearted.
The lion chose the ox
to be his minister.
Since that day the lion
and the ox have become
friends.
The lion admired
the ox's mind,
just as the ox admired the
lion's mind.

الْأَسَدُ كَانَ كَرِيمَ النَّفْسِ
طَيِّبَ الْقَلْبِ .
الْتَّوْرُ كَانَ كَرِيمَ النَّفْسِ
طَيِّبَ الْقَلْبِ .
الْأَسَدُ اخْتَارَ الْتَّوْرَ
وَزِيرًا لَهُ .
الْأَسَدُ وَ الْتَّوْرُ
أَصْبَحَا صَدِيقَيْنِ
مُنْذُ ذَلِكَ الْيَوْمِ .
الْأَسَدُ أُعْجِبَ
بِعَقْلِ الْتَّوْرِ
كَمَا أُعْجِبَ الْتَّوْرُ
بِعَقْلِ الْأَسَدِ .



The two jackals spoke
to each other.
Kalila asked his
brother :

“Why are you so sad?”

Dimna answered :

“I have introduced
the ox to the lion.

The lion admired
the ox,
and the ox admired
the lion.

The lion and the ox
became inseparable
friends.

I must separate
them.”

السَّغْبِرَانِ يَتَحَدَّثَانِ .

كَلِيلَةُ سَأَلَ أَخَاهُ :

“لِمَاذَا أَنْتَ حَزِينٌ؟”

دِيمْنَةُ قَالَ :

“أَنَا عَرَفْتُ الْأَسَدَ بِالتَّوْرِ .

الْأَسَدُ أَعْجَبَ بِالتَّوْرِ ،

وَالتَّوْرُ أَعْجَبَ بِالْأَسَدِ .

الْأَسَدُ وَالتَّوْرُ أَصْبَحَا

صَدِيقَيْنِ لَا يَفْتَرِقَانِ .

أَنَا لَا بُدَّ أَنْ أُفَرِّقَ بَيْنَهُمَا .”

Kalila then asked
his brother :

“What harm will

their friendship cause you ?

Why do you want to
separate them ?”

Dimna answered

“Osama used to prefer me
to all his friends.

But when he knew Shatraba
he forgot me and preferred
him to me.”

Kalila said :

“Beware of separating
them, lest you should
repent it badly.”



”كَلِيلَةَ سَأَلَ أَخَاهُ :

”مَاذَا يَضُرُّكَ مِنْ

صَدَاقَتِهِمَا؟

لِمَاذَا تُرِيدُ أَنْ

تُفَرِّقَ بَيْنَهُمَا؟

”دِمْنَةُ قَالَتْ :

”كَانَ أُوسَامَةُ يُفَضِّلُنِي

عَلَى كُلِّ أَصْحَابِيهِ .

فَلَمَّا عَرَفَ شَتْرَابَةَ

نَسِيَنِي وَفَضَّلَهُ عَلَيَّ .

”كَلِيلَةُ قَالَتْ :

”إِيَّاكَ أَنْ تُفَرِّقَ بَيْنَهُمَا

فَتَنْدَمَ أَشَدَّ النَّدَمِ .

Dimna is sad.
Osama asked :
"Why do you look
so sad ?"



Dimna replied :
"I now know that Shatraba is
treacherous and deceitful."

Osama asked :
"How do you know that ?"

Dimna replied :
"I heard Shatraba
say to some of his friends :
'I am stronger than Osama ;
I am more worthy of the
kingdom than Osama ;
I want to kill Osama
in order to be a king
over the inhabitants
of the jungle.' "

Then Osama said :
"Woe to the treacherous
and deceitful !
Shatraba must be killed."

دِمْنَةُ حَزِينٌ .

أَسَامَةُ قَالَ :

لِمَاذَا أَنْتَ حَزِينٌ ؟

دِمْنَةُ قَالَ .

عَلِمْتُ الْآنَ

أَنَّ شَتْرَبَةَ خَائِنٌ عَدَّارٌ

أَسَامَةُ قَالَ :

كَيْفَ عَلِمْتَ ذَلِكَ .

دِمْنَةُ قَالَ :

سَمِعْتُ شَتْرَبَةَ

يَقُولُ لِبَعْضِ أَصْحَابِهِ

أَنَا أَقْوَى مِنْ أَسَامَةَ .

أَنَا أَحَقُّ بِالْمَمْلَكَةِ

مِنْ أَسَامَةَ

أَنَا أُرِيدُ أَنْ أَقْتُلَ

أَسَامَةَ .

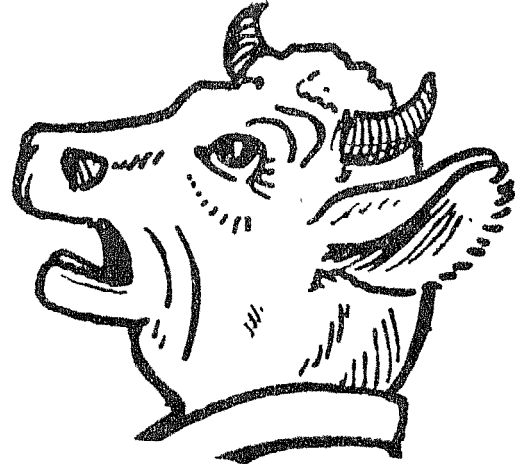
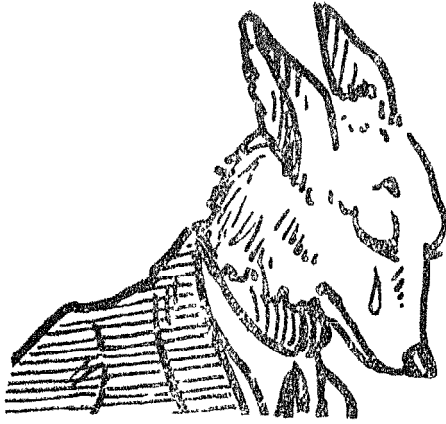
لِيُصْبِحَ مَلِكًا

عَلَى سُكَّانِ الْغَابَةِ

أَسَامَةُ قَالَ :

وَيْلٌ لِلْخَائِنِ الْعَدَّارِ

لَا بُدَّ مِنْ قَتْلِ شَتْرَبَةَ .



Dimna is angry.

Shatraba asked :

“Why are you angry ?”

Dimna replied :

“I now know that Osama is cunning, and treacherous.”

Shatraba asked :

“How do you know that ?”

Dimna answered :

“I heard Osama say

to some of his friends :

‘Shatraba is fat

and his flesh is delicious.

I am longing to eat it.’ ”

دِمْنَةُ زَعْلَانُ
شَتْرَبَةُ قَالَتْ :

لِمَاذَا أَنْتِ زَعْلَانٌ؟

دِمْنَةُ قَالَتْ :

عَلِمْتُ الْآنَ

أَنَّ أَسَامَةَ غَادِرٌ مَكْرٌ

شَتْرَبَةُ قَالَتْ :

كَيْفَ عَلِمْتِ ذَلِكَ؟

دِمْنَةُ قَالَتْ :

سَمِعْتُ أَسَامَةَ يَقُولُ

لِبَعْضِ أَصْحَابِهِ

شَتْرَبَةُ سَمِينٌ

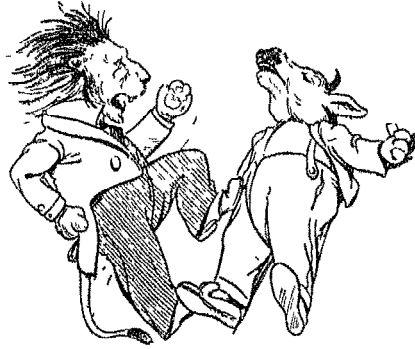
وَلَحْمُهُ لَذِيذٌ

أَنَا مُشْتَاقٌ لِأَكْلِهِ



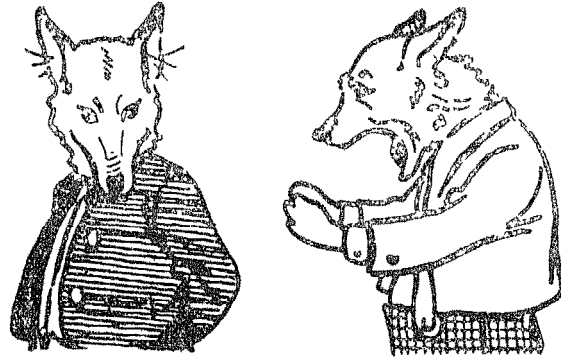
Shatraba now became afraid,
and wanted
to escape.
Dimna said :
“Beware of escaping,
for if you do so,
Osama will despise you.
Do not fear Osama.
Toss Osama
with your horns,
for you are stronger
than he.”

شَتْرَبَةُ خَافَ .
شَتْرَبَةُ أَرَادَ
أَنْ يَهْرَبَ .
دِمْنَةُ قَالَتْ :
“إِيَّاكَ أَنْ تَهْرَبَ .
إِذَا حَاوَلْتَ الْهَرَبَ
طَمَعُ أُسَامَةَ فِيكَ .
لَا تَخَفْ مِنْ أُسَامَةَ .
إِنْطَحْ أُسَامَةَ
بِقَرْنَيْكَ
أَنْتَ أَقْوَى
مِنْ أُسَامَةَ .”



The lion and the ox met.
 The ox saw that the lion
 was boiling with anger.
 The ox thought that the lion
 was now getting ready to kill him.
 The ox believed cunning
 Dimna's words.
 The ox feared that the lion
 might kill him.
 The ox got ready to
 defend himself.
 The lion saw the ox getting
 ready to fight.
 The lion also believed
 Dimna's words.
 The lion is stronger than the ox.
 The lion killed the ox.

الْأَسَدُ وَالثَّوْرُ تَقَابَلَا.
 الثَّوْرُ شَافَ الْأَسَدَ
 ثَائِرًا غَضْبَانَ .
 الثَّوْرُ ظَنَّ أَنَّ الْأَسَدَ
 يَسْتَعِدُّ لِقَتْلِهِ .
 الثَّوْرُ صَدَّقَ كَلَامَ
 دِمْنَةَ الْمَكَارِ .
 الثَّوْرُ خَافَ أَنْ
 يَقْتُلَهُ الْأَسَدُ .
 الثَّوْرُ اسْتَعَدَّ لِلدَّفَاعِ
 عَنْ نَفْسِهِ .
 الْأَسَدُ شَافَ الثَّوْرَ
 يَسْتَعِدُّ لِلْقِتَالِ .
 الْأَسَدُ صَدَّقَ
 كَلَامَ دِمْنَةَ .
 الْأَسَدُ أَقْوَى مِنَ الثَّوْرِ .
 الْأَسَدُ قَتَلَ الثَّوْرَ .



Kalila said :

“O brother! What have you done ?

Woe to you
Dimna !

You have deceived

Osama.

You are the cause

of killing the

innocent ox.

It is impossible to escape
the punishment of God!”

”كَلِيلَةُ قَالَتْ :
مَاذَا صَنَعْتَ يَا أَخِي .

لَكَ الْوَيْلُ

يَا دِمْنَةُ .

أَنْتَ خَدَعْتَ

أَسَامَةَ .

أَنْتَ السَّبَبُ

فِي قَتْلِ الثَّوْرِ

الْبَرِيءِ .

هَيْهَاتَ أَنْ تَهْرَبَ

مِنْ عِقَابِ اللَّهِ .”



Dimna said : "Nobody
will ever know, except
you, that I have
deceived Osama."
Kalila said :
"God, Glory be to
Him, knows
that the ox is pure
and innocent.
God, Glory be to
Him, knows
that you are treacherous
and evil.
It is impossible for you
to escape
the punishment of God!"

دِمْنَةُ قَالَتْ : "لَنْ يَعْلَمَ
أَحَدٌ غَيْرُكَ أَنِّي
خَدَعْتُ أُوسَامَةَ."
كَلِيلَةُ قَالَتْ :
"اللَّهُ - سُبْحَانَهُ - يَعْلَمُ
أَنَّ الثَّورَ طَاهِرٌ بَرِيٌّ."
اللَّهُ - سُبْحَانَهُ - يَعْلَمُ
أَنَّكَ غَادِرٌ مُسِيءٌ."
هِيَئَاتَ أَنْ تُفْلِتَ
مِنْ عِقَابِ اللَّهِ."



The two jackals were
speaking to each other.

الشَّغْبَرَانِ كَانَا
يَتَحَدَّثَانِ .

The tiger was listening
to what they were saying.

النَّمْرُ كَانَ يَسْمَعُ

مَا يَقُولُ الشَّغْبَرَانِ .



The tiger was surprised

النَّمْرُ تَعَجَّبَ

at what the two jackals
said.

مِمَّا قَالَهُ الشَّغَبْرَانِ .

The tiger went to the
lioness.

النَّمْرُ ذَهَبَ إِلَى الْأَسَدَةِ .

The tiger informed
the lioness of what
the two jackals had said.

النَّمْرُ أَخْبَرَ الْأَسَدَةَ

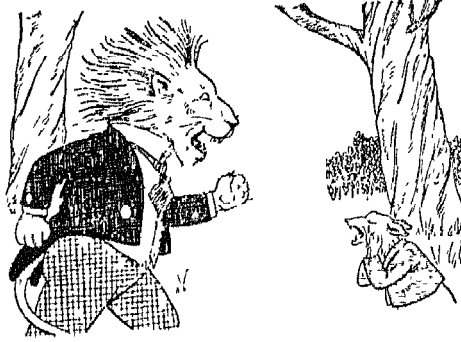
بِمَا قَالَهُ الشَّغَبْرَانِ .

The lioness told her
son Osama what
the tiger had said.

الْأَسَدَةُ أَخْبَرَتْ وَكِدَهَا
أَسَامَةَ "يَمَا
فَتَاهُ الْتَمْرُ.



The tiger told Osama what
the two jackals had said.
الْتَمْرُ أَخْبَرَ أَسَامَةَ "
بِمَا قَالَهُ الشَّعْبَرَانِ.



The lion said :
 "O Dimna ! You have
 deceived me.
 The tiger heard the conver-
 sation between you and
 your brother last night.
 The tiger told me what
 he had heard.
 You must be imprisoned,
 until the judge considers
 your case."
 Dimna was so terrified
 that he let out a cry.
 Dimna said:
 "I am wronged.
 I am innocent."

الأسد قال :
 "أنت خدعتني يا دمنة .
 النمر سمع حديثك
 مع أخيك ليلة أمس .
 النمر أخبرني بما سمع .
 لا بد من حبسك ،
 حتى ينظر القاضي
 في أمرك ."
 دمنة صرخ
 من شدة الفزع .
 دمنة قال :
 "أنا مظلوم .
 أنا بري ."

Kalila wept when he saw his brother enchained in prison. Kalila went up to Dimna to reproach him for what he had done.



Dimna wept in repentance for having killed the innocent ox. The leopard was near-by, listening to their conversation. The leopard told the jailer what the two jackals had said. The jailer told the judge what the leopard had said. The next day Dimna knew that his brother had died of grief. Dimna wept for the death of his brother.

”كَلِيلَةُ” بَكَى
لَمَّا شَافَ أَخَاهُ
مَسْجُونًا مُقَيَّدًا .
”كَلِيلَةُ” أَقْبَلَ
عَلَى دِمْنَةَ يُعَاتِبُهُ
عَلَى مَا فَعَلَ .

”دِمْنَةُ” بَكَى نَادِمًا عَلَى
قَتْلِ الثَّوْرِ الْبَرِيءِ .
الْفَهْدُ كَانَ قَرِيبًا مِنْهُمَا
يَسْمَعُ حَدِيثَهُمَا .

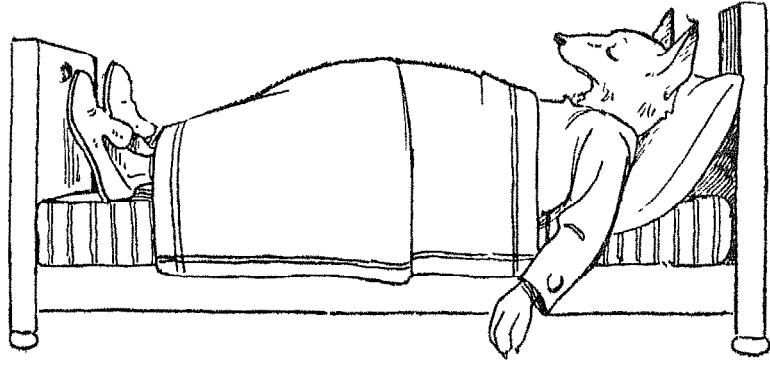
الْفَهْدُ أَخْبَرَ السَّجَانَ
بِمَا قَالَهُ الشَّعْبَرَانِ .
السَّجَانُ أَخْبَرَ الْقَاضِيَّ
بِمَا قَالَهُ الْفَهْدُ .

فِي الْيَوْمِ التَّالِيِ عَلِمَ دِمْنَةُ
أَنَّ أَخَاهُ مَاتَ مِنَ الْغَمِّ .
”دِمْنَةُ” بَكَى
لِمَوْتِ أَخِيهِ .



Maymoon, the jungle judge
 asked the tiger about what
 the two jackals had said.
 The tiger told
 the jungle judge
 what the two jackals had said.
 The jungle judge
 asked the leopard about what
 the two jackals had said.
 The leopard told
 the jungle judge about what
 the two jackals had said.
 The jungle judge said :
 'O Dimna, you are guilty.'
 Oimna said :
 'I am wronged. I am innocent.'
 The jungle judge sentenced
 Dimna to be hanged

مَيْمُونُ قَاضِي الْجَنَابَةِ
 سَأَلَ التَّمْرَعَمَا
 قَالَهُ الشَّعْبِرَانِ .
 التَّمْرُ أَخْبَرَ
 قَاضِي الْجَنَابَةِ
 بِمَا قَالَهُ الشَّعْبِرَانِ .
 قَاضِي الْجَنَابَةِ
 سَأَلَ الْفَهْدَ
 عَمَّا قَالَهُ الشَّعْبِرَانِ .
 الْفَهْدُ أَخْبَرَ
 قَاضِي الْجَنَابَةِ
 بِمَا قَالَهُ الشَّعْبِرَانِ .
 قَاضِي الْجَنَابَةِ قَالَ :
 "أَنْتِ مُذْنِبٌ يَا دِمْنَةُ"
 دِمْنَةُ قَالَ :
 "أَنَا مَظْلُومٌ . أَنَا بَرِيٌّ"
 قَاضِي الْجَنَابَةِ
 حَكَمَ بِشَنْقِ دِمْنَةَ .



Dimna is now repentant
and sorry.
Dimna saw
Shatraba in a dream.

Dimna said :
"I repent what
I have done."

Shatraba said:
"It is useless
to repent what
is past.

Repentance does not restore
life to him
who died."

دِمْنَةُ نَادِمٌ حَزِينٌ .

دِمْنَةُ "شَافَ

شَتْرَبَةَ فِي الْوَعْنَامِ .

دِمْنَةُ قَالَ :

أَنَا نَادِمٌ عَلَى

مَا فَعَلْتُ .

شَتْرَبَةُ قَالَ :

"لَا فَايْدَةَ مِنْ

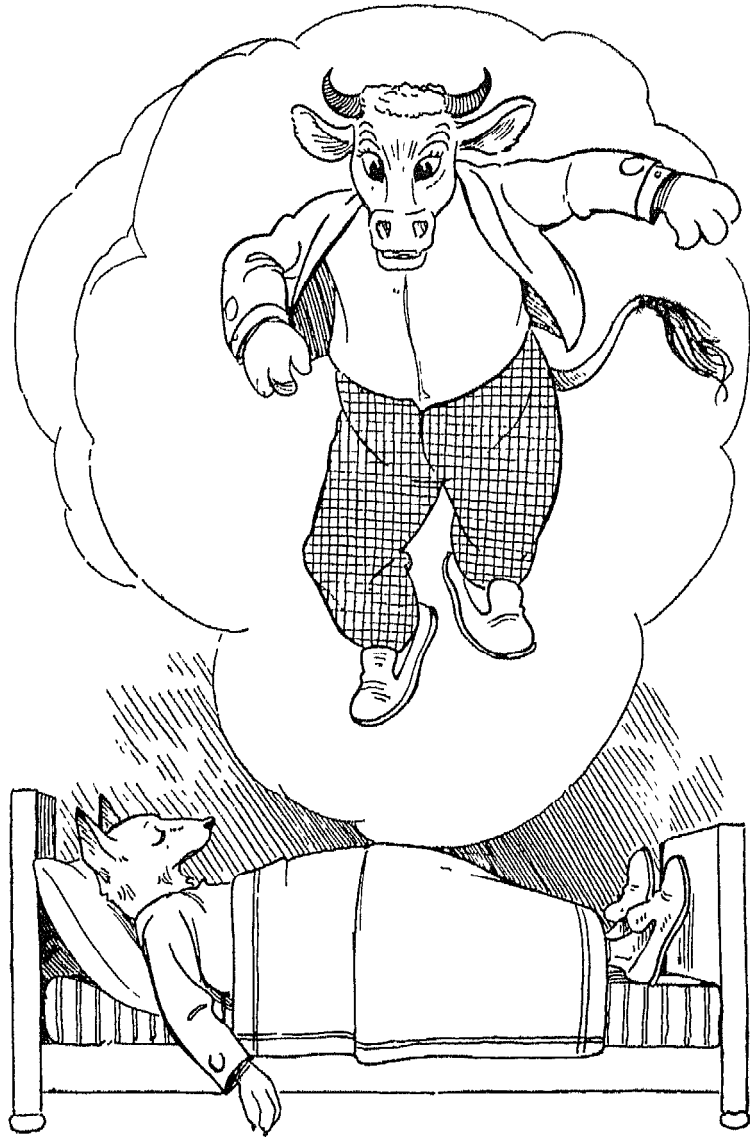
الْتَدَامِ عَلَى

مَا فَاتَ .

الْتَدَامُ لَا يَرُدُّ

الْحَيَاةَ إِلَى

مَنْ مَاتَ ."



Dimna saw that Shatraba
wished to toss him with
his horns.

Dimna awoke from his
sleep, terrified by what
he had seen in his dream.

دِمْنَةُ شَافَ شَتْرَبَةَ
يُرِيدُ أَنْ يَطْحَهُ.

دِمْنَةُ صَحِيَ مِنْ

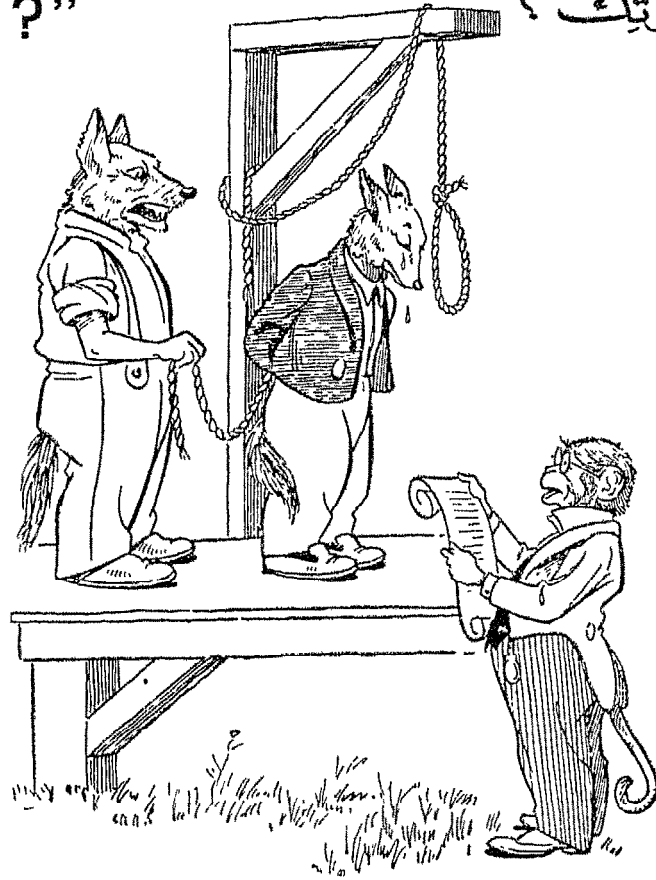
تَوَمِهِ، مَرْعُوبًا

مِمَّا شَافَ فِي حُلْمِهِ.

Maymoon asked Dimna :

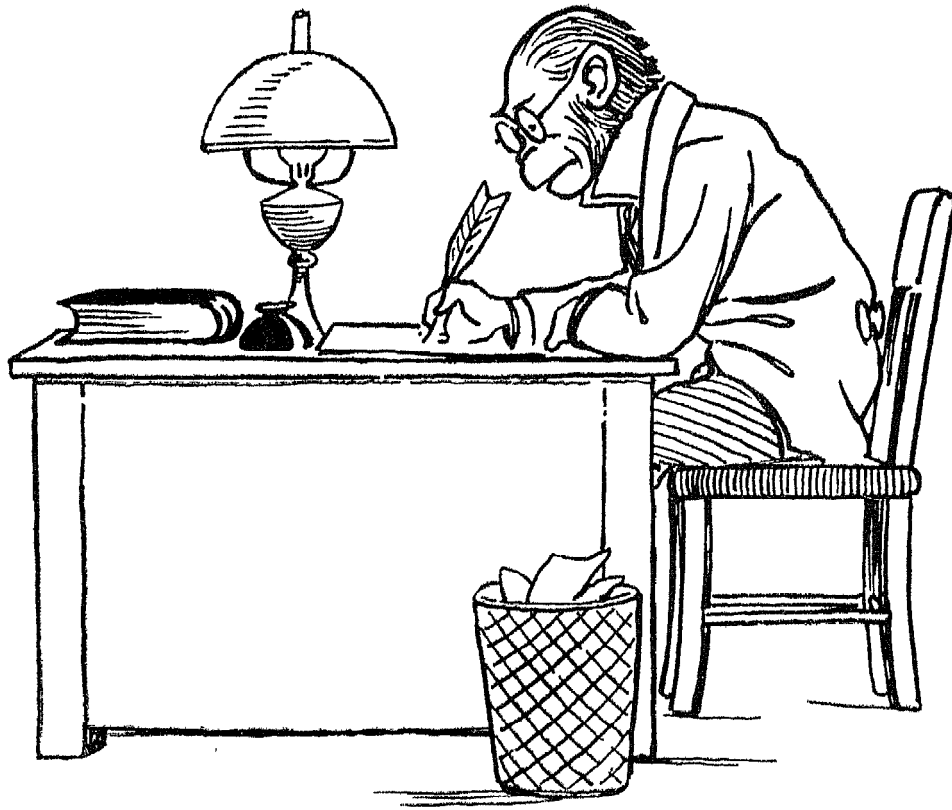
“What do you want
to state as your will
before you die ?”

مَيْمُونُ سَأَلَ
دِمْنَةَ: “بِمَاذَا
تُوصِي قَبْلَ
مَوْتِكَ؟”



Dimna replied:
“My will is that you
write my story
to be read by those
who will survive me.”

دِمْنَةُ قَالَ:
“وَصِيَّتِي أَنْ تَكْتُبُوا قِصَّتِي،
لِيَقْرَأَهَا الْأَحْيَاءُ بَعْدَ مَوْتِي.”



Maymoon wrote

”مَيْمُونٌ كَتَبَ

the story of Dimna

قِصَّةَ دِمْنَةَ

and sent it

وَأَرْسَلَهَا

to Osama.

إِلَى أُسَامَةَ.

Maymoon ended the story
by saying:

“What a poor creature
you are, Dimna!

How envy has misled
and seduced you!

How envy has per-plexed
your mind and blinded

you! How you have
wronged yourself,

deceived Osama,

betrayed your
friend,

and destroyed your
brother!

O Dimna, you were
skilful and intelligent.

Your life was enjoyable
and happy.

Then envy changed you.

Your intelligence was
turned into stupidity,
your happiness into misery
and you became misera-
ble and wicked.”

”مَيْمُونُ خَتَمَ الْقِصَّةَ بِقَوْلِهِ :

”مَسْكِينٌ أَنْتَ يَا دِمْنَةُ!

كَيْفَ أَضَلَّكَ الْحَسَدُ وَأَغْوَاكَ،

وَحَيَّرَ عَقْلَكَ وَأَعْمَاكَ،

فَقَطَلَمْتَ نَفْسَكَ،

وَوَخَدَعْتَ أُسَامَةَ،

وَوَدَّرْتَ بِصَاحِبِكَ،

وَأَهْلَكْتَ أَخَاكَ؟

كُنْتَ يَا دِمْنَةُ بَارِعًا ذَكِيًّا .

وَكَانَ عَيْشُكَ سَائِغًا هَنِيئًا .

فُتُّغِيَّرَكَ الْحَسَدُ،

فَبَدَّلَ ذَكَاءَكَ غَبَاءً،

وَسَعَادَتَكَ شَقَاءً

فَأَصْبَحْتَ تَائِسًا شَقِيسًا .”





Osama read what
Maymoon had written.
The story won Osama's
admiration, so he sent
it to me, to relate it
and present it to you.

”أَسَامَةُ قَرَأَ مَا كَتَبَهُ مَيْمُونٌ.“
الْقِصَّةُ أَعْجَبَتْ ”أَسَامَةَ“ ،
فَأَرْسَلَهَا إِلَيَّ ،
لَأَقْصِّهَا عَلَيْكَ ،
وَأَهْدِيهَا إِلَيْكَ .“

Kilany's Stories for Children

Continuation of page 2

was to create for Dommar a grandson, who would excel both his grandfather as well as his great grandfather. Thus his first story was written in 1908, which he called "The Life of Emir Safwan", a complete and full story of his activities. Thanks be to Allah in all circumstances. This story is still shelved in manuscript by Prof. Kilany, after being rejected in that year by a certain publisher, due to the tender years of the author. Nevertheless the publisher has not withheld his great admiration of the story itself.

This is the general narrative side of which Kilany is possessed. It is this which sets us on the start of the path of discovering his early especial narrative gift relating to children.

If we consider the motive which urged Prof. Kilany to write for children, we find it two-sided: the first is his own inclination as a child when he looked upon foreign stories for children as a model of elegance and beauty, while Arabic stories seemed to him so ugly and ungainly that he remarked then to his lifelong friend Prof. Sayed Ibrahim (they were just two school-boys) that such Arabic books "make reading detestable". To this came the reply "Write something better if you can!". This feeling has accompanied him ever since his early childhood, and therefore he kept reading and accumulating a store of knowledge-unique incidents and interesting stories which appealed to him as a child, knowing that they would appeal to other children of that age. When the day came, actually it was 1927, the

first of his stories for children was published, viz- "Sindbad the Sailor". (Kilany, in fact, had written many other stories before this story, the first of which appeared in 1917 in the daily papers, after which they were published in book form with reference to their previous publication.)

The second side which might be the true urge for his embarkation on this road was the fact that he tried to amuse his son and related to him "Sindbad the Sailor" and, to his great surprise, he heard his son, a few days later, relate the story to the servant, repeating its minutest details. He was all the more surprised when he learned that he had related it several times to all his twin-born friends without omitting anything. It was then that he realized that such a story appeals to all children. He was faced with two alternatives: either he devotes his time to the upbringing of his children and instructing them through that type of story, or else publishes such stories, when his children would share them with the general public. He preferred the second method, and his stories for children appeared one after the other in rapid succession, so that up to date, he has published one hundred and fifty stories.

Now that we have explained the motives, let us proceed to explore the bases upon which these stories were established. These are three: the linguistic side, the abstract and behaviour side, and the side of the subject-matter.

As for the linguistic side, Prof. Kilany concludes that all Arabic reading books, in their varying degrees, do not connect the pupil with his literary

heritage. He thinks that reading books should serve as a bridge and a paved and easy road, no matter how long, which should carry the child, even from the Kindergarten, straight to Al-Mutanabbi, Abu-l-'Ala' and AbuTammam, nay, even the Mu'allqat poets. Thus Kilany graduates the child from the kindergarten to the secondary education certificate in 150 stories, the last of which, "The Divine Comedy", hands him over to Kilany's Library for Young Folks.

His method of using the language is based on re-iteration and repetition with the words completely vocalised. He repeats any new word in his 150 stories about 25 times, so that the child feels that he has understood it thoroughly from the very sentence. It becomes cemented and forms part of his linguistic wealth to use in his conversation and writing. His aim in complete vocalisation is that the child should avoid the wrong pronunciation of words, for children have strong memories, and if they learn a word wrongly, it stays with them all their lives, becoming, on the one hand, too difficult to rectify later, and on the other hand, it may cause his dignity to be affected, for if he is corrected he will feel annoyed because of his hurt dignity, and will curse the language and detest it. A man usually hates what he does not know.

The abstract side, which deals with behaviour: Kilany's eagerness, here, that the child should avoid being at fault, is no less than that he expressed regarding the verbal error. Indeed, if the child perceives the triumph of evil, even once only, he will lose faith in life, and his belief in good is shaken. In this, Kilany does not exaggerate or go too far, so that things can be pictured and imagin-

ed in a natural way. He does not deceive the child by showing him that life is all good or all evil, but he may support evil in a part of the story, as he did in the story of "The White Elephant" for instance. Then he may, in another part of the same story, support goodness to show the child that good and evil alternate. Again, he may sometimes deliberately choose stories containing flaws to remove their dangers from the mind of the child, as in the story of Samson, when he exaggerated the description of his physical strength, belittling his mental capacity, ending by saying: "Samson has defeated the elephant, the rhinoceros, the crocodile, the lion, but was conquered by rage and by trickery and by Delilah's artifice" He thus was saved from that poisonous and dangerous phrase always at the tip of children's and men's tongues: "Punish me, oh Lord, but let not mine enemies escape".

As for the subject matter, Kilany has not confined himself to one single field, neither has he adopted a particular national literature to the exclusion of others. On the contrary, he has sampled every colour and scooped from every literature what everyone should know. He calls such stories "mental vitamins" which should nourish young minds in many directions and in varying quantities.

When we review his stories, we find amongst them imaginary legends as well as historical, geographical and scientific stories. From this we can understand that Prof. Kilany has not limited his effort to the development of imagination only, nor the development of linguistic wealth alone, but rather he has aimed at both as well as other

objectives, among which is to supply the child with scientific, historical and geographical information, and to train his thinking to be scientific and orderly, linking him to the cultural and progressive march around him, framed in the most interesting and easy narrative style, both inviting and attractive.

After this concise review, it behooves us to refer to the vast circulation of these stories, and to the success Kilany has achieved. In fact, he admits that his achievement is no more than the performance of a patriotic duty, and that the effort he has exerted to help the cause of Arab children and young folks has cleared his conscience before the Arab world. As a matter of fact, no other author can hope to achieve the success these stories have met with in all Arab countries. They certainly could have met with greater success, but for some material obstacles, especially during the last war. To quote an example: Indonesia ordered, during the last war, fifty thousand collections of Kilany's stories. Due to the paper shortage during the war, the publishers could send only fifty collections out of the 1,000 collections which they had in those days.

The letters which Kilany has received from the various Arab countries are not only the best means of showing the extent of the circulation of these stories, but also disclose how far our rising generation of children and young folks needs them.

One of the most interesting of these letters was addressed to him from Jerusalem by the great educationist Ahmad Samih el-Khalidi, who invited Kilany to visit Palestine, stating that Palestine would then open the doors of all its schools as well as the minds of its children.

Kilany informs us that Mr. Hassan Hosny Abd-el-Wahhab of Tunis has told him that his story "Aly Baba", which was originally sold at 8 Pts., reached at one time the price of five guineas.

Kilany tells us that the success with which his idea has met formed an obstacle to the continuity of the series. For, in many cases, as soon as the edition of one of the stories was sold out, he found himself compelled, due to the war-time shortage of paper, to discontinue the publication of the series, so that he might have the previous one reprinted.

In conclusion, may I mention that the purpose of this article is to serve as an introduction for a chronological review of some sides of Kilany's stories for children, and in this respect it provides food for thought and a subject for comparison which may guide research workers in some of their research aspects, when they intend to treat the subject more comprehensively and on a larger scale.

Dr. Nasser-ed-Din El-Assad

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 أول مؤسسة عربية لتتقيف الطفل ٢٨ شارع البستان - ت ٣٣١٥٨

مطبوعات دار المعارف بالقاهرة

قصص من ألف ليلة	قصص هندية	اساطير العالم
٥ بابا عبد الله والدرويش	٤ السيخ الهندي	٥ في بلاد العجائب
٥ عبد الله البرى والبحرى	٤ الوزير السجين	٥ الملك ميداس
٥ الملك عجبب	٤ الأميرة القاسية	٥ فصاص الأثر
٨ على بابا	٤ خانم الذكرى	٧ القصر الهندي
٨ أبو صر وأبو قير	٤ شبكة الموت	٧ بطل أينا
٨ خسرو ساه	١٠ في غابة الشياطين	٧ الفيل الأبيض
١٢ تاجر بغداد	١٠ صراع الأخوين	
١٥ مدينة النحاس		قصص علمية
١٥ السندباد البحري	قصص شكسبير	٥ الصدفتان
١٥ علاء الدين	١٠ العاصفة	٧ أصدقاء الربيع
	١٠ تاجر البندقية	٧ النحلة العاملة
قصص فكاھية	١٠ يوليوس قيصر	٧ العنكب الحزين
٥ عمارة	١٠ الملك لير	٧ زهرة البرسيم
٥ الأرنب الذكي	أشهر القصص	٧ أسره السناجيب
٥ عفاريب اللصوص	١٥ روبنسن كروزو	٧ أم سند و أم هند
٥ نعمان	١٥ جلفر في بلاد الأفزام	٧ مخاطرات أم مازن
٥ العرندس	١٥ جلفر في بلاد العمالعة	٨ جباره الغابة
٥ أبو الحسن	١٥ جلفر في الجزيرة الطيارة	٢٠ في الاصطبل
٥ حذاء الطنبورى		قصص عربية
١٠ بنت الصباغ	١٥ جلفر في جزيرة الجبادناطه	١٥ حى بن يقظان
قصص تمثيلية		٢٠ ابن جبر في مصر والحجاز
٤ الملك النجار		

حكايات الأطفال	مطبوعات المطبعة العصرية بالقاهرة	قصص الجيب
١٠ الدجاجة الصغيرة الحمراء	١٠ قصص جغرافية و أساطير افريقية	٥ بساط الريح
١٠ أم السعر الذهبى	١٠ لفنجستون	قصص مختارة
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