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| Tāmir, Zakariyyā (1931– ) |
| Tamer, Zakaria |
| Born in Damascus in 1931, Zakariyya Tāmir (Arabic [زكريا تامر] also transliterated Zakaria Tamer) is a renowned Syrian short-story writer, columnist and the author of numerous books for children. He grew up in the *al-Baḥṣa* district of the Syrian capital and received formal education until the age of 13 when he left school to work as a blacksmith in what was then the embryonic Syrian Republic, which had just obtained independence from France. As part of a larger wave of authors coming from peasant and working-class backgrounds that appeared in the Arab Middle East during the 1950s and 1960s, Zakariyyā Tāmir emerged as a short-story writer in the second half of the 1950s when he began publishing his novellas in *al-Nuqqād*, a Damascene literary magazine run by Sa*‘*id al-Jaza’iri. The literary and cultural renaissance (known in Arabic as *al-nahḍa al-‘arabiyya*) that the Arab world had witnessed since the late eighteenth century had been hitherto represented almost exclusively by male writers coming from urban upper class settings. |
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The literary and cultural renaissance (known in Arabic as *al-nahḍa al-‘arabiyya*) that the Arab world had witnessed since the late eighteenth century had been hitherto represented almost exclusively by male writers coming from urban upper class settings. In this context the self-taught, unusual literary figure of Zakariyyā Tāmir gained prominence in the Syrian literary scene with works that since the outset have been characterised by a close focus on the vicissitudes of solitary individuals, and their struggle against social constraints.  Tāmir’s first collection, *Ṣahīl al- ǧawād al-abyaḍ* (*The Neighing of the White Steed*), was published in Beirut in 1960 and since then he has published ten compilations of short stories, three collections of satirical articles and various pieces in Arab periodicals. In the 1960s he actively participated in the establishment of the Arab Writers’ Union, was appointed editor of the literary magazine *al-Mawqif al-Adabī* and worked for the Syrian Ministry of Culture, as well as for the Syrian state television and the Saudi Arabian channel Jedda TV.  He gained international acclaim as a writer in the 1970s with his two most celebrated collections, *Dimašq al-Ḥarā’iq* (*Damascus of Fires*, 1973) and *al-Numūr fi al- yaūm al-* ‘*āshir* (*The* *Tigers on the Tenth Day*, 1978) which are both characterised by vivid and evocative allegorical depictions of life under dictatorship and authoritarianism.  File: al-Numur.jpg  Figure Cover of al-Numur fi al-Yawm al-‘Ashir (*Tigers on the Tenth Day*, 1978)  Source: reproduced with permission of the author  His oeuvre is characterised by a highly experimental linguistic style and an innovative blend of classical Arabic with popular and dialectical elements. Tāmir’s language often mixes prose and poetry, and the Syrian dialect frequently appears. He writes in a simple *fuṣḥa* coloured with an identifiable local touch. Maintaining this balance, he has participated in shaping modern Arabic literature while expressing a distinctive Syrian national character.  Between the 1970s and 1980s, Tāmir’s works were circulated widely across Europe, and translations into Russian, Italian, Spanish, French, English and German were published, often accompanied by introductions containing bright albeit brief insights into his style and the significance of his short stories. In the early 1980s, during a period of huge political turmoil in Syria, the state’s censorship of his satirical articles and a general feeling of estrangement from the environment in Damascus made him take the unexpected decision to leave Syria. In 1981 he left Damascus with his family and moved to London, where he has worked for various literary magazines of the Arab diaspora such as *al-Taḍāmun*, *al-Dustūr* and *al-Nāqid*.  A 16-year-long literary silence followed Tāmir’s first years in England and it was only in 1994 that he returned to the scene with *Nidā’ Nūḥ* (*Noah’s Summon*), a compilation of thirty-six new short stories followed by *Sa-naḍḥak* (*We Shall Laugh*) in 1998, *al-Ḥiṣrim* (*Sour Grapes*) in 2000, *Taksīr Rukab* (*Breaking Knees*) in 2002 and *al-Qunfuḏ*,(*The Hedgehog*) in 2005, all of which were published for the Lebanese London-based Riyad el-Rayyes Books. For the same house he has also published *Haja’ al-Qatīl ‘ala Qatili-hi* (*The Victim’s Satire of His Killer*) a collection of satirical articles that appeared in 2003. He has lived in Oxford since the late 1990s and until 2011 he visited Syria every year. In 2012, at the age of 81, Tāmir symbolically joined the Syrian revolution against the regime of Bashar al-Assad with a Facebook page called *al-Mihmāz* (Arabic for ‘the spur’) where he publishes very short stories and brief comments not only satirising the government and the opposition with metaphors and allegories, but also mentioning its members, the Syrian president and other key figures explicitly. His last book is *Ard al-Wail* (*The Land of Misery*) a collection of satirical articles published for Jadawel in 2015.  File: stamp.jpg  Figure Stamp of the Syrian revolution dedicated to Zakariyya Tāmir’s *al-Mihmaz*, by the Syrian artist Ammar al-Beik, published on:  <http://www.creativememory.org> List of WorksCollections of short stories *Ṣahīl al- ǧawād al-abyaḍ,* (*The Neighing of the White Steed*), Dār Majallat Shiʻr, Beirut, 1960 (صهيل الجواد الأبيض)  *Rabī’ fi al-Ramād*, (*A Spring in the Ashes*)*,* Maktaba al-Nuri, Damascus, 1963  (ربيع في الرماد)  *Al-Ra‘d*, (*the Thunder*), the Arab Writers’ Union, Damascus, 1970 (الرعد)  *Dimašq al-Ḥarā’iq,* (*Damascus of fires*)*,* Maktaba al-Nuri, Damascus, 1973  دمشق الحرائق))  *al-Numūr fi al- yaūm al-* ‘*āshir*, (*Tigers on the Tenth Day*),1978, Dar al-Aadab, Beirut اليوم العاشر)  النمور في)  *Nidā’ Nūḥ*,(*Noah’s Summons*), Riyad el-Rayyes Books, Beirut, 1994 نداء نوح) )  *Sa-naḍḥak,* (*We Shall Laugh*), Riyad el-Rayyes Books, Beirut, 1998 (سنضحك)  *al-Ḥiṣrim*,(*Sour Grapes*), Riyad el-Rayyes Books, Beirut, 2000 (الحصرم)  *Taksīr Rukab*,(*Breaking Knees*), Riyad el-Rayyes Books, Beirut, 2002 (تكسير ركب)  *al-Qunfuḏ*,(*The Hedgehog*), Riyad el-Rayyes Books, Beirut, 2005 (القنفذ) Compilations of satirical articles Amjād, ya ‘Arab, Amjād, *(Glories, Arabs, Glories)*, 1986 (أمجاد يا عرب أمجاد)  Haja’ al-Qatīl ‘alà Qātili-hi, (*The Victim’s Satire of his Killer*), Riyad el- Rayyes Books, Beirut, 2003 (هجاء القتيل على قاتله)  *Arḍ al-Wayl*, (*The Land of Misery*), Jadawel, Beirut, 2015 (أرض الويل) Translations in English Zakaria Tamer, *Tigers on the Tenth Day and other stories*, trans. by Denys Johnson-Davies, Quartet, 1985  Zakaria Tamer, *Breaking Knees*, trans. by Ibrahim Muhawi, Garnet, 2008  Zakaria Tamer, *The Hedgehog*, trans. by Brian O’Rourke and Denys Johnson-Davies, American University in Cairo Press, 2009 Online Resources Lecture by Zakariyyā Tāmir at the French Institute of the Near East, Damascus  <https://goo.gl/ZrjxWe>  Talk by Zakariyyā Tāmir on Reality and Fiction  <https://archive.org/details/zakariya-tamer-realite-lundis-litteraires-ifpo-5>. |
| Further reading:  (al-Jaradi)  (as-Samadi)  (Aff! Zakariyyā Tāmir – Mukhtārāt qisasiyyah)  (Gautier)  (Westney)  (Huerta, El rio esta muerto de Zakariya Tamir) (Ramirez del Rio) (Huerta, Un hombra para una muier unica) |