

A Comparative Study of

ṬĀHĀ HUSAĪN'S VIEWS

and the Western conception of fiction

by

D. SALLOUM

SUPERVISOR: Mr. D. COWAN

S. O. A. S.

UNIVERSITY OF LONDON

1957 - 58

ProQuest Number: 10731527

All rights reserved

INFORMATION TO ALL USERS

The quality of this reproduction is dependent upon the quality of the copy submitted.

In the unlikely event that the author did not send a complete manuscript and there are missing pages, these will be noted. Also, if material had to be removed, a note will indicate the deletion.



ProQuest 10731527

Published by ProQuest LLC (2017). Copyright of the Dissertation is held by the Author.

All rights reserved.

This work is protected against unauthorized copying under Title 17, United States Code
Microform Edition © ProQuest LLC.

ProQuest LLC.
789 East Eisenhower Parkway
P.O. Box 1346
Ann Arbor, MI 48106 – 1346

C O N T E N T S

<u>ABSTRACT</u>	p. i - iv
I. <u>ṬĀHĀ ḤUSAIN'S LIFE AND SURROUNDINGS</u>	p. 1 - 21
II. <u>STUDIES OF ṬĀHĀ ḤUSAIN'S LITERARY WORKS:</u>	
1. Short Stories and Ṭāhā Ḥusain's Technique	p. 22 - 60
2. A Study of Ṭāhā Ḥusain's Autobiographical Works	p. 61 - 76
3. A Study of Ṭāhā Ḥusain's Romantic and Social Novels	p. 77 - 119
4. A Study of Ṭāhā Ḥusain's Historical Novels	p.120 - 150
III. <u>SCIENTIFIC AND AESTHETIC CRITICISM:</u>	
I - The Influence of French Critics on Ṭāhā Ḥusain's Scientific Method	p.151 - 176
II - Ṭāhā Ḥusain's Studies on Arabic Literature	
1. Pre-Islamic Poetry	p.177 - 191
2. Umayyad Poetry	p.192 - 201
3. The Abbassīd Period	p.202 - 233
4. Arabic Prose	p.234 - 244
5. Modern Poetry and Prose	p.245 - 262

APPENDIX A:	EGYPTIAN SOCIETY a.	Its Structure	p.263 - 273
APPENDIX B:	EGYPTIAN SOCIETY b.	Towards Better Education	p.274 - 298
APPENDIX C:	ARABIC TEXTS		p.299 - 310
References:			p.311 - 316

Abstract

In the present Thesis "A Comparative Study of Tāhā Husain's Views and the Western Conception of Fiction" we deal with an author who has a strong impact over all Middle Eastern thought. Through our studying his works we have injected new ideas and methods of criticism hoping to give the reader a faithful picture of the conception of the critics in the west.

We deal in the first part with the life of the author to serve as a back-ground for the whole research and to satisfy the reader's curiosity about any question which may arise from reading any chapter in the Thesis.

In the first chapter of the second part, we deal with the short story both from the critics and the authors point of view. The western critics, especially English and American critics have supplied us with all the necessary information. Tāhā Husain's stories serve as practical field for the study as it is.

In the second chapter we deal with the study of Autobiographical works and memoirs.

In the third chapter, we deal with Tāhā Husain's romantic and social novels not forgetting to compare them with works of similar spirit in French literature as well as giving an account of the critics' conception of the novel in the West.

In the fourth chapter we study his historical novels and works following the same plan of comparison which we adopted

in the third chapter.

The third part of this Thesis deals with the scientific and Aesthetic criticism which inevitably results from the continuous production of fiction and other Forms of Literature.

In the first chapter of this part we try to give a clear picture of certain French critics who, in our opinion, influenced Ṭāhā Ḥusain's scientific approach to literature which is only one side of his two fold method i.e. Scientific and Aesthetic criticism.

In the following five chapters is a general review of all Ṭāhā Ḥusain's critical works on Arabic literature. Except for points on which we lay strong emphasis, otherwise, it is left to the reader after he grasps the method of the French critics, to form a conclusion for the influence of the French critics on Ṭāhā Ḥusain's method.

In the second part of the Thesis which is concerned with the study of Ṭāhā Ḥusain's short stories and novels, we will grasp the idea that Ṭāhā Ḥusain is an author whose literature has a message in spite of the author's denial of this. To explain the reasons for this grave fact which undermines the value of many of his works, we have to ask ourselves why this is so?

To answer this we have to study, in two lengthy appendices, Egyptian Society at large referring also to his plans to make

a better society out of the existing chaos. We refer not only to his plans for political reformation but also to his plans for a better educational system. The present social revolution, with its good will, in Egypt might help some of his hopes for his dear Egypt to become true.

We have supplied also extracts from his books as representative of his style and ideas.

I might take the opportunity to criticize my own Thesis before anybody else does. Some might think that there are too many texts injected into the Thesis and I will not be surprised if others think that there are too few in such comparative study between the literatures of two worlds. My answer to the first group will be that I have the Arabic reader always in view while I am writing the Thesis since I wish him to be in touch with, as far as possible, systemized fictional and literary texts, so that he might have a clear perception of modern critical forms and values of which he has so little.

It is a duty to thank here Professor R.B. Serjeant for his encouragement and Dr. Hopkins for reading part of the Thesis with me when my supervisor, Mr. D. Cowan, was on tour in the Middle East.

The only person from whose debt I am unable to free myself is Mr. D. Cowan. Whatever I say, it will fall far short of Mr. Cowan's help, generosity, patience and his invaluable

assistance in making this Thesis possible.

Lastly, I have to thank the typist for the trouble she took in the transliteration of the names in this Thesis.

DAOUD SALLOUM

1. TĀHĀ HUSAIN'S LIFE
AND SURROUNDINGS.

To understand a person we have to study his childhood and to investigate his past as far as we can and there we shall find the roots and basic elements of his character. There are few authors whose childhood and the events of their adolescence have influenced them and shaped their characters to the extent that Tāhā Husain has been influenced by these factors. Moreover Tāhā Husain was not a normal child in every sense of this word. He lost his sight when he was a small child. This affliction had a great influence which shaped the peculiar behaviour of the author. He suffered because of it in his childhood and in his youth in al-Azhar and even when he intended to leave for Europe. The Italian Government refused to allow him to pass through Italy as he was unable to see⁽¹⁾. This mishap made Tāhā Husain complain whenever he had a chance. As we shall see, it is one of many reasons for Tāhā Husain's revolt against his society.

We shall try to display the personality of our author in details.

"He was the seventh of thirteen children of his father and the fifth of eleven children of his father's second wife.

(1) Tāhā Hussain, Filsāif, Cairo 1932 p.26.

He used to feel that in this enormous number of young people and children he had a special place distinct from his brothers and sisters. He experienced much tenderness and consideration from his mother and from his father.... His brothers, he felt, were somewhat reserved in their conversation and dealings with him. But he found side by side with this tenderness and consideration on the part of his mother a certain amount of negligence at times and at others even harshness. And side by side with the lenience of his father he found a certain amount of negligence also and even severity from time to time. Moreover the reserve of his brothers and sisters hurt him because he found in it sympathy mixed with depreciation. However, it was not long before he learnt the reason for all this. For he perceived that other people had an advantage over him and that his brothers and sisters were able to do things that he could not do. This aroused at first a feeling of resentment, but before long this feeling of resentment turned into a silent but heartfelt grief, when he heard his brothers and sisters describing things about which he had no knowledge at all. Then he knew that they saw what he did not see" (1).

The child who was mentioned in the passage above studied the QURAN under the care of "Our Master", as the author calls him in his book, who is a true picture of those half religious

(1) Egyptian Childhood: Trans. by E.H. Paxton, London 1932. p. 15 and al-Ayyām, Cairo 1929 p.14 FF Vol.1.

people who do not shrink from committing the worst things when he feels like it or when he is obliged to do so (1).

This childhood affliction prevented him from playing, and this made him become fond of one kind of diversion which was listening to stories and legends and observing characters. This opened the eyes of the child's mind upon many things and he learned while he was still under nine years of age many facts about life and people. This sharpened his sensitiveness and bitterness. For example, he witnessed his master lying to his father (2).

He complained of life and felt that life was full of injustice and deceit and that mankind (including his parents) had wronged him. Parenthood did not prevent mothers and fathers from falsehood trickery and deception. He himself learned how to deceive his father, the simple villager, when he used to ask him about his readings from the well-known compendium of grammar, the *Alfiyya* of Ibn Mālik. (3)

He, many times, tasted for one reason or other "the bitterness of failure, humiliation, degradation and hatred of life". (4) For one of these reasons he tried to kill himself by striking himself with a chopper on the back of his head. (5)

- (1) Ibid. p. 5
 (2) Ibid. p.65 op.cit. p.52
 (3) Ibid. p.82 op.cit. Vol. I p.65
 (4) Ibid. p.39 op.cit. Vol. I p.33
 (5) Ibid. p.50 op.cit. Vol. I p.62

He did not enjoy the love of every person in the family and he himself did not love some of them. He hated his uncle with a deadly hatred. He also did not like his grandfather very much. "He was to him an unattractive and odious person".⁽¹⁾ But whatever hatred occupied the child's heart, the share of a deep and sincere love for his brothers and sisters was larger. It is convincing to read what he wrote about his brother who died of cholera on the 21st of August 1902, when the epidemic descended upon Egypt and spread through the population like wildfire. But still, it is hardly credible that he kept seeing him in his dreams week after week.

Being afflicted and conscious of his affliction and his bad fortune in life, though he was very young, he could not bear, or forget or forgive a cruel jest which made his brothers laugh at him. Small things like these left their marks upon his character until he was twenty-five years old or more. To understand this statement fully, we shall give this rather long quotation from his book of Al-Ayyām:

"He was at the outset of an inquisitive nature regardless of what he encountered in the finding out of what he did not know and that cost him much discomfort and trouble. But one incident in particular curbed his curiosity and filled his heart with a shyness which lingers even yet.... He was sitting down to supper with his father and brothers and his

(1) Ibid. p. 21-22 op.cit. Vol. I p.9

mother... and he was eating just as the others were eating, when a strange thought occurred to him! What would happen if he took hold of a morsel of food with both hands instead of one as was customary? And what was there to prevent him from making this experiment? Nothing. Lo! He took a morsel in both hands then he raised it to his mouth.

At once his brothers burst out laughing. His mother was on the point of tears. His father said in a soft and sorrowful tone "That is not the way to eat your food, my son". And he himself passed a troubled night. From that time his movements were fettered with infinite caution, fear and shyness. And then he abstained from many kinds of food which he only allowed himself when he was over twenty-five years old. He gave up soup and rice and all dishes which had to be eaten with spoons because he knew that he could not wield a spoon nicely and so he did not want his brothers to laugh at him, his mother to weep and his father to reproach him albeit softly and sadly.... when at length he reached years of discretion, he made this his general rule. He pursued this course of seclusion when he travelled to Europe for the first time, feigning fatigue and refusing to go to the dining-saloon on board ship. Then when he got to France, it was his rule on arrival at a hotel, or when staying with a family, that his food should be brought to him in his room without his bothering to go to the common

dining-room. Nor did he abandon this habit until he got married when his wife broke him of many habits he had grown into" (1).

His knowledge as a village child was above the average of his contemporaries. This was due to the fact that he was prevented to some extent from playing and because he spent much of his time listening to those who sing, lament, tell stories, read poems or pray and he learnt much of this by heart in addition to all that he had learnt of the Qurān and some Arabic Grammar before he was nine years old. (2)

What was the effect of all this on the child's mind? Can the mind of a child digest all this vast amount of preliminary and primitive knowledge and folk literature? Did this amount of assorted knowledge which was confused and contradictory help in the formation of the child's mind?

Taha Husain himself answers:

"I can only reckon that it made no small contribution to the formation of his mind which was not free from confusion, conflicting opinions and contradictions!" (3)

He was about ten years of age when he was sent to al-Azhar. (4)
That was in the Autumn of 1902.

He remained in al-Azhar for three years as an external student as he was under age for registration. Though he

- (1) Ibid. p. 17 op.cit. Vol.I p. 15-19.
 (2) Ibid. p. 26 op.cit. Vol.I p. 20.
 (3) Ibid. p. 94 op.cit. Vol.I p. 73.
 (4) Ibid. p.153.

attended the lectures he got none of the allowances which are paid to students registered as internals. When he was 13 he was accepted as such, after a nominal test. Ṭāhā Ḥusain in his al-Ayyām never forgave his examiners nor the doctor who judged him as a boy of 15 while he was only 13 years old. (1)

The life of the young student in al-Azhar was not happy at all for a long time. His brother who was older than him was very much advanced in his studies. He was also preparing for his degree in two or three years to come. So he was busy with his studies and with his companions. He used to leave the young afflicted boy alone in the room while he spent his evenings out in the rooms of his friends chatting, reading and drinking tea, the young Tahā's favorite drink.

This loneliness and neglect were humiliating to Taha and tormented him. (2)

The submission and the yielding were soon over. A year or two after his first journey to Cairo Ṭāhā started to react against his surroundings not in al-Azhar only but in his village. His strange ideas and thoughts struck his friends and his family. The adult Ṭāhā revolted against what he had respected before whether the elderly people or their principles or beliefs. Two reasons were chiefly responsible for this.

(1) Ibid. p.73.

(2) The Stream of days, Trans. by H. Lary Wayment, London 1943 Sec. Ed. 1948 p. 25. Al-Ayyām, Vol.2 p.34.

The first was his disrespect for many of the Sheikhs in al-Azhar and many of its students. He always criticised the religious circles in al-Azhar for their liking for food. Indeed it is well known that many religious bodies pay great attention to their meals, not only the quality but also the quantity. Also he criticised them for not being above reproach in indulging in things which are incompatible with the responsibility of a religious teacher such as taking hashish, wine-drinking and immorality. He says:

"When evening came El-Ḥajj Firūz sold customers their supper... and to a few of them perhaps, as night approached, he sold things which have no name and nothing to do with food.

Things spoken of in a whisper, yet passionately vied for.

The boy used to overhear these whisperings, sometimes he half understood, but as a rule the whole transaction was a mystery to him. As the boy passed by and he grew older, he came to see through these subtle hints and ambiguities. What he learnt then obliged him to overhaul his standards of judgement and to revise his valuation both of people and of things".⁽¹⁾

Again he says:

"There was not a single thing in all that he heard said to give a good opinion of either lecturers or students and the longer he listened the less he thought of either. It was true... innumerable were the reproaches poured upon old and

(1) Ibid. p. 5 Al Ayyām Vol.2 p.11.

young alike for every kind of failing in character, morals and even competence. All of which aroused in the boy a flood of anger and contempt and disappointment.

The second reason was his love for knowledge and his liking to be a liberal in thought and a recognised scholar in the sense of having a vast amount of religious knowledge backed with liberal views like those of the great master Mohammed Abduh whom he often heard of from his brother and companions. Also, he worked hard and hoped to be one day like his brother and his friends discussing and speaking about the everlasting problems of knowledge. Soon after he started to criticise the lecturers in Grammar ⁽¹⁾, Ḥadīth (Tradition) ⁽²⁾ and Rhetoric, although his judgements of the lecturers and lectures in the book seem to me late and not available to the mind of a young boy.

All this mixture of contempt and pride gave him the power to resist and encouraged him to break away from his old habits of submission. Helping these two factors was a kind of revenge for being as he says (a creature of no importance whatsoever, when his remarks were met by disapproval and opposition this made him take an exaggerated attitude of contradiction).

His loneliness in al-Azhar was ended by the coming of his cousin to al-Azhar to be a student and keep him company.

(1) Ibid. p.23 op.cit. Vol.2 p.30.
 (2) Ibid. p.15 op.cit. Vol.2 p.21.

In 1908 he began to study in the new university and he was initiated into the modern western method of literary criticism. He was then 19 years old.

~ In 1914 he prepared himself for the doctorate examination and took his degree two years after he graduated as a Bachelor of Arts. His doctorate was to be the first one ever conferred on an Egyptian student in the newly founded university.⁽¹⁾ How much could the university change the stamp which had been left on the young student's behaviour and character by the Azhar? We read some hints of this in his book Adīb. This book reflects and throws new light on the home village of Tāhā. He gives us in it a description and a survey of its roads and beauty spots where he used to hear so-and-so and so-and-so, women from the village, speak to each other across the village road. This and many other simple beautiful pictures appeared in Adīb, but also it reflects the psychological side of the adult and the youth who had just finished his studies in the university and in al-Azhar where each one has its fair share in influencing the youth's mind.

He tackles in this book the problem of sexual morals and displays his point of view as well as his friends.

As long as we are still concerned with the biography of the author we shall pay attention to his views on the matter

(1) Sāmi al-Kayyālī, Ma'ā Tāhā Husain
From Iqrā' No.11 May 1952.

only to see the development and the progress of his mind. Tahā's opinion of the morality of the oriental students who leave home to study in Europe, and of whom he was one, is very severe.

He blames his friend in the book, because he found himself too weak to fight the expected temptation after crossing the sea to France. Tahā believes that his views on the matter are conservative but he believes in them and holds the same attitude towards them in his books (Fī al-Şayf) and (Riḥlat al-Rabi'). The last was published in the late forties.

Tahā's opportunities as we read in his biography were restricted by his affliction which obliged him to lead a very narrow and straight life. The important reason for his moral outlook is that he is always in opposition to conservatism in his country and to bodies ostensibly more conservative than himself in these matters but who in fact fail to reach the standard which the conservative person in morals should achieve. So it seems to me that he finds a particular gratification in displaying his morality and showing the contrast between his behaviour and that of his enemies, for otherwise the matter of personal excellencies is not worth such fuss and it is a personal concern after all.

In 1914 Tahā prepared to leave Egypt for France. He describes his departure in his book Fī'l Şayf "You can see him when he left Egypt for the very first time as a Sheikh with a

turban coming aboard the ship tripping over the tail of his gown and Qaṭṭān which increased the bewilderment caused by his natural defect which prevented him from seeing the light". Again he says:

"Soon after I reached my cabin, my turban flew from my head and I tried to remember where but I could not find an answer... so I put off the turban, the gown and the Qaṭṭān and put on European dress. How annoyed I was, and how much I hated it and felt sorry for my gown and Qaṭṭān throughout the week which I spent on board the ship Iṣfahān", (1)

As soon as the world war was declared in 1914 he returned to Egypt but at the end of December 1915 he prepared again for his second journey to Paris. But before his journey he was informed that he might have to remain in Egypt because the Italian Government refused to let him pass through Italy.

He says:

"I never remember that anything struck me so painfully as this piece of news. The sources of this pain were many. First was the putting off of my journey which I was looking forward to so much.

The second was the reason for this delay: that my sight was afflicted, and I was not the same as other people" (2)
But with the help of the Egyptian authorities he passed through to France.

(1) Ṭāhā Husain : Fī L Ṣayf p. 23 ff

(2) Ibid. p. 26.

Tāhā was yearning for Paris through that period of his life partly because he was enchanted by it and partly because the Sorbonne is in Paris. And partly because there in Paris was the girl "who was still under twenty years of age" who wrote him a letter after his first return to Egypt and put in it a French rose which the author still keeps (1928).⁽¹⁾

Between 1914 and 1919 he finished his studies and took the following degrees: B.A. in 1917, the doctorate on the subject : 'L'Etude Analytique et Critique de la philosophie sociale d'Ibn Khaldun' in 1918 and a diploma in Ancient History, Latin and Greek in 1919.

He married his close friend and assistant in his readings, the young French girl Susanne.

Tāhā was appointed teacher of ancient history in the University and in 1922 was the editor in chief of the newspaper al Siyāsa.

The turning point in Tāhā's life and career was when he published his book Fī'L Shi'r al-Jāhili in 1926/1344. This book caused a violent storm because it turned up on religion more than it was concerned with literature. This storm was due to one or two passages misunderstood by religious circles. Nevertheless the book caused a literary revival and many books were written on the same subject which the author worked on. Also this book brought to Tāhā a world reputation and fame

(1) Ibid. P. 28.

which has never been achieved by a modern author in the Middle East.

Tāhā's literary offices and achievements are many: He was appointed Dean of the Faculty of Arts in 1931 and worked as editor in chief of Kawkab al-Sharq, the Wafd party's newspaper. He also worked in literary institutions and establishments such as the Arabic Academy in Cairo and on most of the Committees of the Ministry of Education which were set up to prepare new programmes of teaching from time to time. He was the editor in chief of the Magazine of al-Kātib al-Miṣrī which maintained a high standard in its subjects and translated articles.

The Magazine was a school in itself which opened by the translation of many works from European languages a window to the Arabic mind on Western literature and education. The last great achievement of the author was his appointment in 1950 as Minister of Education under the premiership of Muṣṭafā Naḥḥās Pashā. He was also honoured by the title of Pasha.

We have tried more than once to show the struggle in the author's life and mind. Also we have tried to spot the inner conflicts with which Tāhā fought as a child in his isolated village: Tāhā the young student in al-Azhar and Tāhā the mature and highly educated personality.

Through these three stages of his life Dr. Tāhā Husain never stopped struggling both with himself and with society.

Here, surely, is the secret of the author's ability or genius, a word which I use with care here limiting its meaning to the author's mastery of Arabic style and his ability in accumulating, adopting and assimilating modern ways of thinking and ideas.

We agree on this point with the psychologists who make the struggle and the conflict in one's soul a starting point of a genius' novelty and creation whether the struggle is as Freud supposed it or others.⁽¹⁾

Add to the struggle of Ṭāhā Ḥusain a retentive memory and unwasted nervous energy which built that rich mind which produced works which gave enjoyment to his generation and will probably give enjoyment for many generations to come.

- 2 -

A study of the literary movement in the Middle East and an indication of the principal sources of the radiation of European thought is necessary and helpful to discover the actual relationship of the authors and writers to each other, especially Dr. Ṭāhā Ḥusain, and to measure the extent of their influence on style and the literary movement.

One of the principal sources of this modern literary movement was the educational missions from Egypt, Syria and Lebanon. In Lebanon and Syria the connections of the

(1) G. Severini: The Artist and Society.
 H.S. Langfold: Feelings and Emotions.
 J.F. Brown: Psychology and Social Order.

Christian Community with Europe are stronger and earlier.

Many of those who studied in Europe or those who were educated in missionary schools were influenced by European thought and they were far ahead of their contemporary fellow writers who preferred the conservative approach. They are also represented by Sulaimān al-Bustānī (1848-1925), the translator of the Iliad.

The second principal source is journalism whose effect on the style and reform of the modern school of authors was inevitable.

Most of the proprietors of the many newspapers and magazines which appeared in Egypt from the reign of Ismā'īl were Syrian Christian. The Syrian writers showed a tendency to cultivate fluency at the expense of style and incurred the reproach of using unduly European turns of phrase, but as the press developed it began to acquire a power of expression and flexibility that Arabic has scarcely known in its long literary history. (1)

The third principal factor which contributed greatly to the evolution and modernization of Arabic style was the establishment of educational and literary societies and learned circles both in Syria and Egypt. The important

(1) Prof. H.A.R. Gibb (Studies in Contemporary Arabic literature) Vol. IV p. 750 (Bulletin of S.O.A.S).

figures here are Adīb Ishāq (1856-85) and Abdullah Nadīm (1833-96) in Syria and Egypt. Another figure among Egyptian personalities was Muṣṭfa al-Manfalutī who was famous for his style more than his thoughts or ideas and who had a clear perception of the need for a change in Arabic literary method and repeatedly expressed his conviction that the secret of style lay in the truthful representation to the reader of the ideas which occupied the writer's mind. He held strongly the necessity of studying the great models of Arabic eloquence asserting that the poverty of so much contemporary writing was due to ignorance and lack of confidence.⁽¹⁾

Professor H.A.R. Gibb has tried in his valuable (Studies in contemporary Arabic literature) to show that there is a psychological problem in the modern Arabic movement because most of the early Arabic writers and journalists in this movement were Christians among an overwhelming Muslim majority, but such a problem has never existed to such an extent as to be a danger to Arabic literature either in modern literature or in our old literary history.

We know from experience that recreative literature has always been common property shared by all Arabic and Muslim communities and even those who live among them who are often neither Arabs nor Muslims. The ode which is attributed

(1) Ibid. Vol. V. p. 318.

to the Christian poet Umr b. Kulthūm al-Tghlibī was accepted and admired by Muslim historians and critics. al-Akhtal was an Arab Christian, Abn al-Muqffa' who was non-muslim in his early life and also was non-Arab. Abū Nūwās, the Persian and hundreds like him, coloured people and slave poets in al-Ḥijāz and Jewish poets in Spain, all these shared the Arabic literary heritage. All gained esteem and respect without any inferiority beside the Arabic or Islamic majority, as long as things did not touch religion, laws, and legislation in which non-Muslims could not take part.

The same can be said about modern literature and writers such as Jabrān, Nu'ayma and many other poets and authors in the Arab countries and in the Arabic communities in America as well.

Having all these effective factors in literary life and writers in the background, the modern school was set up by the foundation of Ḥizb al-Umma and its organ al-Jarīda newspaper in 1907 under the editorship of Luṭfī al-Sayyīd which opened its columns to social and literary reforms of today. (1)

Later on, and after the first world war, the movement was helped by the foundation of al-Siyāsa in 1922 under the editorship of Ḥusain Haykal which represented the nationalist school. The modern Egyptian school split into two groups,

(1) Ibid. Vol. V. p. 447.

firstly those who were educated in France and whose background is mainly French such as Muḥammed Ḥusain Haykal, Tawfīq al-Ḥakīm, and Ṭāhā Ḥusain, who afterwards took the leadership in this school. The second those who were influenced by English literature as Ibrāhīm al-Māzinī and Maḥmūd ʿAbbās al-ʿAqqād.

Translation is a fourth factor which helped the literary movement much by carrying new European ideas. Among the important translators were Fathī Zaghlūl (1863 -1914) and al-Sabāʿī.

Ṭāhā, as we see, is not the founder of a school but a continuation of the flood of modernism. Among his fellow writers he is an important figure if not the most important.

Al-Azhar:

Al-Azhar was one of the early surroundings of Dr. Ṭāhā Ḥusain. Through the curriculum of al-Azhar one can see the background of the authors early education. Al-Azhar was founded as a mosque built by Jawhar al-Kātīb al-Ṣiqillī one year after the occupation of Egypt by the Faṭimīds in 359 (972).⁽¹⁾ We are not concerned here with the history of al-Azhar and its development any more than the methods of teaching in it, though we admit that historical events had a great influence on the present fossilized state in teaching and cultivation of

(1) Enc. of Islam p. 532, see also Al-Azhar by: A. Ḥamīd Yūnus and ʿUthmān Tawfīq, Cairo 1946.

of knowledge which is merely a true transmission of what the ancestors left behind and has nothing to do with research, proof, comparison or correction.⁽¹⁾

The lectures and lessons in al-Azhar are divided into two groups: the transmitted branches of knowledge which embrace Hadīth (tradition), theology and jurisprudence. In the second branch are the rational sciences such as rhetoric, prosody and philology. Some of the studies receded in the back ground in the Middle Ages, especially literature and history.

In 1895/1312 the serious reforms of Muhammad Abduh were put into practice. Some of his reforms are connected with the curriculum of the school. He added to the scope of study: Mathematics, Algebra, Islamic History, Composition, Philology, Literature, Geography, etc....

Al-Ayyām, Ṭāhā Ḥusain's autobiography, reflects a dim picture of the careless and superficial study of literature even after the reforms of the Imām Muhammad Abduh. From time to time we hear of the students studying a text or two from a book of belles-lettres or a collection of poetry.

To make up for this lack of literary instruction, Ṭāhā pursued literary studies outside Al-Azhar. He used to read with his brother some of al-Ḥamāsa, Maqāmāt al-Hamadānī and Nahj - al - Balāgha. Besides that in his summer

(1) Ibid. p. 534.

holidays he was in touch with the Classical Arabic Folk-tales, the translations of al Sabā'ī from English and Fathī Zaghlūl from French and the essays of Jurjī Zaydān in al-Hilal magazine and Ya'qūb Ṣarrūf in al-Muṭṭaṭaf and al-Sheikh Rashīd Ridā in al-Manār. Also Qāsim Amīn's books and M. Abduh's liberal essays.

II. STUDIES OF TĀHĀ HUSAIN'S

LITERARY WORKS.

1. SHORT STORIES AND TĀHĀ HUSAIN'S TECHNIQUE.

Comparative Studies in Literature :

Comparative Literature is a general term which means different things. It means a comparison of any form of literature of a nation with a similar form in another nation's literature. Studies may be between ideas of critics in two different nations or between short stories, plays, poetry, novels etc...

"Until the 18th century all literature was conceived as one great stream. The growth of national consciousness in literature was at once countered by the re-assertion of this broad unity, as in Goethe's idea of a welt literatur. Soon scientific comparison was drawn from the natural sciences into linguistics... and into literature. Villemain, 1829 first used the term littérature comparée; Saint-Beuve popularized it whether with individual authors or with broad currents of thought and style, and the major literary schools. The comparative study of literature is one of the most fruitful methods of literary exploration.⁽¹⁾

We have decided to combine the comparative study of literary ideas in criticism and the comparison of the

(1) Joseph J. Shipley : Dictionary of world Literary Terms, London, 1955. p. 73.

literary products. Ṭāhā Ḥusain is the main representative of our Arabic literature in this thesis. In Western Literature we rely on the English school of criticism to compare Ṭāhā Ḥusain's views. And we have chosen the French Novel of the 18th and the 19th centuries mostly of Gustave Flaubert, Abée Prevost and Alexander Dumas. We might also refer to the literature of Guy de Maupassant and Emile Zola. The reason for choosing the French Novel is because it has influenced Ṭāhā Ḥusain in spirit and style.

The Western critic's conception of the short story:-

Western critics have studied the short story as an independent form of narrative literature. They separate it from that of the novel. Length is the most important reason. Here, we shall show the conception of the western writers.

The Dictionary of the world Literary Terms describes it as having a definite formal development and focussing on a single aspect of the many elements of the novel.

Character, however, is revealed and not developed as in the novelette. Short narratives are usually loosely constructed. They are not limited to reality, but may take place in fairyland or on Mars..... Narratives may be subordinate, psychological atmosphere may be stressed. A prose idyl is a brief delicate romance or love theme. A tall story emphasizes unreality, usually hyperbolic. It

often deals with outdoor experiences i.e. Fishing, hunting fighting and with legendary or folk heroes. Edgar Allan Poe, in 1842 first formulated some critical and technical principles that distinguish the briefer form from long narratives. Reviewing Hawthorne's Twice Told Tales, he digressed into generalization upon the nature and structure of the short prose narrative. "By short he meant any short story requiring from a half hour to one or two hours in its perusal". This brevity dictates the structure. The writer conceives a certain unique or single effect that he wishes to create, and proceeds to invent such incidents and to clothe them with such words as will produce it. Totality of effect is the objective. Appropriateness and economy of incident and style are the technical means.... the realistic and naturalistic movement tended to emphasize substance rather than artistic effect. The photographic and the documentary rather than the extravagantly imaginary truth to life rather than truth to .. an artistic principle.⁽¹⁾

Short stories differ not only in subject matter but also in texture, style and the method of dealing with the plot according to the type of reader for whom the story is written:

"As a consequence, the divergence between the artistic

(1) J.T. Shipley : Dictionary of world literary Terms
London 1955 p.373.

or literary story and the merely clever or popular story has become greater. The vast majority of short stories are rapid of pace, readable in style, with a dramatic climax and a surprise ending. They are designed for the "slick" or the "pulp" market. A small minority of stories are of a solid texture in which substance and form are integrated, style is individualized and the ending is natural and inevitable. These appear in a few well-established magazines."(1)

As we shall see in this chapter although some of Tāhā Husain's short stories possess solid texture yet one can not avoid noticing their surprise endings.

The logical result of a difference between the length of the short story and novel is, of necessity, further differences in motive, plan and structure. These differences come under fundamental principle of unity "under which we include unity of motive, of purpose, of action and in addition (in regard to results) unity of impression.... As far as I see there can be no exception that a short story must contain one and only one informing idea and that idea must be worked out to its logical conclusion with absolute singleness of aim and directness of method. It is this essential kind of unity which will be found to characterise the really good short story whether it belongs to the highly concentrated

(1) Ibid p. 374.

type or not."(1)

Time and place, as we have seen in the beginning of this Chapter are not very important in the short story. Also "There is an unlimited range for the short story in respect of theme. A dramatic scene, a closely co-ordinated series of events, a phase of character, a bit of experience, an aspect of life, a moral problem, any one of these and innumerable other motives which might be added to the list may be made the nucleus of thoroughly satisfactory story".(2) writers of the short story differ in their attitude to what is so-called a plot or incident. "There is a school of short story writing which has grown up of comparatively recent years and is steadily gaining ground with certain writers and editors in which the story is little more than a detailed sketch or an essay with something more of substance than the essay, so-termed, usually contains Perhaps one might say that this is the kind of story which has to be written that way and is not strictly speaking a short story in the meaning of the word. Take many of Katharine Mansfield's stories as an example of this type of technique. (The Arabic equivalent is Jannat al-Ḥayawān by Ṭāhā Ḥusain) Few of them can be strictly termed as short stories. They are incidents, beginning in the middle and ending rather in mid-air. They

(1) An Introduction to the Study of Literature by W. H. Hudson, London 1954, p.338.

(2) Ibid p.342.

cannot be analysed into plot and substance. They defy the normal rules of construction as laid down by the best teachers, but of their own kind they are extremely fine."⁽¹⁾

Taha Husain is not a writer who prefers to write in this type of technique but also disagrees with the critic on the point of forcing some of their points of view as rules. Some western critics think very highly of a story with a plot.

"In all the stories, there should be a plot whether it be a dramatic one to blow up the Houses of Parliament or the comparatively mild "plotting" of a girl in love to defeat her rival. A story without a plot in this sense is usually a story lacking in life and vigour." (2)

Critics also speak about characters and characterization. Some of them lay down the following division for the different type of characters:

1. The protagonist : as its name suggests is the first character to appear.
2. The antagonist : the opposing element is the second character to appear and with him comes trouble for the protagonist.
3. Third element : It might be the girl who is desired by both contestants. It may be a valuable gem for which

(1) G. C. Thomson :write successful fiction, London 1946, p.97

(2) Francis Vivian:story weaving, London 1957, p.35.

both are fighting."⁽¹⁾

In some short stories, especially those of Ṭāhā Ḥusain, the characters are allowed to express themselves in the language they would never use in real life. To-day there is a general tendency to make characters speak "in character".⁽²⁾ The events in the short story as well as the novel might be narrated by the main or by some secondary character. These two channels have the quality of "the autobiographical method". The best method to my mind is the so-called "third person omnipotent narrative", with the story told in the third person. It is termed "omnipotent" because the writer has extravagant powers. He can borrow wings and see what is happening at all times throughout the story. He is god-like in his ability to be everywhere see everything and even to read the thought of all of his characters. He can tell the reader at first hand what his characters are saying or thinking. He can switch from "one part of the locale to another"⁽³⁾

The most important ways of denoting the characters are the following :

1. The actual use of "he said" or "she said".
2. Allowing the dialogue to stand without any explanation as to which person is the speaker and relying on expert chracterization.

(1) Ibid p. 24 ff
 (2) Ibid p. 24 ff
 (3) Ibid p. 24 ff

3. The use of described mannerism : The speech is allowed to stand without any interpolated matter, and any descriptive matter is made the subject of a separate paragraph - or, alternatively the described mannerism can be included in the paragraph. The following example illustrates this method : "The woman never moved. He staggered against her and pressed his lips to her white cheek. She shuddered : "Devil take ye, yer like a dead thing. It is now ye think I haven't got any money".
4. The referred method : requires the very minimum of explanation - characters deliberately address each other by names.
5. The combined method : mixing the above mentioned methods of the dialogue.

We shall review Ṭāhā Ḥusain's ideas on short-story and his general principles of criticism and then review his short stories making use of the notes which we have made on the western point of view on the subject.

ṬĀHĀ ḤUSAIN'S VIEWS ON SHORT STORY :

The short story is a very important feature in modern Arabic literature. Some of Arabic critics have borrowed the

western critic's conception of writing of the short story.

Farīd Abū al-Ḥadīd, the Egyptian author, for example, suggests four rules and he considers them as a standard by which a story should be judged. The first rule is that the story must be a certain incident to be told. The second that it must contain a description of the surroundings of the people whom we are talking about. The third is that it must have people in it described well and fully by the author so that the reader can recognize them and see them with the eyes of his mind. The fourth is that it must contain some dialogue exchanged between these people who live in the story or the novel.⁽¹⁾ But Ṭāhā Ḥusain says : "I will say that I am free from those who tie themselves to principles in literature. My free outlook does not submit to rules or conditions. Rules and limits laid down first by Aristotle and other critics were followed by the laying down of conditions and rules in this modern age. A literary work from my point of view is what the author or the poet writes down as it is without any rules or restrictions except those which are forced on him by his own temperament".⁽²⁾

In his book *al-Mu'āghdhabūn fī'l Ard* Dr. Ṭāhā Ḥusain expresses various valuable observations on story writing and its purpose as an art of literature. He says speaking of a

-
- (1) Ṭāhā Ḥusain *Fūsūl fī'l Adab wa'l Naqd* p. 48 Abū al-Ḥadīd is influenced by the English school on this point. (see Introduction).
- (2) *Ibid* p. 49.

poor nameless child in his book : "It might occur to the reader to ask me : What is the name of this child? Where does he live? What are his surroundings? Who are his family? And who is he anyhow? I answer the reader : If he thinks of these questions he imposes a heavy task on himself and on me too. The answers to these questions might be useful for the story to be an arranged story, and in good form and complete. But I do not try to write a story to make it subject to the artistic rules which the great critics laid down. The critics ask for time and space in the story. They also say the personalities of the heroes must be clear... I am not writing a story to be submitted to the rules of art (in fact he was writing a story). If I were to write a story I should never obey these rules because I do not believe in them and do not subject myself to them.

"If I do not recognize the right of the critics to lay down rules and orders for me, (but he does that often for others as Tawfīq al-Hakīm etc..) Also I do not accept from the reader, whoever he may be, to step in between me and what I wish to say... Freedom must be the right basis for the relation between the reader and me when I write and he reads... I prefer rather to speak to the reader's heart, emotions and feelings than to speak to his mind and taste which encourage his indulgence in criticism and curiosity".⁽¹⁾

(1) Tāhā Husain al - Mu^o adhdhabūn fi'l Ard p.60.

What is the aim of story writing? Is it a moral aim? Has it social purpose? or is it political impulse?

Tāhā Husain says that it is none of these at all. In al- Mu^c adh^hhbūn he says: "Some crafty authors try to put in their writings their ideas, their hearts' desires and their sad feelings. They write their stories as a means to give advice and moral injunction trying to deceive the reader (about the purpose which they really have), but not all of them can be deceived. When intelligent readers read they discover the delusion and craftiness of the author and they read either with hesitation or they stop their reading without going through all the work. As for me... I will say that I do not like to teach an ignorant man or preach to a lost sheep or remind one who is heedless.

That is so because I am not in a position to do so. Then he adds with cynical sarcasm "And because I am sure that all my readers are well-informed, intelligent and awake!"⁽¹⁾ we think this literary point of view which we have borrowed from al- Mu^c adh^hhbūn was influenced at that time by his fear that he might be accused of being a communist or an extreme socialist because he says in this book also :

"I do not dislike the duty of encouraging the rich to be kind to the poor any more than I dislike encouraging the miserable to be patient in their misery. What is all that

(1) Ibid p. 63.

to do with me? (1) Again he says :

"The beginning of this talk indicated clearly that I am a keen conservative and that I am one of the right wing who never dislike anything more than those who are of the left wing."(2)

We cannot let this pass without commenting that many of Dr. Ṭāhā Ḥusain's works are directed towards social reform and social justice whether he recognizes the fact or not. It still stands that his literature has a purpose and its share in preparing the Egyptians for this new era which began with the revolution.

Practical Criticism :

We have reviewed some of Ṭāhā Ḥusain's theoretical views on story-writing and the novel, which generally speaking come to the conclusion that the story must be written without being submitted to rules and the suggestions of critics. Also a literary work must be created by its writer for the sake of creation and artistic achievement without considering the work as a means of justifying certain aims in the writer's mind.

We deal now with examples of Ṭāhā Ḥusain's practical studies of other author's novels and stories to see how he looks at the works of others and how he intervenes as a critic between authors and what they have expressed to the

(1) and (2) Ibid p.60.

best of their abilities. He considers Zenobia, a historical novel written in Arabic by Farīd abū al-Hadīd, as a successful novel for the following considerations : "That there is a spirit of heroism in the novel which shines from the first few pages then increases until it fills the atmosphere and thus the reader lives, through the reading of the novel, in an excellent environment inhabited by people of exalted characters. The reader will feel safe with them, free of daily troubles and nearer to the ideal life. The reader will feel that these heroes are not very far from him and he is not unable to live with them. Thus we feel that we, ourselves, are good and excellent. The emotions of the modest heroes are displayed clearly and innocently and without any exaggeration" (1)

The criticism which has been laid down here concerns itself more and more with the heroes' temperament rather than with their outside world. We can understand by reading this paragraph their temperament but we hardly reorganize the people or guess at a picture of them. He tries in his criticism to be an objective critic as much as possible and not to fall in love with the book at first sight. He tries always to get rid of the first impression which the title of the book makes on the reader, to be suspicious and wide

(1) Tāhā Husain :- Fuṣūl fī'l Adab wa'l Naqd p. 52.

awake when he reads and analyzes the effect which the author leaves on him so that he can consider his feelings with more exact and accurate judgment.

Another example of his criticism of writer's works in what he says about the play of Ahl al-Kahf by Tawfīq al-Ḥakīm. His criticism of it is very accurate and objective. Although he believes that the play is one of the best plays written by an Egyptian yet there are two defects in it. Firstly errors and inaccurate use of the language and this is without doubt due to the fact that Tawfīq al-Ḥakīm, the author of the play, was not a student of literature. The second is the dialogue which is filled with philosophical discussions which might be above the audience. Also, sometimes he makes the dialogue quite long when it is not necessary and that makes the play a piece worthy of reading only and not acting.⁽¹⁾

(Rajʿat Abī'l-ʿAlā') by Al-ʿAqqād is a type of farcical historical novel. It depends solely on the idea that Abu'l 'Ala came back to life again and travelled around the world with the author of the novel who made this philosopher believe, like and dislike what he wanted him to.

Ṭāhā Ḥusain says:

"Because al-ʿAqqād is a sincere democrat and hates communism and Fascism bitterly and because he likes moderate democracy, so Abū al 'Alā' became a moderate democrat also. Hating the

(1) Ṭāhā Ḥusain : Fuṣūl fī'l Adab wa'l Naqd

authority of Hitler and Stalin, Abū'l 'Alā' was inclined towards the democracy of North Europe because al- 'Aqqād himself had an inclination towards it. Al- 'Aqqād admires the stable life of the English people and so Abū al- 'Alā' has to do the same. Abu'l 'Alā' in fact became a picture of al- 'Aqqād does Abū al- 'Alā' accept what al- 'Aqqād imposed on him or would he be angry if he knew ?"⁽¹⁾

Here we shall mention an interesting passage of literary criticism on a travel book because it concerns two different judgments of the character of the English people, and because of Dr. Tāhā Husain's attempt at using a kind of literary comparison to get as near as possible to the truth. The book is (al- Ingliz fī bilādihim - The English in their Homeland) by Dr. Hāfiz 'Afīfī Pasha). Tāhā Husain says: "He tells us that the upper classes in England are very near to the common people and the middle class and do not turn up their noses at them..... I want to believe that until he investigated the fact and inquired into it. I have read very little modern English literature which describes the nobility of the English to us not as Dr. 'Afīfī describes them. Authors have described them as an arrogant and self-centred class. They always believe that their blood is different from that of the common people. Stories such as The Ordeal

(1) Ibid p. 26.

by George Meredith (1820 - 1909) and Oscar Wilde's The Picture of Dorian Gray gives the reader the impression I have just described. (1)

We notice it is difficult to establish a fact on one or two examples as in the case of Dr. 'Afīfī and Ṭāhā Ḥusain's attempts to disprove Afīfī's statement. Dr. 'Afīfī might recognize the diplomatic code, and courtesy in his book than the truth. As for the two stories, which Ṭāhā Ḥusain has mentioned, they were written before the first World War and what a change society has had to undergo since then although faint traces of superiority and snobbishness might still exist not only among the nobility but even among ordinary classes of English society.

Studies of Ṭāhā Ḥusain's Short Stories :

In his writing, Ṭāhā Ḥusain aims at two things : Firstly, to keep up the artistic effect and good literary style to which he sacrifices some realism in the dialogue of his common characters whom we cannot imagine talking as he supposed. Secondly, he emphasizes the photographic and documentary life of the characters. The touch of realism in the sense of copying honestly a picture from nature and naturalistic movement appears in some of his works without sacrificing the artistic principle in the dialogue.

(1) Ibid p. 45.

To begin al-Mu 'adhhabūn fī'l Ard as a first example in this chapter, we say, that most of his stories like the vast majority of Arabic short stories contain a dramatic climax and a surprise ending. This is because the stories in the book were written for the journalistic market. On the other hand most of the stories in this book have a solid texture in which substance and form are integrated and the style is individualized, also the endings are un-natural. To make it a clear accusation, we shall review here some of his endings of these stories which, we must remember, are written about Egyptian characters in which the belief in predestination prevails.

Ṣāliḥ, the main character in the first story, is a wretched boy whose father has divorced his quarrelsome mother and remarried. His step-mother loved him at first then neglected him after she had her own children. Ṣāliḥ meets Amīn, the child of a rich family, one evening at a party in Amīn's home. Amīn invites him in, or rather Ṣāliḥ invites himself by bringing him some wild flowers as an excuse to enter the house. Amīn asks his mother why Ṣāliḥ is poor then he asks her to look at his worn-out garment. Amīn's mother gives Ṣāliḥ one of Amīn's new garments to please her son. Ṣāliḥ's step-mother is jealous of his new garment and takes it away from him and beats him to the point of

death. Next day an accident occurs. A train runs over Ṣālih's half-brother, son of his divorced mother by another man she has married, and kills him. Ṣālih sees his brother dead and his mother lamenting bitterly. This sub-plot or secondary incident is probably used to suggest to Ṣālih the idea of committing suicide, because in the evening of the same day the train runs over Ṣālih and kills him too!

The first was an accident but the second was deliberate or so the story suggest. Ṣālih lived and suffered all his childhood in the same conditions of poverty and oppression. Why should he change so quickly? Is it because of the garment which he only wore for a night? It seems impossible and probably it is the first time that such a child commits suicide for something he loses.

The end of Qāsim, the fisherman, who knows about his daughter's immoral relationship with her older brother-in-law is the same way. But this time it is the river that is responsible for ending Qāsim's life and the author's story. He says : "Qāsim, that night did not see the light of dawn nor hear any song. He sees nothing with his eyes but darkness and became deaf to every voice. He walked straight like an arrow which flies gently and softly propelled by a weak power. Straight and slowly he walked as if he were walking in space, then he felt the cold water of the river covering

him, then after that nothing at all. He disappeared as many things disappear every minute into the unknown.

Khadija, the honest beautiful village servant drowns herself after marriage not because she was not chaste before marriage but because "she was forced to marry (when she did not want to) and marriage sullied her pure soul and timid nature. Even love cannot heal what marriage did to her. Thus only death could have healed it." (1) This statement seems quite unnatural and untrue since marriage is every girl's dream, why should Khadija refuse its blessings and happiness. The river seems to Tāhā a preferable place to end the miserable lives of his heroes and Umm Tamām in al-Mu'tazila ends in the same manner. (2) Ṣafā', the christian youth, who loves his next door neighbour and is prevented from marrying her because he is poor and insignificant meets the same fate as Ṣāliḥ in the first story. The railway track with his beloved was their meeting place with death. (3)

One of the peculiarities of Tāhā Ḥusain is that there is no complete unity in the plot or the accident in the story. By that I mean one can always find in one short story of his two incidents moving beside each other, or the second starts when the first finishes. That is very clear in the first story about Ṣāliḥ. The story begins in the middle and not

(1) Tāhā Ḥusain, al-Mu'adhhabūn fi'l Ard p.56.

(2) Ibid p. 72.

(3) Ibid p. 89.

after describing the main character. We read about a rich boy and as we turn the pages we think that he is Ṣāliḥ whose name give the title to the story. Suddenly, we are told that Ṣāliḥ is poor, in fact that he is so poor he brings some wild flowers to the first mentioned and secondary character Amīn in the hope that he might get a full stomach. Besides that, there are two or three separated scenes and each one could be a short story on its own. The first scene is Ṣāliḥ's visit to Amīn. The second is the story of the garment which Amīn gives to Ṣāliḥ and then how he loses it, The sub-plot which is written into the story called Qāsim helps very much in changing the stuffy atmosphere of the tragic story. This incident is about the blind Qur'ān reader who comes that morning at the same time as the fisherman to the 'Ummda's house hoping to get some money for the large fish which he has caught. The blind man who has never touched a live fish before sits beside it and his hand falls on something wet and alive. It is not one of the animals he can remember among those he had touched and caressed. He is frightened and horror struck and makes the fisherman and the 'Ummda's household and the reader laugh before the sad story of the fisherman proceeds. The incident in itself has nothing to do with the main theme and the plot of the story which the author is aiming at but it is an artistic trick to refresh

the reader's mind with a laugh before taking him deeper into human misery. The motifs of the stories of his book al-Mu'adhhabūn fī'l Arḍ differ from story to story. In Salih it is poverty, richness, poor folk and rich people. In Qāsim and Khadija the motif is moral. In Ṣafā, it is the hindrance of marriage by poverty. The motif in al-Mu'tazila is the pride of the poor folk who never complain whatever destiny afflicts them with. Rafiq, is a portrait of a young man and his family from childhood to death.

To approach a story, one has to follow two means : either through the plot where the attention and concentration is on the action, movement and accident more than on the behaviour of a character, or through the character where the plot is used simply as a means to reveal the psychological traits and the inside trend of ideas and aspirations of the character with all his thoughts, loves or hates.⁽¹⁾

In al-Mu'adhhabūn Ṭāhā Ḥusain approaches his stories mostly through the plot, and that is why he always finishes with a surprise and with an alarming end.

Concerning the narration of the book he follows the most popular way of narrating events, it is the so-called "Third person omnipotent narrative"⁽²⁾ This is useful because the author is able at first hand to bring to the readers what

(1) Francis Vivian : Story-weaving, London, 1947. P.22.

(2) Ibid p.24.

they want to know about any character, so he can move from place to place, from person to person, without anything to hinder him.

The characters in Ṭāhā Ḥusain's stories, although the principle to be mentioned after is not important in story writing, are not in order. In most classical stories the protagonist, or the first character, is introduced straight away and the story woven around him. In al- Mu' adhdhbūn the protagonist in Ṣāliḥ appears after we have learned everything about Amīn, the rich boy; who in the story is one of the helpers to complete the picture of the protagonist. The antagonist or the opposing character appears later in the person of a group of people i.e. Ṣāliḥ's father, his step-mother and her children. Most modern stories in international literature are swayed towards the illogical arrangement and appearance of the characters, which, I think does no harm to the story. On the contrary it makes the reader more desirous of knowing more. The principle is recognized by Ṭāhā. He is in fact using it consciously and he says so in the story of Ṣafā'. He begins his story in the middle of its events as follows: "This was possible in black days but now things are easier. We have overcome the difficulties of misery and wretchedness. We are now blessed with prosperity. So, I do not wish you or me to speak about it anymore".

"Hunayna tries to speak but her son Naṣīf turns his face from her. He lights his cigarette with pride and he, getting up proudly, leaves the room. Then the house is as if he had left no one behind him".⁽¹⁾

After this mysterious beginning, he says: "I think I had accomplished what an author must accomplish when he wants to begin a story. I have written down for the reader this obscure statement which has no agent character in order to arouse the vague feelings which encourage curiosity. I have then mentioned Hunaya and her son Naṣīf in order to make the desire of the reader even greater. I have also made him leave his mother in this strange manner..... Now, it is the reader's right to know Hunaya and Naṣīf and their family well after that." Here, he begins the story all over again from the distant and far past until he comes again to the same scene where Naṣīf orders his mother to forget what he wants her to forget and the author repeats the very same words and sentences. This is a charming way to hold the reader's interest and his breath is caught with great expectation, curiosity and desire.

Novel and story writers use different ways of expression to denote the speaker in a dialogue. A look at the excellent book Story-weaving of Francis Vivian will make this clear.

(1) al-Mu'adhḡhbūn p. 89.

Ṭāhā Ḥusain has always attached himself to the popular way and the actual use of "he said" or "she said", "the young boy said" or "Amīn said to his mother" etc. Only once in the beginning of the first story in al- Muʿadhdhabūn does he allow the dialogue to stand without reference to the speaker, but we can easily recognize that it is the mother speaking to her child. The author begins directly " - when you hear the old man reciting the last "Takbīra" of his prayer aloud tell me. If you do you will be my son indeed. The child said smiling to his mother, who was speaking to him and patting his cheeks, "if I do not tell you, whose son will I be?"

This is a very rare example in this book. The characterization of Ṭāhā Ḥusain is achieved mostly by a description of dress, physical appearance and not the manner of speech and other habits.

He describes Ṣāliḥ and his dress thus: "when the child (Amīn the rich boy) looked at Ṣāliḥ he was surprised by his worn dress which showed more than usual of his chest. Also, it showed his bony shoulders and was old and dirty. It hid less than it showed and it clung to the child's body in such a way to hide what it could so that people might say that he was not unclothed. He looked into Ṣāliḥ's face and saw there a smile of great sadness and great hope. His eyes turned and looked about now at the toys lying on the ground, now at the sweets in the child's hand".

In al- Mu'atazila "i.e. the lonely woman" there is a wonderful description of her surroundings and a photographic and visualized picture of the hut where she lives. The caricature description of her hunchback and her appearance when she walks is even greater. The impression which the author leaves on the reader is that he can really believe that he had seen this woman somewhere before.

Al Ḥubb al- Dā'ī ʿ "Unrequited Love" :-

Another collection of short and short-long stories "nouvelle" is called al-Ḥubb al-Dā'ī ʿ. We have showed Ṭāhā Ḥusain's general technique through one of his books before and now we shall try to analyze the longest short story in this collection. This will be an attempt to see the ability of the author in characterising and portraying the heroes of the story. A long-short story is considered to be a story of a maximum length of 20 thousand words.⁽¹⁾ The length at al- Ḥubb al- dā'ī ʿ comes to 14,630 words. This story is concerned with describing the life and the relations of a French husband and his wife.

The story begins with an attempt of a girl to keep a diary or note-book. Her name is Line and she is about thirteen years old when she begins her diary. She was about fourteen when the first world war broke out and finished her

(1) H.L. Yelland and others: A Hand Book of literary terms, (see under short story). Sydney 1953.

secondary schooling. She returned to Savoy where her family lived in the mountains. She was the youngest of the family. The eldest of her brothers aged about 24 has finished his medical studies. The second was twenty one and has completed his law studies. The third, a boy of seventeen wanted to go to Paris to be a teacher. They were all very happy until the war broke out and two of her brothers were killed and one wounded. Blows and misfortunes afflicted the family and their house became a place of misery because of the sad events which the family had suffered. She writes: "Every one of the family was deceiving himself, each pretending to forget to show patience and cover his or her sorrows and afflictions with a thin covering of patience, trying to occupy themselves".⁽¹⁾

The survivors of the family were forced to meet although they wanted to avoid each other on the pretext of doing something. Line occupied herself with reading, as for the parents and their son, God only knows how they busied their empty lives. On the table, the feeling of loneliness and sadness still cast its hated shadows over the family. Suddenly they begin to pay more attention and care to Line.... They try to reproach her for staying up late in the night in her room reading stories and novels. With her womanly

(1) Ṭāhā Husain: al-Ḥubb al-ḍā'i', Cairo 1942. p.26.

instinct she understands that her parents are preparing her for marriage. Before we proceed in marriage relating the summary of the story we have to refer to one thing. In all the events we read and in all the wonderful description of depression and sadness which afflicted the characters, there is, unfortunately, no sign that these pages are a preparatory stage for the finish of the story. We have summarized so far 34 pages but all this descriptive literature of the hero's character does not help whatsoever, the sudden change in the life of the protagonist and her character in the story. The author prepares us by describing the character's pessimistic disposition and psychological traits but in the few pages to come he pulls all this down and replaces it with happiness. Such a quick change in a character's manner, appearance and feelings is not likely to happen in a week or so in real life. Such a way to deal with them is not constructive in the general effect which the author attempts to obtain in the end. Suddenly the girl forgets everything about her dead brothers and somehow forgets, for the time being, about the existence of her parents and even her own characteristic traits etc.

Unexpectedly, the family asks her to take a holiday and make a trip to her aunt who lives further down the valley. Leaving her old parents alone is difficult although one day she will leave them and go out and make a life of her own.

They are thinking of her marriage now, one day they will think also of her brother's marriage. As for their life, it will be "a dark painful loneliness and a dim life where they live like others with hopes neither in the past which will never come back, nor in the future which is in itself to them weakness, inability, annihilation and mortality."(1)

Can she leave them? and can she go to marry her suitor? But who is this person she is going to marry? She writes in her diary "I looked at him and he filled my heart, I heard him and I was enchanted by his voice. I danced with him for a while and I forgot everything around me". She writes this after she has gone to visit her aunt and her family. She was busy there throughout the morning and the evening. One evening, she is told suddenly that a family has been invited to dinner and dancing. She is obliged to accept the sudden change by sharing the evening with a strange family. "Among the invited guests, there is a young man. I looked at him and he filled my heart, I heard his voice and was enchanted". For a few days the young man visits the house of Line's aunt and one day her aunt asks her: what do you think about Maxime Geraud? She blushes but her aunt happily tells her that he has gone with his parents to see hers. The story stops here and begins three years later. In the beginning Line forgets through her happy marriage all about her diary

(1) Ibid p.44.

which shares her misery but not her happiness. She not only forgets her parents through her selfishness which is the law of nature among those who live for themselves and not for others. "Happiness, she writes, encourages cruelty and selfishness and makes one forget pity and kindness I loved my parents with a love which knew no limits but this love could not prevent me from hurting them by ignoring and avoiding them when I was happy and love was brought to me.... Is it then that love is valued by need? Did I love my parents because I was in need of them and was content with them? When happiness reached me from another source did my love for them become less and less?"(1)

So Line leaves her husband and goes to visit her parents. She leaves him because she has quarrelled with him after discovering that her husband is writing to a young beautiful widow and friend of the family, trying with all his efforts to tempt her. She writes about her husband in her diary: "God help you, my dear unhappy husband. If only you knew how deep you have thrown yourself into the abyss, and if only you knew that you have crushed my heart and torn my conscience.... I remember you when you said to your friend: "It is a good thing not to let anyone find out about your affairs that which might make you ashamed" and he answered you: "It is a better thing not to do anything which makes you ashamed of yourself."(2)

(1) Ibid p. 71.

(2) Ibid p. 82 ff

She comes to know about the affair when her son runs into his father's study bringing a piece of paper. While Line has been busy with her child in bringing him up, her husband like any selfish impatient man was looking around for women. Here we have to note that Tāhā Husain has paid no attention whatsoever to the description of the husband's character. For example, we do not know what Maxime Geraud looked like? We know only that he keeps his study tidy at all times and likes to find things as he left them.⁽¹⁾

Line understands from the letter that Laurence had told them a lie when she said that she was going to Paris. In fact she has gone to the Middle or the Far East. She runs away to the East hoping that she will forget her love for her friend's husband. Maxime had followed her with his persistent love and she had resisted it with difficulty and her defence had begun to become less and less. So, she decided to run away before she lost the battle and until her passion should cool down and until she felt worthy again of Line's friendship having come very near to the edge of the abyss. The struggle was between her weak nature, motive, her strong will and her fidelity to such a degree that she was afraid of going mad. In some of her letters we read: "In the journey to the East I am running away from inescapable pain and continuous torment if it is possible. If I could forget, I shall find in the

(1) Ibid p.94.

distance between us, o my dear hated love a thing which keeps me from disgrace. It is a thing, if you could bear it to-day you will feel tired of to-morrow. Good-bye my dear one, though I hate your love and cannot bear it". (1)

The husband came to take his wife and child from her parents home. She leaves with him lest her parents think that there is any mischief between them. In the car, Maxime, who by now has probably guessed the reason for his wife's coldness and anger tries to make up for it. They start a fresh and a happy life but Line's suspicions and fear have spoiled all for her. She asks herself many questions and finds no answers to them. She asks: "Is Maxime really converted to his old love and won to her side forever, or is it just because Lawrence is not there?" After six months of happiness in which Maxime filled her time she wrote nothing in her note-book. Her worries increased and she reached a stage of doubt and anxiety in which she analyzed every word or move of his. She says: Her anxiety is a sign of neither sickness nor of weakness or of an upset disposition. "But I heard Laurence's dead husband's voice say 'your place is with me and not with these two adulterers'. It was true because Lawrence came back from the East and was forced by temptation to commit infidelity. She came back to another city two hours by train from ours and she was in touch with Maxime. They continued

(1) Ibid p. 102.

with each other what I was afraid would happen".⁽¹⁾

The story ends with a letter written by Line to Lawrence telling her all she knew about the affair. She finishes the letter as follows "I feel sorry for our unhappy child who is not going to live with happy parents as I expected. I write to you now and I do not know why I write. It is now high-noon and I think that Maxime has left by now because he is due here about 2 o'clock. This letter will reach you this evening or to-morrow. Read it and remember its writer and know that she does not hate you or conceive any enmity towards you."⁽²⁾ Next morning people read in the newspapers that two women had committed suicide "as if they had an appointment with death."⁽³⁾

We might ask ourselves when we finish reading the story: Why did the first woman not fight for her love and happiness and that of her family? Is Line's reserved nature a real characterization of the behaviour of French woman? Why did Laurence, the other character commit suicide after she had given way to Maxime's sensuous love after fighting it at first? Is it the remorse of regret or is it just the dramatic imagination of the author who tried to show that goodness is always victorious over evil and strength over weakness?

One factor which undermines the story is that the story was told by the "Autobiographical Method". There are, in

(1) Ibid p. 122, 127
 (2) Ibid p. 130
 (3) Ibid p. 133

using this method definite limitations imposed on the author. "If he gives a frank and impartial account of the events that constitute the story, he is running the risk of appearing immodest, conceited and boastful. If he sobers the narrative down with the idea of avoiding this he is going to give the impression of false modesty, or will so emasculate the action as to spoil the story for the reader."⁽¹⁾

These two facts of being either immodest or by showing false modesty from time to time give us the impression that the heroine is lying about the events which she is relating and that she is giving one side of the fact only. Line, for example mentions always the fall of her husband and that of her friend but she herself always escapes falling at the last moment. Why does she encourage her passion? Why does she suddenly discourage it again if she has no moral obligation to hold on? No one knows. It is probably the desire of the author himself to show that there are great people in their suffering and patience and there are also small people who cannot stand up to the way of the running current. Here and there, there is the story what we call contradictory statement which the reader sometimes notice. For example, Line says in her letter:

"Maxime discussed a habit which was accepted by some

(1) Francis Vivian: Story-weaving p.24.

civilized people, namely polygamy Maxime defended the idea I heard what he said laughingly at first, then shocked at him believing that so deeply. I was also surprised by the enthusiasm which Maxime showed."⁽¹⁾

Basically she did not believe in polygamy. She faced her husband's enthusiasm with laughter, denial and surprise. Most western people do not admit that people who practice polygamy are civilized. Indeed, we may say this from reading entertainment newspapers, hearing radio programmes, watching television comedies and looking at cartoons, that everybody who behaves in non-western manner is to the common folk of the western cities and Line is one of them, not civilized at all. Then is the term "civilized group of people" the authors basic idea forced on the character in the story either because he is one of that group of people or because he wants to give the Arabic reader a good impression about the French?

We notice this exhibitionism with which the western writers, theatres, films and cartoonists emphasize non-western habits, dresses, dances, music, worship rituals as matters for fun and mockery. These things are exhibited and commented upon with an air of superiority and not for knowledge's sake. Why should the French be different from other Europeans.

The rest of the book consists of a short experience

(1) Ṭāhā Ḥusain: al-Ḥubb al Ḍā 'lī p.127.

and scenes most of which discuss the spiritual field of man and the metaphysical part of our mysterious existence. Spirits, ghosts, love, honesty, faithfulness and infidelity all prevail in these few pages. Sometimes Tāhā Husain gives such a material description to inner thoughts, ideas and ideals that they become real existing and living things. Some of the stories have an air of mystery and at the same time have an air of doubt about them. It is because the author himself relates to us and tells us that he is not sure. Some of his adventures in the spiritual and psychological field gives the reader a shiver by their strong and lively descriptive of the mysterious events which he deals with. In the Revenge of Berenice there is a touch of historical narrative. In al-Ḥubb al-yā'is there is a good and sincere description of love without hope between a priest and a nun. The nun had once loved in her youth and lost her man in life. She entered a convent and served for fifty years in the farthest regions of the earth. One day, she comes to Paris for rest. Somebody knocked at the door of the convent where she lives, and when she opened the door to the caller there was the man whom she had lost in her youth, a priest! They met for a moment just to recognize each other then each of them turned away and asked his superior to send him or her elsewhere. Back she went to the dark continents with the love of God as her only

companion.

In Ḥubb bi'l Ikrāh i.e. Love by force, we have an amusing picture of a tough Frenchman who forces his love on a young girl. He meets her by force, asks her to marry him by force and keeps her faithful by force. The wife, Madame Leontine, a housewife and a philosopher all in one believes that happiness can never be found without misery. She wonders if freedom really secures happiness? She thinks herself like Italy and Germany in Hitler's and Mussolini's times, prosperous but not free!!

Jannat al-Ḥayawān:

Jannat al-Ḥayawān is a different trend in the short story altogether. In al-Mu'a dhqhabūn fī'l Ard, the events in the story are an important thing for the author while characters, in Jannat al-Ḥayawān are the most important.

In the stories of this book there are no events to tell, no plot to solve and no climax to relax. There is only a person whom the author puts under the microscope and to analyze his character. The author always concentrates on one side of the human character. If the man shows cunning, ability, shrewdness, sagacity and competence in dealing with life for his own benefit and not that of society or the country, then he is a "serpent" because both the cunning fellow and the smooth snake search for their victims smoothly, quietly and cunningly. Most of the stories are entitled with names belonging to the animals and each one

describes a certain trend in the human character. He describes that human-serpent in his dealing with two parties of different policy when the country needed a clear idea from its people. He says: "you see him with the moderates and extremists. He hears both and he does not answer any. He does but little compared with other deeds. He is to be found in every meeting which is being held by both parties because he has friends in both. He is very clever. He disappears when matters are serious, trouble shows its teeth and the battle is raging. There, they look for our friend and no one can find him when the storm is quiet, things have settled down in their places and people feel safe, the moderates and the extremists both will find him among them. He will be coming and going as they remembered him always smiling and talking pleasantly." (1)

In "Fox" he analyzes the character of a person who was all the time advancing in life in the same manner in which the fox advances to catch a hen or a cock from the village farm. He says: "He was like a fox in the primary and secondary schools. He was a fox also in the offices, which he worked in them through the days and in the college which he studied in at night. He learned the fox's character (when he went) to England and he returned fully graduated in how foxes behave. His numerous certificates and degrees

(1) Ṭāhā Husain: Jannat al-Ḥayawān p.12.

helped him to adopt as fox's behaviour as well as in helping him to obtain vast knowledge. All parties liked him but alas! he lacked one quality which belongs to foxes only. That was, dear lady, what makes you laugh heartily at him when you see him coming like a huge tank and when you see him sit down, falling over himself, like a large heap of sand poured out".⁽¹⁾

In "child" there is a good description of grown-up children who keep some of the qualities and habits of their childhood.⁽²⁾ Again the author deals here with the metaphysical phenomenon of ghosts, Jinn and all these supernatural powers. We can say sincerely that Ṭāhā Ḥusain used these stories for social, literary and political criticism. The author represents the picture so cleverly that you have to believe in it and live the experience. Unless the reader has a critical mind for the matter he might understand that the author is telling a true supernatural and mystery story which had happened to him or to somebody he closely knows. "The Devils of Eloquence", "The Wandering Shadows", "Dream: published in al Ḥubb al-Dā'i'as well as in Jannat al Ḥayawān" "The Young Girls" and "Lightning" all of them deal with the mysterious side of the sub-conscious or the world of dreams of the human soul.

(1) Ṭāhā Ḥusain: Jannat al-Ḥayawān p.30.

(2) Ibid p.49.

Jannat al-Shawk.

It is a collection of miniatures and very short stories. Also, it is a thesaurus of proverbs and a collection of a selected prose and poetry used by the author for critical purposes and as a means of social satire and reform. It will be better if we treat these very short stories as plots for longer stories which could be written and could be developed.

This is an example of the kind of short episode around which any plot may be constructed which we choose to reveal the character's typical behaviour. In the short piece called "Freedom" the author says:

"The young student asked his old teacher: What is the matter with so-and-so, he behaves outwardly like a free man, but secretly behaves like a slave? The old teacher answered the young student: This way is more suitable to enable him to know the inner thoughts of Free men to relate them to his masters".(1)

From this very short example can be created any plot we choose which will show the character behaving in typical fashion. Some of these miniature short stories reach the length of two pages, such as "Self-benefit".(2)

(1) Tāhā Husain: Jannat al-Shawk Cairo 1952. p.35.

(2) Ibid p.37.

II - STUDIES OF ṬĀHĀ HUSAIN'S LITERARY WORKS

2. A STUDY OF ṬĀHĀ HUSAIN'S AUTOBIOGRAPHICAL WORKS.

AL-AYYĀM, FĪ'L ṢĀIF AND RIḤLAT al-RABĪ^c

The definition of autobiography and the history of the word:

It is difficult to define the word autobiography because all the memoirs, journals, letters, diaries, can be called autobiographies and can be classified as "literature of personal revelation".⁽¹⁾

In each of the above-mentioned groups of literary production resides "a conscious or unconscious self-portrayal."⁽²⁾ "It can be defined by summarizing what the term "autobiography implies - the description (graphia) of an individual life (bios) by the individual himself (auto).

The term is of recent date. It made its appearance in German literature, the word in English is formed artificially like the technical terms of science, with the aid of Greek: who coined it is not known In the literature of various races, not only European but also, for instance, Far Eastern, there appears at a certain stage of development writings of the autobiographical type and the tendency to self-portrayal which they reveal may be traced further back to the remote age of recording in which there did not yet exist a

(1) and (2) Shipley : Dictionary of Literary Terms p. 32.

"literature" in the sense of the written works. This tendency was taken as the characteristic mark of the genre by the unknown scholar who coined the word "autobiography", thereby defining that individual kind of writing".⁽¹⁾

After this clear definition of the word autobiography we should make a distinction between memoirs, journals and autobiographies. Memoirs like *fi'l al- Saif* and *Rihlat al- Rabi'* are books which give accounts not only of the author but also of events and of other peoples lives. Introspection is the main quality of the auto-biography proper. Journals and diaries serve us by the account of events and the personal impression of their author.

The author of the Dictionary of World Literary Terms gives us four causes for the attraction of this literary medium.

1. The mere contact with great historical events or movements may ensure a memoir-writer's or diarists being consulted by later generations; here the purely personal element may be reduced to an unconscious revelation of a mental frame fairly prevalent in the age concerned.
2. The writer may have played an important part in shaping history. He may be an able conqueror, religious leader or statesman. People will always be interested in

(1) Gerog Misch: *A History of Autobiography in Antiquity*
London, 1950. Vol I p. 5-6.

hearing his own comments on himself and his world.

3. There may be something particular in his point of view, the special angle from which he surveys persons and events; he may be in advance of the age, or otherwise out of step.
4. He may be one of those, mentally brothers though separated by centuries, for whom the exploration of their own personalities is the most absorbing activity of life. Some at any rate of these qualities are to be found in all the world's great self-portrayals. Since the official adoption of christianity provided the people of western Europe with a fresh impulse towards self-scrutiny and gave autobiography its first masterpiece in St. Augustine's "Confessions".⁽¹⁾

The responsibilities of a biography writer are perhaps the same as those of an auto-biography writer. It might prove useful if we review one book written on biography and it might help us in our criticism of Ṭāhā Husain's own autobiographical works.

The difference between an ancient biography writer and a modern one is that the ancient chose his subject among the celebrated people of history which the modern biographer will never choose his subject because he is a king or a great statesman etc.... He chooses his subject saying to himself:

"Here is a man. I possess a certain number of documents about him. I am going to attempt to draw a true portrait."

(1) Shiply: Dictionary of World Literary Terms, p.32 ff.

What will this portrait be? I have no idea. I do not want to know before I have actually drawn it".⁽¹⁾

The duty of a biographer is rather a delicate one. A character might inspire the author with love, hatred or passion of common unity of belief, suffering and destiny. All these or some of them influence the judgment which the author of a biography passes on the whole life or the age of the character.

An important defect in many biographies is clear weakness of their writer's belief "that they can improve upon nature by modifying the element of the ridiculous in great men, by omitting a love letter written in a moment of weakness, by denying a change of front or of doctrine. Such a biographer mutilates his hero".⁽²⁾

We might refer here that one of the elements of greatness in Al-Ayyām is the attempt of the author to picture the social habits in his village wherever they may shame the author.

An author sometimes also chooses a subject which enables him to express himself through the medium which he is using. The hero's adventure will be a mirror for his own feelings.⁽³⁾ The danger here is less than that of distorting the truth of the life of the character in the biography. Some authors

(1) André Maurois: Aspect of Biography, Cambridge 1929 p.5.

(2) Ibid p.23.

(3) Ibid p.111.

think it is dangerous to pass judgment on a person "from fictional statements".⁽¹⁾

It is impossible and absurd to imagine a biographical or an autobiographical writer who is a completely and absolutely impartial being.

The main difference between the ancient writers, that is to say, those of the Middle Ages and the Renaissance on the one hand and the modern ones on the other is that the latter are interested in the personality of man as well as his private life, faults and follies. That is so because an important factor changed the biographical and autobiographical writings. The factor is that modern generations are more critical readers. They demand sincerity, truth and reality.

"Moreover, the greatness of a character comes home the more closely in proportion as we feel the character to be human and akin to our own. If someone who shares our own weaknesses has by an effort of his own will attained to glory or to sainthood we feel ourselves encouraged and perhaps improved. But who could like to imitate the attitudes of a statue carved in stone?"⁽²⁾

Now we shall compare the facts in hand with the three autobiographical works of Tāhā Ḥusain.

We can hardly imagine Tāhā Ḥusain as an impartial author

(1) Austin Warren and Willick: The Theory of Literature, London 1955 p.69.

(2) André Maurois: Aspects of Biography, Cambridge 1929 p.21.

in portraying the pictures of many of the secondary characters in his books. He judges them always according to what they inspired in him of hate or love in his childhood. He rather imposes that love or hate on us for his own ends and because he himself is not in love with the character. He would be justified if he left them to act their role in the book and to leave the matter to the reader to love or hate the characters. We can detect the feelings of dislike when he speaks about his grandfather and the sheikhs of al-Azhar in al-Ayyām.

On the other hand Ṭāhā Ḥusain succeeded fully in exposing the characteristic qualities of courage and weakness of his childhood. He describes wonderfully well what goes on in a child's mind. Sincerely, he describes his surroundings. The child's whims and fears of the unknown are well expressed in the following passage: "many times, he used to wake up and hear the crowing of the cock echoing each other and hearing the shrieks of the hens. He attempts diligently to recognize the sounds. Oh! yes, some of them were cocks crowing indeed but the others were the voices of Jinnees imitating the crowing of the cocks in order to do mischief. He was not afraid of those far voices but he was afraid very much of other kinds of voices. They come soft and low from the corners of the dark room. Some of them resemble the sound of boiling water. Some of them are like the sound of luggage moved from one place to

another or like the breaking of a stick. He was also afraid of bodies which he imagines to be standing at the door. These bodies took different shapes, danced and moved their limbs like the sufis in their congregations. He thinks that the best way to get rid of these voices and ghosts is to wrap himself from head to foot in his blanket without even allowing the air to pass through. He is sure that even if he opens it in one place a little, these Jinnees will stretch out their hands to his body and pinch and tease him."(1)

In writing a biography or an autobiography, it is important to follow the chronological order. A quick look at the thousands of biographies of Arab intellectuals written by the historians we shall see that they do not bear the stamp of order. The historians begin, for example, by recounting the deeds of the person concerned in one place although these deeds took place in differing intervals of his life. They collect also anecdotes, stories, happenings which might help to illustrate the character. Ṭāhā Ḥusain followed perfectly the chronological development of his life as far as he could. He did not mention events which happened later in his life before events which had happened in his early childhood. By these you have while you read the book the sense that the child in the book is growing up year after year to a wise and mature adult.

(1) Ṭāhā Ḥusain: al-Ayyām Vol.1. P.7 ff.

There is something in al-Ayyām which we do not like. That is Tāhā Husain's method on narrating the events of the book.

For the writer in his book expresses his own feelings rather than those of the child. He is always telling us how he imagined the world of childhood to be with its emotions and fears. The author, for some reason, does not leave the child to speak for himself and it may be perhaps that the book would be more successful had he given a name to the hero of the tale from the beginning and made him speak of his childhood in the first person.

In this way the writer could have expressed himself under another name and made us believe that it is really the child himself who is speaking and not the writer. Moreover, if the hero of the story speaks of himself he will have greater scope in analysing his personality and exposing it to us than if the author himself writes about him and imposes his conception of the hero upon us.

The writer of an autobiography has to make his readers feel that they are reading the truth and the whole truth and that there is nothing left out deliberately by the author. The use of the third person singular by the author in al-Ayyām has two aims. The first is to give himself a vast field in which he speaks freely about his own memories, feelings without letting us know that they are his. The second, I think, is to make the reader respond to the hero, who appears

at the beginning not to be the author, because the hero's feelings, hopes, fears and adventures become a reflection of the reader's own thoughts. This makes the reader believe that the author is telling the reader's own story and not the author's.

A book like al-Ayyām which has elegant style and some truly felt and expressed passages has also an aesthetic fault as is the case of biographical books. The fault is that the autobiographical narration is incomplete which is in any case unavoidable. If we read the first few lines from al-Ayyām we understand that the author is speaking of a period of his age which started when he was six or seven year old. What about the earlier childhood of which he might have heard something from his parents? To him apparently it is a complete blank. We cannot tell whether the author deliberately forgets or drops a fact. Generally, he tries to relate as many anecdotes as he can gather just to give a full account of the happenings.

One of these anecdotes, which might be considered improper to mention, he did mention, when he relates to us that the adults in the Azhar used to be visited through the night in their dreams by that unwelcome visitor who appears to them in the shape of a seductive woman. He mentions also how unpleasant it was to the boys to bathe themselves in early mornings before going to prayers. In both volumes of the book the author is successful in creating that dim and

distant world and makes it possible for us to live in it and to feel happy or depressed according to the mood of the chapter. He also makes us feel, as the last example shows, that he has described every side of the student's life in their religious surroundings and nothing is left out on conservative or moral grounds. Indeed he comes very near in this to the bold and frank spirit of Rousseau when he relates some of the strangest tales in the first volume of his Confessions.⁽¹⁾

To make the comparison more clear, we should read a passage or two from the Confessions, where Rousseau deals with similar subjects as the one mentioned above. The similarity between the two is that both of the passages are connected with sex.

"Shame, the companion of a bad conscience, had made its appearance with advancing years. It had increased my natural shyness to such an extent that it made it unconquerable; and never, neither then nor late, have I been able to bring myself to make an indecent proposal, unless she, to whom I made it, in some measure forced me to it by her advances, even though I knew that she was by no means scrupulous, and felt certain of being taken at my word. My agitation become so strong that being unable to satisfy my desires, I excited them by the most extravagant behaviour. I haunted dark alleys and

(1) Rousseau: Confessions Vol.1 P.58 - 59, Everyman's Library 1950.

hidden retreats, where I might be able to expose myself to women in the condition in which I should have liked to have been in their company This folly of mine led to a disaster almost as comical but less agreeable for myself. One day, I took my position at the bottom of a court where there was a well from which the girls of the house were in the habit of fetching water. At this spot there was a slight descent which led to some cellars by several entrances. In the dark I examined these underground passages, and finding that there was no outlet, and that if I happened to be seen and surprised I should find a safe hiding-place in them. Thus emboldened, I exhibited to the girls who came to the well a sight more laughable than seductive. The more modest pretended to see nothing, others began to laugh; others felt insulted and made a noise. I ran into my retreat; someone followed me. I heard a man's voice, which I had not expected, and which alarmed me. I plunged underground at the risk of losing myself, the noise, the voices, and the man's voice still followed me. I had always reckoned upon the darkness. A wall stopped me, and being unable to go any further, I was obliged to await my fate. In a moment I was seized by a tall man with a big moustache, a big hat, and a big sword, who was escorted by four or five old women, each armed with a broom-handle, amongst whom I perceived the little wretch who had discovered me and who, no doubt, wanted to see

me face to face".⁽¹⁾

We had used as much as we need of al-Ayyām as informative texts in the first chapter of this thesis because the character is the important figure in the book but we have not used so much from Fī al-Saif or Riḥlat al-Rabī' because the author in these two books speaks mostly about his surrounding and environment which we didn't need at that time. Now we shall review these two books comparing their style and the subject with a western memoir called Farmer's Glory by A.G. Street.

There is a good resemblance between these two books and "A Farmer's Glory" which is a form of autobiography. The author speaks about everything surrounding him and pays the least attention to himself. This type of writing is probably the most boring of literary works. Mostly, the author discusses quite normal and uninteresting events which have not the charm of the fictitious narration of a novel. To make it clear we shall take an example of the author talking about somebody else and not himself. He says:

"There is no doubt that the agricultural labourer is much better off now than he was during the period of which I am writing. He has to-day a higher standard of living, a broader outlook on life, and a taste for amusements and interests outside agriculture, but whether he is any happier or more contented is open to question. Definitely he is not

(1) Rousseau: Confessions p. 78-79.

such a good farm hand. These other interests distract his attention from the farm. I do not say this in any spirit of criticism, but merely state the fact. Why should he worry about the farm after his working hours, allotted by law, are finished? But twenty-five years ago his sole interest was the farm on which he worked. Nowadays he does what he is paid for, but then he did what was right and necessary to the well-being of the crops or stock, irrespective of payment. Then he took a pride in his particular department of the farm, and also took the responsibility of it but now he runs to the boss for instructions at every touch and turn. The same alteration in outlook and amusements has taken place in the farmers also, with, I think, the same consequent deterioration in their value to the land. In those times, the farmer's sole interest was his farm. What went on in the world outside of farming he did not know, and did not care. The farm supplied all his amusements also: shooting, hunting, fishing, local tennis - one did not go to Wimbledon in those days to watch tennis, one concentrated on the best method of dealing with one's neighbour's devastating first service, a very real and urgent problem - an occasional point-to-point meeting, a puppy show, and countless other festivities pertaining to one's calling. One never got away for a moment from the atmosphere of farming. Both farmers and labourers might have been justly called narrow-minded clods by townsmen in those days, but as

guardians of the soil in their particular district they were unbeatable".⁽¹⁾

Before the reader thinks that we are copying from a book on farming we had better write down the purple spot of the whole of this book which is a few lines of romance. It is probably the only passage in the book where the author speaks so intimately of himself. He says:

"One day at the store I wanted some cups and saucers, and Mary said that I had better come upstairs to choose them. I followed her up to the loft above the store, which was filled with bales of goods. We knelt side by side to pick up the crockery from it's straw wrappings. There seemed to be no hurry about this, I remember. Then I wondered if I dared kiss her. I would have to be quick about it, as old Mac would query too long an absence. The loft was dim. Her head was close to mine as we bent over the case. I can remember that her hair had a nice scent to it. Supposing she screamed! Still I kissed her. It was not a very successful effort. Certainly not one of the lingering sort as described in some books and depicted on the films, but a rather unsatisfactory peck. Mary giggled and rose to her feet. I followed her downstairs with the crockery, feeling a bit sheepish and also a bit of a Don Juan".⁽²⁾

(1) A.G. Street: Farmer's Glory, London p.29-30.

(2) Ibid p.102.

In Fī al-Ṣaif and Riḥlat al-Rabīʿ , Ṭāhā Ḥusain talks too much about different subjects. He might be giving his readers very valuable ideas but never any interesting subject. He speaks about Radio, Paris and religious books. He tells you history and writes his memoirs about other people's life but never his own. Let us see how far this passage takes the reader away from the atmosphere of autobiographical writing.

"The Palais Royal Theatre is very important. Unless one visits it, one cannot know Paris, It is like the Aristophane's Theatre in Athens in the fifth century B.C. In it all French life is reviewed in its literary, political, scientific, commercial and agricultural aspects. Also the life of the different classes of the nation".⁽¹⁾

Fī'l Ṣaif, is not without revealing passages which show the author's inner and deepest personal emotions and thoughts about his intimate problems. He says:

"God willed it that my wife's disposition and that of my children and mine should be the same. All of us hate the sea and we do not trust it I might also find some pleasure in the mountains in the beginning but after a few days I begin to feel weariness which I overcome by reading or writing I do not have the thing which makes the sea and the mountain enjoyable with its innocent pleasures. Indeed all that I get

(1) Ṭāhā Ḥusain: Fī'l Ṣaif p.67.

is the rest and the fresh air. As for the pleasure of looking at nature in its different shapes and numerous colours I have none of it because I cannot see it! People relate to me some of its appearances, I perceive some and feel unable to recognize others. And if I am happy and contented I listen with satisfaction and to some with carelessness. If I am upset - and many a time I am like that - I hear what is told with deep pain. I force it down according to the saying which I trained myself to accept. It is that of the old bedouin poet:

• ————— •

"What must happen, it must".⁽¹⁾

(1) Ibid p.97.

II. STUDIES OF ṬĀHĀ ḤUSAIN'S

LITERARY WORKS.

3. A STUDY OF ṬĀHĀ ḤUSAIN'S ROMANTIC AND SOCIAL NOVELS

ADĪB, SHAJARAT al-BU'S AND DU'Ā'
al- KARAWĀN

Criticism of the novel in the West:

Before we study all the aspects which make up the basis of a novel we find it appropriate to define the novel. The novel is "a fiction in prose of a certain extent".⁽¹⁾ There are many items all of which go to make up a novel. If one of these items is missing the novel is not complete and will probably not be successful because the balance of all that which the novel requires bring the novel to the state of perfection and success.

The story is one of these aspects. It is the combination of "events and action"⁽²⁾ and "the narrative of events arranged in their time sequence".⁽³⁾

Characters in the Novel:

Another important aspect is the characters. The characters in a novel are not the same as real people in actual life or the people we read about in history. The characters in

(1) Forster, E.M.: Aspects of the Novel p.9.

(2) Hudson: An Introduction to the Study of Literature p.130.

(3) Forster, E.M.: Aspects of the Novel p.9.

a novel are created by the author, probably basing his creation on some real evidence but adding to them movement and colour. In this the novelist is not like the historian who simply records and so the novelist's characters are not recorded characters. The novelist always creates.

The characters in a novel are different from people because in real life people always remain a mystery and we never understand them fully. Many sides of their lives always remain dark. Everyman keeps a page of his personal story in actual life unread and their deeds are done which no one knows about while the characters in a novel are open.

The writer can mould the character as he wants him to be. We can know all we like to know about him even his innermost thoughts.

In the 19th century and before authors often indulged in the description of the appearance and the outside surroundings of the character. Nineteenth century writers such as Dickens and Turgenev are good examples of this fact. Turgenev might be quoted also as an author who sometimes goes deep into the history of the character. Indeed, sometimes he contributes one chapter or more for that matter and goes back one or two generations in the history of the characters, to satisfy the reader's curiosity by giving him the full history of the family of the character concerned. i.e. "The family history of Fedar Ivanovich Lavnetsky in the Novel Liza".

In modern times the novel has become highly experimental in technique in the hands of James Joyce and Virginia Woolf.

"In order to convey the flowing nature of human consciousness they evolved the "stream of consciousness" technique. This is the style which seeks to convey not only the fragmentary nature of our daily awareness, but to create an image that would be nearer to the whole truth about man than the often purely physical image which the novelists of the past built up with such energy and enthusiasm. New beliefs about the nature of man and his mind and the meaning of time have led to developments in the technique of novel writing that can only be regarded as beneficial. Such difficulties as arise out of the novels of a writer like Joyce are the direct result of his determination to raise himself as he said "above desire and loathing" and to create an harmonious picture of the modern consciousness. Almost all good modern fiction has been influenced by the experimental technique of James Joyce and Virginia Woolf. There has been, however, in recent years, a tendency for younger novelists, notably Graham Greene, to concentrate once more upon those elements of narrative and action neglected by James Joyce and Virginia Woolf".⁽¹⁾

Characters can be divided into two categories. The first is known as the rounded character" A character who has

(1) D. Waldo Clarke: Novels of To-day 1956 p.17.

many sided natures, many connections, many ideas and thoughts. He discusses, criticises, has a firm belief and is sometimes serious. Most of the main characters in great novels are rounded characters. Examples may be given from Crime and Punishment by Dostoevsky. The main character Raskdnikoff can well be described as a rounded character. Also both Monsieur Bovary and Madame Bovary in Flaubert's novel can be described as rounded characters.

The second category is defined as "flat characters" often numerous and known by a single idea or quality or a permanent habit. For example, some person might say every time he meets a stranger "Have I not seen you somewhere before", even if he has not seen him or her. There are many examples of this type of character in Dicken's novels.

Tāhā Husain inclines mostly to build up rounded characters. That is because his novels are not crowded and often contain only one or two characters who appear in the story and the wide world is just a back-ground. This is clear in Adīb. He is the main character with whom the author is concerned. Even in his most crowded novel Shajarat al-Bu's in which he writes a history of nearly three generations and describes the wide world in time and space, he does not care about many of the characters whom he mentions by name. He is concerned with the colour conscious girl who is driven to madness by consciousness of her colour.

The Plot:

In the construction of a novel the plot is an important aspect also. Some authors speak about the plot but not always very clearly. It might easily be mixed with the story. Some writers write that the plot is designed to illustrate an idea of a theme. ⁽¹⁾ Can we say the same about the story? Others make no difference between the story and the plot at all. The author of "Introduction to the Study of Literature" says "There are what we may call respectively the novel of loose plot and the novel of organic plot. In the novel of loose plot the story is composed of a number of detached incidents, having little necessary or logical connection among themselves". It seems to us that to him the whole story is the plot and the plot is the story whether it is a single story or miscellaneous stories connected together.

Mr. E. M. Forster in his book "Aspects of the Novel" leaves a very narrow margin in defining the difference between both by saying:

"Let us define a plot - we have defined a story as a narrative of events arranged in their time-sequence. A plot is also a narrative of events, the emphasis falling on causality. "The King died and then the Queen died" is a story but "The King died and then the Queen died of grief" is a plot. The time sequence is preserved but the sense of causality

(1) H. L. Yelland: A Hand-book of Literary Terms, Sydney 1953, p.189.

overshadows it..... a plot demands intelligence and
 memory also".⁽¹⁾

Others considered the plot as the "frame work of incidents,
 however simple or complex, upon which the narrative or drama
 is constructed, the events of the depicted struggle as
 organized into an artistic unit".⁽²⁾

The plot unity of "time, place and action" was one of the
 requirements of a successful drama in the Middle Ages and the
 Renaissance. The American critic Yvor Winters criticises
 the ways in which some novels are expressed. He says,
 illustrating his views by taking Henry James as an example:

"I agree that every drama and novel should have a plot
 and that the plot should be well constructed; as a matter
 of fact an enormous number of such works do have such plots,
 but these virtues are often insufficient to overcome the
 limitation of the materials from which the plots are
 constructed and the limitations imposed by the theories
 regarding the proper manner of revealing or developing plots.
 Henry James (regarding the development of the plot) held in
 his latter years a theory which had a considerable bearing
 on his procedure.

He believed that the omniscient author, the historical
 explicator, should disappear and that the reader should

(1) E. M. Forster: Aspects of the Novel, p.82.

(2) Shipley: Dictionary of World Literary Terms, p.310
 see under "Plot".

proceed through the novel by way of the minds of his characters. So far as James's procedure in the latter novels is concerned, this meant that we should become one with Lambert Strether in "The Ambassadors". We are born with Strether into Paris in Strether's fifty-fifth or fifty-sixth year. We pick up fragments of his past history as his mind happens to touch on it. We become aware fragmentarily of Paris and of people in Paris as Strether sees them etc... we have in brief, a plot if we can determine precisely what it is, and this is no small task, and we have a diffuse and confusing prose of one kind only. And throughout the book we are forced to consider much more seriously than they merit the fragmentary details of sensory and emotional perception. The damage done by this procedure simply to the art of prose is enormous, and.... if the perfection of the art of the novel results in damage to the art of prose, then there is something wrong with the novel. Actually, I believe that the trouble is not with the novel but is rather with the particular type of novel which James was trying to write".⁽¹⁾

Who is a successful novelist and what is a successful novel. Some writers on criticism might answer like this "A successful novelist is one who likes to spread himself within the limit of his chosen vehicle. He has got a theme, a set of

(1) The Hudson Review: Vol IX No.3. Autumn 1952
 "Problems for the Modern Critic of Literature" by
 Yvor Winters p.347 ff.

characters and a purpose in writing and within his approximately seventy to ninety thousand words he can make his ideas develop and his characters show themselves by thoughts, words and actions".(1)

Another says:

"No novel can be pronounced, I will not say great, but even excellent in its degree, whatever that may be if it lacks the quality of authenticity. Whatever aspects of life the novelist may choose to write about, he should write of them with the grasp and thoroughness which can be secured only by familiarity with his material".(2)

Tāhā Husain does not hold and does not want to hold to any specific principles on the subject of plot, character or the novel in general. He never expects you to create beforehand a character on a certain pattern. He forgets all the catechism and forms when he writes faint sound of the masters of the French novel might re-call in some of his works.

The influence of French writers on him is greater thus and more definite than that of what critics say concerning the novel and creative writings.

A certain idea and way of describing certain feelings may be attributed to famous names in French literature whose books Tāhā Husain had read. Some authors influenced him by

(1) C.C.Thomson: Write Successful Fiction.

(2) Hudson: Introduction to the Study of Literature, p.133.

encouraging him in expressing his ideas as boldly as possible as we shall see when we review the works of Tāhā Husain.

The resemblance of some of Tāhā Husain's novel to those of some French novelists in the 19th century is due to the fact that both their environment and Tāhā Husain's are the same.

For example "In France in the eighteen-forties there existed, not for the last time in history, a generation of young intellectuals in revolt against their environment. Their first quarrel was with the regime under which they lived. Louis-Philippe had been swept to power in 1830 on a wave of popular enthusiasm. Constitutional government, freedom of the press - all the rights which his predecessor, Charles X had denied, were to be granted to an expectant people.

But he had showed no alacrity in carrying out his promises of reform and by 1840 France was in the grip of a bourgeois reaction. Surrounded by an atmosphere of philistinism under a bout of elderly mediocrities. The young men felt snubbed, ignored and frustrated.

It was natural that they should seek consolation in literature - in the romantic works of Byron, Goethe and Chateaubriand where the youthful hero, if not always successful, never failed to appear dramatic and picturesque. And if life did not come up to literature, so much the worse for life. Escape was always possible; the young romantic

could take refuge in an introspective aestheticism, in the cultivation of his own emotions, in the search for an ideal love. He could construct in fantasy a private paradise in distant times or places. - The Orient, America, or the Middle Ages. He could pose as an artist misunderstood by society, or, in an endless discussion and argument, could build Socialist Commonwealth and Liberal Utopias "we were not only troubadours, rebels and orientals" wrote Flaubert of his own youth, "we were, above all artists - like Antony we carried a dagger in our pockets".(1)

The period in which "Adīb" was written has many points of similarity with that of Flaubert's Sentimental Education. The young Tāhā was persecuted for political reason and for his opinions and ideas. Thus Romanticism in the book has two sides. Firstly, the impulse to write "Adīb" is a romantic escapism from the actual life of the Egyptian society. Secondly, the Romantic escapism of the character himself in the book is clear also.

Surely this is not enough to establish a comparison between "Adib" and "Sentimental Education". However there are a few general points which might serve a comparative study here. The two books resemble each other in that, in both of them, war serves as a background. The effect of the war is nil on

(1) G. Flubert: Sentimental Education see (introduction) p.IX
 Edited by Anthony Goldsmith, 1941.

M. Frederic Mareau in deciding his whole future while in the case of Adib it was the last stroke in ruining his mental energy so that he began to imagine himself as a German with the French trying to get him out of France.

Another resemblance is that both the characters speak very little of the woman they loved. Both exalted her and refused to bring her down to earth. In "A Sentimental Education" he began to write a novel entitled Sylvio, the Fisherman's Son. The scene was laid in Venice. The hero was himself, the heroine, Mme Arnoux. She was called Antonia, and to win her he murdered several gentlemen, burned a part of the town, and sang under her balcony... The lack of originality which he observed in his work discouraged him; he gave it up and his sense of aimlessness grew worse.... In search of distraction he went to the balls at the Opera.... Every woman walking in front of him, or advancing to meet him made him say to himself: "This is she!"

Each time it was a fresh disappointment. His longings drew substance from the image of Mme Arnoux. Perhaps he would find her in his path; and to bring her to him he invented strange coincidences and extraordinary dangers from which he would rescue her. So the days slipped by, in unrelieved boredom, repeating the habits of life into which he had fallen. He glanced through pamphlets under the arcade of the Odeon, he read the Revue des Deux Mondes at the Café, he dropped in to

lectures at the College de France... one evening, at the Palais-Royal Theatre, he saw Arnoux in a stage box with a woman. Was it she? Her face was hidden by a green taffeta screen which was drawn across the side of the box etc..... (p.25).

Adib also refuses to shed light on H el ene and even refuses to speak about her. T ah a Husain says:

"My friend.....might disappear for a day or many days knowing nothing about his whereabouts. Then we meet him then he will tell us that he was with H el ene. No one among his friends not even me was able to see her. We used to imagine that she was a mythological person he had created for himself in a moment of drunkenness or play. He used to talk long about her, describing not an invented person but a person who comes and goes, plays in play and amusement or pushing you towards them some other time.

Often we insisted that he should introduce us to her or her to us but all we received was refusal. He used to say: "Curiosity is a sin! What do you want from H el ene? I am telling you about her what interests you and what does not. Besides, she is my friend and not yours. You get nothing of her except what you hear about her. And it is more than enough."

Many of our friends followed him to get a glimpse of H el ene but without success. If I had not seen H el ene

afterwards I should have thought she was a mythological person".⁽¹⁾

Another resemblance between the two novels is that both are about the country. Both of them praise the country, love it and enjoy living in it. To Adīb, it is the place of memories and the far away world of innocent childhood where one plays in long roads in the shadows of the palm trees or under the roofs of the school where the old teacher teaches the Qur' ān.

To Frederic, it is also a place where he could live far away from the noise of the city, near his loving mother and the friends of his childhood.

Another thing which might strike the reader who is interested in comparing the two novels is the familiarity of the two friends in both of the novels with each other. Let us compare the following paragraphs:

"When Frederic saw Deslouriers, he began to tremble like a guilty wife at her husband's look "What is the matter with you" said Deslauriers "you must have got my letter, surely?"
" yes, I got it"

And, opening his arms, he threw himself on his breast... on the table, by the fire, the Concierge had spread out cutlets, galantines, a langouste, some dessert and two

(1) Tāhā Husain: Adīb p.138.

bottles of claret. "Upon my word, you are treating me like a King! They talked of their past and their future, and from time to time they exchanged brief, affectionate glances, clasping hands across the table etc..." (p. 42-43).

In "Adīb" we read: "I am very anxious that I should read some books with you.... we have then to meet and we must meet regularly and this must be in my home. Also, I promise to return you to your people and friends before it is too late in the night without making it difficult for you. He was saying this with his loud voice with the air of a serious person, sure that his command would be obeyed. I tried to refuse excusing myself and how many excuses there were! I was not able to stay awake late at night nor was I able to make friends with people I did not know without the permission of my brother etc....."

Giving me no chance to say a word he stopped a carriage, he pushed me into it and asked my young black servant to sit beside the driver. He sat beside me and said to the driver with his coarse, loud voice: To the Castle! I lived in Jamā Liya and when I was counting the distance between my lodging and his I tried to say something he put his hand on my shoulder and said: "Did I not say that I would take you back to where you live" p. 11.

The comparison will be clearer if we read Adīb's letter

to his friend after a hot discussion had annoyed the latter. Adīb says:

"You were cold! and I was sad, my heart filled with sadness. God knows how much I needed you yesterday more than I ever did by day or night. I saw you all get up and I followed you with my sight while you were walking in the Jamāmiz Rd. When turned my eyes remained fixed in space as if I were wishing to follow you with my sight and I wanted to reach you and call you back to me!.....(In the road), I was sure I might meet you with your friends never did I hear footsteps from afar without imagining that it was yours! But I walked all the Jamāmiz Rd until I reached al-Sayyida without meeting you". (p. 71)

Between "Shajarat al-Bu's" and "Madame Bavary" there exist similarities in the development of the plot. The unexpected changes which take place in the characters is quite the same in these works of Flaubert and Dr. Ṭāhā Ḥusain.

For example here are the first changes which take place in Madame Bovary's character: "Before marriage she thought herself in love, but happiness that should have followed this love not having come, she must, she thought, have been mistaken. And Emma tried to find out what one meant exactly in life by the words felicity, passion, rapture, that had seemed to her so beautiful in books". (1)

(1) Flaubert: Madame Bovary p.28.

The same sudden change happens to Khālīd who marries that ugly coloured girl Nafīsa. Through his religious devotion he accepts her first thinking that this is his lot which he has to accept. Then his wife gives birth to a child, so beautiful that the father starts to compare ugliness with beauty. There the misery of both husband and wife begins. Suddenness in the change of emotion is not the only similarity but the suddenness of the death and disappearance of characters are quite clear in both of the novels.

Flaubert finishes the life of his heroine thus:

"Her chest soon began panting rapidly; the whole of her tongue protruded from her mouth; her eyes as they rolled grew paler, like the two globes of a lamp that is going out, so that one might have thought her already dead but for the fearful labouring of her ribs, shaken by violent breathing, as if the soul were struggling to free itself. Felicite knelt down before the crucifix, and the druggist himself slightly bent his knees, while Monsieur Canivet looked out vaguely at the place.... Charles was on the other side on his knees, his arms outstretched towards Emma. He had taken her hands and pressed them, shuddering at every beat of her heart, as at the shaking of a falling ruin. As the death-rattle became stronger the priest prayed faster; suddenly on the pavement was heard a loud noise of clogs and the clattering of a stick; and a voice rose - a raucous voice - that sang:

"Maids in the warmth of a summer day
 Dream of love and of love alway".

Emma raised herself like a galvanised corpse, her hair undone, her eyes fixed, staring..... "the blind man!" she cried. And Emma began to laugh an atrocious, frantic, despairing laugh, thinking she saw the hideous face of the poor wretch that stood out against the eternal night like a menace.

"The wind is strong this summer day
 Her petticoat has flown away".

she fell back upon the mattress in a convulsion. They all drew near. She was dead!"(1)

In Shajarat al-Bu's, Munā, the step-mother of Julanār, the ugly daughter of her hideous mother Nafisā, is sitting with her daughters. One of them, Tafīda, had lost her husband and cousin who had been supposed to marry Julanār but had jilted her because of her ugliness. The mother asks her widowed daughter: "How do you expect to be happy when there is a heart envious of you in this house? referring to Julanār.

Julanār gets up, enters her room and shuts herself up and does not leave it until she is dead!" She left this world to live beside her father. In that world where people know no envy, hate or enmity. A world without noise or sin!"

(1) Ibid p.267.

Thus both writers force on us the death of the character for no reason except their sensitivity to insult and shame.

Another important aspect in this comparison is the care which both Flaubert and Ṭāhā Ḥusain pay to the development of the characters of the novel. As if both of them were anxious to prove that the world never stands still in reality. Thus when we try to picture the scenes of this moving picture we have to take into account the change of time. This is how Flaubert tells his readers of the end of most of his characters in the novel:

"(M. Bovary) was obliged to sell his silver piece by piece; next the drawing-room furniture. All the rooms were stripped; but the bed room, her own room, remained as before. After his dinner Charles went up there. He pushed the round table in front of the fire, and drew up her arm-chair. He sat down opposite it. A candle burnt in one of the gilt candlesticks. Berthe by his side was colouring prints. He suffered, poor man, at seeing her so badly dressed, with laceless boots, and the arm-holes of her pinafore torn down to the hips; for the charwoman took no care of her. But she was so sweet, so pretty, and her little head bent forward so gracefully, letting the dear fair hair fall over her rosy cheeks, that an infinite Joy came upon him, a happiness mingled with bitterness, like those ill-made

wines that taste of resin..... No one now came to see them for Justin (a servant) had run away to Rouen, where he was a grocer's assistant, and the druggist's children saw less and less of the child, M. Homais not caring, in regard to the difference of their social position, to continue the intimacy.

The blind man, whom he had not been able to cure with his pomade, had gone back to the hill of Bois-Guillaume, where he told the travellers of the vain attempt of the druggist.

Opposite (Charles's house), flourishing and merry, was the family of the chemist with whom everything was prospering. Napoleon helped him in the laboratory, Athalie embroidered him a skullcap, Irma cut out rounds of paper to cover the preserves, and Franklin recited pythagoras's table in a breath. He was the happiest of fathers, the most fortunate of men. Not so! a secret ambition devoured him. Homain's hankered after the cross of the Legion of Honour. He had plenty of claim to it..... In the evening in summer (Charles) took his little girl with him and led her to the cemetery. They came back at nightfall, when the only light left in the place was that in Binet's window..... The next day Charles went to sit down on the seat in the arbour. Rays of light were straying through the trellis, the vine leaves threw their shadows on the sand. The Jasmines perfumed the air, the heavens were blue, spanish flies buzzed round the lilies

in bloom, and Charles was suffocating like a youth beneath the vague love influences that filled his aching heart.

At seven o'clock little Berthe, who had not seen him all afternoon, came to fetch him to dinner. His head was thrown back against the wall, his eyes closed, his mouth open, and in his hand was a long tress of black hair. "Coming along papa?", she said. And thinking he wanted to play she pushed him gently. He fell to the ground, he was dead. Thirty six hours after, at the druggist's request, M. Canovet came. He made a post-mortem and found nothing. When everything had been sold, twelve francs seventy five centimes remained, which served to pay for Mademoiselle Bovary's going to her grandmother.

The good woman died that same year, old Renault was paralysed, and it was an aunt who took charge of her. She was poor, and sent her to a cotton-mill to earn a living.

Since Bovary's death, three doctors have followed one another at Yonville without success; so severely did Homain's attack them. He has an enormous practice; the authorities treat him with consideration, public opinion protects him. He has just received the cross of the Legion of Honour".⁽¹⁾

Here is Tāhā Husain's technique in showing the change of tide and the rolling of the wheel of time.

"Ties became stronger between Khālīd and the city in

(1) Ibid p. 280 ff.

which he began living..... His father visited him each winter of every year and he spent a month or a few months as a welcomed guest..... al-Hājj Mas'ūd used to visit his daughter (Khālīd's wife) twice a year for a week or so then he returned to his house and estate..... Things went on like that.

Days go and days come, young people become older and middle aged people become quite old. The old ones advance towards still older age and some of all of them die, old or young. There are weeping and cries then come patience and forgetfulness. Zubaida died while she was still young and left her husband two boys, namely Sālīm and Alī. Sālīm sorrowed then forgot her and married again and again!..... As for Khālīd he stayed in his new city among a group of civil-servants differing in class, wealth, education and taste. Khālīd was ambitious. His wife was not less in her ambitions than him, thus he was very determined that his house should be like the houses of his other friends, clean tidy, with expensive furniture..... As for Salīm (Khālīd's brother) he stayed in his old city and he did not leave it. He remained in his old job and did not change it. His old habits remained as they were. Everything changed around him and he stayed as old-minded as ever! Ties weakened little by little between Khālīd's family and the old city and their relations there. Even visits became so rare a

thing. Something might be desired but never achieved. Thus Khālid's family, became independent little by little until it became as if there were no relation between it and its origin in the old city. It was too busy with its troubles and problems to care for others worries or their afflictions".⁽¹⁾

There is a secondary resemblance between Ṭāhā Ḥusain and another French author, namely Abbé Prevost in *Manon Lescaut*. Each of the two authors tries to convince the reader that his story actually happened and is a true one. Was this an artistic effect or are both stories really true? It is difficult to say.

Prevost says:

"I should here inform the reader that I wrote down the story almost immediately after hearing it; and he may therefore be assured of the correctness and fidelity of the narrative. I use the word fidelity with reference to the substance of reflections and sentiments, which the young man conveyed in the most graceful language. Here, then, is his story, which in its progress I shall not encumber with a single observation that was not his own."⁽²⁾

Taha Husain says in the first page of Du'ā' al-Karwān:

"This is a picture of life in one of the regions of Egypt at the end of the last century and the beginning of

(1) Ṭāhā Ḥusain: *Shajarat al-Bu's* p.145 ff.

(2) Abbe Prevost: *Manon Lescaut* London 1951 -p.7

this century. I have transferred it from my memory to paper while resting in Lebanon".(1)

Did both stories really happen as the authors narrate them? This should be doubted rather than believed.

In French literature there is a school called the school of the "psychological novel" which began to emerge in the eighteen-nineties. "Its general theme is the human heart as it beats on-usually-the higher and richer levels of society, and too talented writers went astray down this profitable road of fame. Amorous entanglements, divorce, 'moral' problems, and social dilemmas are subjected again and again to tedious examination in the light of momentary code which makes such books unreadable after they were the success of the season".(2)

We cannot agree fully with the idea of the author of the above mentioned text that psychological novels quickly lose their charm and importance. In this text we have wished merely to show the existence of the psychological school in French literature before we refer to the novel of Du'ā' al-Karawān and the style of its writing.

The author here tries diligently to capture the unconscious thoughts of a girl remembering her story since

(1) See also Balzac's Old Gariot p.28. He says "All is True" (Penguin classic,) 1955.

(2) Geoffrey Brereton: A Short History of French Literature: London 1956 p.233.

the beginning until the last moment of her life where we find her standing looking at a garden, listening to the voice of the curlew which arouses in her all that desire to remember. We consider the story readable although it is not very interesting and sometimes does not ring true and the method the author adopted in its narration is a failure. Comparing Du'ā' al-Karawān with a great novel of the English psychological school namely, J. Joyce's Ulysses we can easily see its faults. The scope which Ulysses occupies in time is only 24 hours in the life of a Jew living in Dublin. The author's analysis and registration of the pulse of the subconscious is not that of the past but of the present. He tells us what the character is thinking now and, besides, what he is doing and where he is going. He mentions to us that he has breakfast, goes into a pharmacy and passes a public convenience. All his thoughts while he is in these places and out of them are registered. The movement in time and space is captured and the development is clear. In the case of Du'ā' al-Karawān: It is the events of the past, of about five years all remembered and related in one scene when the character was looking over the garden listening to the song of the curlew. The narration is crowded into such a limited space of time that the character has to build up the past instead of the author doing the job and making it clear from the start. If the author had intervened in the

narration and been the story teller in the novel it would have had more appeal to us. As it is we consider it less important, less charming and less human than the story of Shajarat al-Bu's and even Adīb.

It remains for us now to conclude this chapter by summarizing two of the three novels which we referred to in the beginning of this chapter.

1. SHAJARAT al-BU'S: i.e. THE TREE OF MISERY

Shajarat al-Bu's, in our opinion is the best novel among all Tāhā Husain's novels for the touch of realism and sincerity of the description of characters and surroundings. It is as near to truth as life itself. In Du'ā' al-Karawān he sharpens the shadows of life which he describes and he forces one to believe in things which sound untrue in the novel. It is not the world of reality but part of it with too much fantasy inserted into it. Besides that there is no clear philosophy in the novel. He deplores the murder of the weak seduced girl, that is certain, but does he say it clearly and strongly? No, Does he try to find a solution through his story to the moral problems of such girls? We say no again. He leaves the reader uncertain what he himself would do if he were put in the position of Nāṣir, the girl's uncle and brother of Fāṭima the girl's mother. It seems the author himself is worried by victim's falling in the prime of their youth for things they have done but for which they are not

wholly responsible.

In Shajarat al-Bu's things are clearer and the author is more firm in his belief. That is probably because the nature of the argument is different and to have negative or positive ideas about the issue of the novel is better than not to have any. We will come to know the characters important or secondary as we go along summarizing the plot of the novel

Ṣāliḥ's father, Abdull-Raḥmān, a merchant in Cairo buys an Abyssinian slave-girl, frees her and marries her. She gives birth to Ṣāliḥ, Muḥammed and Nafīsa.

"God wishes to gather all the ugliness in shape and form, which the family might inherit, in this unhappy girl. She grows up with many complexes in her character. She loves luxury because she was brought up in it. It became as a second nature and a way of living to her. She feels things very deeply especially when they concern her. She feels hurt by the slightest hint. She imagines that everybody is referring to her whatever one may say. Thus she was very happy with her parents and miserable among strangers".(1)

The other set of characters are Alī b. Sālim and his son. He was born in a village in Lower Egypt and his father ran away to Upper Egypt because he hated to be a peasant and a servant to his landlord. He works as a merchant and succeeds. He sends Khālīd, his son to a religious school and not to a modern school. When Khalid was twenty the

(1) Tāhā Husain: Shajarat al-Bu's p.10.

whole structure of his mental education was the Qur'ān and the prayers he performed in the mosques.

Another character is a sheikh, one of the religious class with a mystic temperament. Each sheikh of this class has many followers and wields strong authority over them. This sheikh orders Khālīd's father who is also one of his followers to arrange the marriage of Nafīsa to Khālīd. Khālīd's mother opposes the marriage when she sees how ugly the girl is and she foresees that her husband is planting in his house a tree of misery. But who can oppose the sheikh's command? Besides Khālīd's father thinks that the wealth of his friend will be joined to his if his son marries the ugly girl.

Khālīd, with his religious sentiments and his devotion to the Sheikh does not oppose the idea of marrying the girl however ugly she is, as long as it is the sheikh's order! His mother dies after a few months from sadness and broken heart when her son does not prove that he has taste in choosing a comely face.

Samīha, their first born daughter, who is very beautiful sets the mind of her father working, thinking and comparing her with her mother. There and then Khālīd recognizes his plight. There and then, new feelings and emotions begin to surge in his heart. He cannot tell his honest, devoted and ugly wife what he feels. Their life changes after the birth of their second child, Julanār, who is more ugly than her

mother. The wife begins to hate the husband and her behaviour becomes more violent and worse than ever. One day he hears her crying loudly. He enters her room and finds her crying, tearing her clothes, pulling her hair and slapping her face with both hands. When she sees him she says to him:

"I have seen a woman who told me that she is a Jinn living in the house downstairs. She says that you have married another woman", saying that she again begins tearing her hair. Poor Nafīsa! she is mad!

The Sufī sheikh is angry for a while with both Khālīd and his father Alī because both of them would have liked that the baby girl should be a boy! He orders the father and son to fast for a week as a punishment for their wish which is against God's wish. The plight of Nafīsa brings the Sheikh back to stand beside the poor husband and his father.

After the death of Alī's wife, Alī goes on marrying and divorcing and makes his little capital suffer. Besides, he manages his store of goods by the old means. His goods are not exhibited as a modern shop keeper does. His money becomes less and less when the modern shops begin to come down from Cairo with all their tempting advertisements. We have not spoken up till now about Salīm, Khālīd's cousin.

His father Muhammed died when he was two years old and his uncle Alī takes care of him. When Salīm grows older, most people, even Khālīd thinks the two boys are brothers until

Khālīd is old enough to recognize the truth. When Salīm reaches manhood he marries a beautiful girl called Zubayda, who was a good friend of Nafīsa. When Nafīsa's ugly daughter, Julanār, is six months old Zubayda asks Nafisa that her daughter should be given to her son Sālīm as wife when she grows up. The fathers of both Sālīm and Julanār were listening to their wives' conversation and they laugh and agree.

Khālīd, who is now 25 years old complains to his friend and cousin Salīm about the fact that both of them have no jobs. They have helped Alī from time to time in his shop but that is all. They go to the Sheikh who finds some influential people among his followers who find them jobs as clerks in Government offices.

The Sheikh wishes to visit Cairo to see his old friend Abdul Raḥmān, Nafīsa's father. He returns from Cairo in Ramadān and when he dies he leaves his son in his place.

Alī is now about sixty but he marries for the fourth time. His fourth wife is Hanā', a girl of twenty years of age. She enchants the man and he no longer sees any other not even his young Sheikh Ibrahim. Nafīsa's father dies and Khalid goes to Cairo and takes Nafīsa and her mother with him. They live in an abandoned side of the large house. Khālīd asks his mother's servant Nasim to take care of them.

Sheikh Ibrāhīm has many followers. Among them is Hājj Mas'ūd who is illiterate, but who has memorized the Qur'ān and recites it as the best readers. Like his father he despises reading and writing and thinks that his job is to make money and the clerk's job to read and write. Hājj Mas'ūd like his father is very clever and a rich merchant.

He employs hundreds of people to sell his grain, carrying it on trains of camels wherever it is needed. His large house is in the outskirts of the city and in itself looks like a small village. When his daughters Fāṭima, Ḥafīza, Khadīja and Munā are born he builds a house for each of them near his own. When his daughters grow up Khālīd asks the hand of one of them because the sufī sheikh thinks it is better for Khālīd to marry after his wife's illness.

Zubayda, Salīm's wife tries to oppose the marriage as much as she can, defending the right of her sick friend who is unable to defend it herself, but the marriage takes place.

Soon after Khalid's marriage to Mas'ūd's daughter Munā, life becomes easier through the help of the father-in-law. Munā helps not only her husband but even Alī, her father-in-law and his large family of wives and children.

Another person dies. She is Nafīsa's mother. Nafīsa, in her quiet madness says to Zubayda, Salīm's wife, that her mother should be buried in Cairo with her father's remains

because he promised her that she would be buried with him. Zubayda says, consoling her,

"Although their bodies are far from each other yet their souls will meet". Nafīsa says: "This is a talk I cannot understand and I do not believe it. If it is true why should I see my father in my dream last night saying: Tell them to bury her with me: I am anxious for her and I promised her that she would be buried with me. Why should I see my mother the night before telling me the same thing?"

This new obsession takes hold of Nafīsa as long as she lives. Every night henceforth she wakes up frightened, crying: "I saw my mother or father saying: 'Bury me with her or him, I am longing for him, or her'".

She tries to avoid sleeping by drinking coffee and smoking cigarettes or by calling her servant to sleep with her in her room.

After a year Munā gives birth to Muhammed. This marriage, it seems, is a tree of happiness planted by Mas'ūd in Khālīd's house and he is enjoying its fruit now.

The Ṣūfī sheikh finds a better job for Khālīd, the son of his follower Alī. It is in a far city where the sheikh desires to extend his religious influence. Khālīd moves on. His life changes in a large and modern city. His manners now are more civilized and his home is westernized. His sons go to school.

Nafīsa and her two daughters move too although Nafīsa remains a secondary shadow under the mercy and care of Munā the second wife who has no daughter but plenty of sons. She considers Julanār and Samīha, Nafīsa's daughters, as her own!

Time passes and the children grow up. The grown ups become older and the old reach the end of their journey in life. Zubaida, Salīm's wife dies, Khālid in his city starts to move in the circles of high officials. His house becomes one of the best among theirs. As for Salīm he stays in his city, hates change and modernism and is satisfied with his lot. He visits his cousin and friend Khālid from time to time and when he sits at the table and sees the chairs he roars with laughter and says to Khālid: "How near are the days when you used to eat with your family sitting on the ground, dipping your hand with them in the plate, to the roots of your fingers!" Khālid's sons, who have never experienced the life of the old generation love their uncle's criticism and laugh at it. He criticizes also the modern clothes of the children and the foreign languages they are learning. He says to Khālid "How do you know that they are not swearing at you without your knowing?"

All Salīm did to bring his two sons up was to send Sālim to a shoe maker and Alī to a tailor to learn their trades! Time passes and the relation between the two families almost

ceases to exist.

Nafīsa's daughter, Samīha, lives in her father's new house for two years, then when she is fifteen she marries in the city where she was born. Her life is torment and misery. She loses all her children by early death and her husband marries many times. Julanār, the ugly girl, is for one reason or another nature made to inherit her mother's ugliness and loneliness of heart. Who knows what really nature wants to achieve by tormenting some by illness or deformation and by making others happy through health and pleasure?

She remains alone with her brothers and sisters who tease her and laugh at her misery and unjust destiny! Since she was a child, she hears and believes that she is going to marry her cousin Sālim. She loves him but she keeps her love deep in her heart. Signs of shining happiness show on her ugly face whenever the name of Sālim is mentioned. Time passes and Sālim visits the family from time to time but no one talks about her marriage. Munā pays less attention to the girl after she gives birth to some beautiful girls. Sometimes the girl sings to herself when she is cleaning the house and cries from time to time. No one knows why. Is she mourning her bad lot and miserable luck in life? The nature of the girl is like that of her mother. She is rude when she talks to people and the more harshly she talks to the person the more

this proves that she loves him or her.

Her mother's share of this harshness is more than anybody's. She shows it in her sharp looks, harsh words and savage movements. She speaks to her mother in this manner but if her mother remains unaware and aloof in her peaceful world of quiet madness she rushes to her and shakes her strongly saying:

"Do you not hear me when I speak to you? And when you hear me why do you not answer?" Perhaps she snatches, through this break of temper, a quick kiss from her mother which hardly anyone could notice.

Nafīsa is not aware of this harshness until one day the girl comes to her mother distressed and tired. She speaks to her but her mother is slow in answering. There the girl loses her temper and rushes on her mother as a killer rushes on his victim. The mother is frightened and gets up quickly as if the shock has given her her instinct of self-defence back and then mother and daughter fall into each other's arms, sobbing and crying, and these two deformed faces come close together. This shock gives back to Nafīsa some of her mental strength but she remains in the background like a shadow, her voice like an echo.

Sālim's relations with his father do not remain at their best. He revolts against his severe authority and even

refuses to marry Julanār until one day the father and son come to ask Khālīd for the hand of one of his daughters, other than Julanār for Sālīm! All Khalid's grown up sons are there. They know the story of the old engagement of Julanār to Sālīm. They refuse to consent to the marriage of any of their sisters other than Julanār. They think Sālīm is cheating Julanār of the dearest thing in a girl's life, her love.

Khālīd and Salīm secretly decided on something and they declare that Alī, Salīm's second son will marry the other daughter, Tafīda, but the plot is soon discovered. After Sālīm is married to Tafīda, Alī sends his divorce by post to Julanār even before marrying her!

She remains there in the house and slaves for Munā, her father and half-sisters and brothers until an old friend of her father asks for her hand. When her father asks her she refuses and smilingly but sadly says: "And who will make your coffee in the morning and bring your slippers in the evening?"

Most of the characters in the novel reach the end of their journey in this life having accomplished all that people usually accomplish whether good or bad. Khālīd, Salīm and Nafīsa all die. One day Munā, now an old lady and a widow, sits among her daughters most of whom are widows talking to her daughter Tafīda who has lost her husband. She says to her "How can you be happy in your marriage when there is a

heart envious of you in this house, referring to Julanār, a middle aged woman now. Julanār, leaves the company of these woman and goes to her room. She is the one who has faced the vicissitudes of time and carries in her heart a load of failure and misery heavier than mountains but she cannot face that insult. She shuts herself up in her room and does not leave it until she is dead. She leaves this world to live beside her father. In that world where people "know no envy, hate or enmity. A world without noise or sin!"

2. DU'Ā' al-KĀRAWĀN: i.e. THE CALLS OF THE CURLEW

Du'ā' al-Karawān is a picture of the Egyptian people with their habits, life, traditions, religion, social taboos and superstition. In contrast with Du'ā' al-Karawān Adīb, is a picture of the Egyptian intelligentsia in its formative period. Adīb is a sincere picture of the young people of Egypt or even the Arab world, and the thoughts and arguments which surge in their minds.

This is a generalization of the outlook of the novel. The particulars of the novel are concerned with the main characters beginning and sad end!

Something must be said about the narration of Du'ā' al-Karawān. It is supposed to be told by its heroine, Amīna to herself. It is a sort of reviewing one's life silently and

quietly while contemplating something or other. But this method is not practical as hardly anyone can review all his life at one time. We might think about a certain incident and we might laugh or shake our heads at it but we seldom go on digging up the whole of our past and trying to construct a picture of it again as though we were relating the events to somebody beside us. The story begins with a passage from the second half of the novel. This way of narration is not strange to the reader of Tāhā Husain's books.

The main character in the story is Amīna. All the world is secondary to her position except that of her sister whose murder has driven her to that adventure. Amīna, or Su'ād, afterwards, is a bedouin girl living with her father, mother Zahrā and sister Hunādā in a village west of the Nile.

The father dies, and the mother leaves the village with her two daughters going east of the Nile looking for work. Each of the women finds work as a servant in one of these cities. Amīna, works in a police officer's house to care for his daughter Khadija who soon becomes friendly with her young servant. Hunādā finds a job in the house of a young and handsome engineer who is a bachelor.

The mother too finds work in one of these houses. The three women meet weekly in their small and dirty room to spend one night together and then they all go off again to work and are separated for another week. One day when Amīna

comes to meet her mother and sister she feels a kind of uneasiness in the air. Hunādā has been seduced by the young man. The mother says that they must leave and go back where they came from leaving their jobs and everything behind.

On their way back they stay for a while in the guest house of one of the villages' chiefs until the uncle of the girls is sent for. These three sad and miserable women are very shy among the women guests. They neither talk nor eat with appetite.

Here the author introduces three more characters in the novel, two of them of no importance.

Zannūba had a notorious reputation in her youth but when she grew old she had married and come into touch with the police informing them of things only a woman can find out about.

Khadra's job is to sell trifling commodities and unnecessary things to young village girls. These things were brought often from Cairo or the main cities in the provinces.

Nafīsa is a fortune-teller and she talks about the Jinn and what they say to her!

These three women with all their experiences and tricks of adventurous women set out to amuse these sad creatures and to find out what is ailing them but they do not succeed. Hunādā is always silent and she never talks even to her mother. Why? Amīna answers:

"In (that) house my sister left her heart and for this

she day-dreams and is unable to hear us, understand us, or even to answer us back. I believed first that she was sad because she had lived in sin with her lover... but (it is not that but because she has left) behind her unrequited love and in front of her she sees a hideous and frightened life"⁽¹⁾.

Nāṣir, their uncle, the rough and cruel bedouin arrives to take them home. They leave the guest-house in the night and travel in the still and deep darkness where hardly anything can be recognized. When they reach a certain spot, their uncle's rough voice comes harsh to the two frightened girls that they will spend the night here. The mother of the two girls had doubtless told him what is the trouble with Hunādā.

Amīna says:

"Before I utter a word or hear what my mother wants to say I hear beside me a frightened cry spreading in the air and a heavy body unable to hold itself fall to the ground. Thus my sister fell down and my uncle who struck her with his dagger was standing stupified beside the body. My mother and I sit beside that trembling and dying body which moves and twitches. The blood pouring out strongly. Then the trembling body is quiet and her cries are silent, the blood flows less and less, then the world is quiet again. It is a painful quietness the quietness of death!"⁽²⁾

So, Hunādā was killed because of somebody who tempted

(1) Ṭāhā Husain: Du'ā' al-Karawān p.60

(2) Ibid p.70

her and seduced her. After the murder, Amīna loses consciousness and when she recovers she finds herself being nursed in a poor house. From time to time she sees the red shadow and the blood flowing from her sister's body which is trembling all over.

Amīna hates her uncle and after she recovers her health she runs away. All this time Amīna is talking about herself in the first person but suddenly she changes the pronoun to the third person.

She returns to the same house of the Ma'mūr of the police where she had worked. There across the road is the engineer's house. Amīna was a friend of her young mistress Hind, who becomes her teacher in the evenings in French and literature.

From time to time Amīna thinks about that young man, who who is he? How is he? What is in him that tempted that unhappy girl Hunādā? What would she do if she met him? Should she like him or hate him? What is the charm he possesses which ruined her sister and killed her and spoiled their lives?

Amīna begins her manoeuvres, watches him and inquires about him and his new servant. She finds that Sukayna, who has replaced Hunādā has not replaced her in the work in the house only but has taken her place in his heart. Then he had betrayed Hunādā, keeping no memory in his heart. As soon as

he gives her up to death he seeks his pleasure and fancy wherever he can get it without caring for the evil he does and without caring for her sacrifice for him.

He looks upon his pleasure hunting as a sport for passing the time and making life bearable in a provincial city and why is she jealous? Is she in love with him or is she jealous for her murdered sister?

When the engineer begins to court Hind, the ma'mūr's daughter and his parents come down from Cairo to see the girl. Amīna tells Hind's mother of the story of her sister and what the engineer had done to her. With that she ruins his chance of marriage and his reputation. Amīna leaves her job and goes to Zannūba, the notorious character who works with the police and as an agent for the employment of pretty girls. Zannūba tries to lead the newcomer astray but Amīna is too strong to yield to temptation. Thus she finds her a job in a middle class home. Amīna wants a job in the engineer's house to fight the social menace on his own ground and in his own home. It is easy to bribe the gardener in the engineer's house to get Sukayna thrown out. It is easy also to leave her job in a house where the father does not allow girls to read at all and does not even allow boys to read the Arabian Nights. She is caught reading the same book and it is sin enough to be turned out and that is what she wants.

Timing the two events together, she gets the job of a servant in the engineer's house. The first night he never imagines to find her sitting up in her bed when he comes creeping to her bedroom. He asks her with a trembling voice if she is still awake. Mockingly, she answers him that she is awake in case her master requires anything more. From the first night she knows that she is strong enough to fight the battle against his weakness and declined morals. He tries every way. He asks her, he begs her, fights and threatens her, but Amīna always remains smiling her mysterious smile. Not only lust drives him to her now but the urge of the obstinate male to see a woman submit, especially one who is a servant.

The fight goes on for months. Love takes the place of lust in the heart of the young man. He reaches a stage of a man in love "who hopes for everything but accepts the smallest favour and is even satisfied with nothing. He is happy enough just to think that one house contains him and the one he loves".(1)

Neither of them confesses to the other what they feel until one day he says to her: "Now you are really going to rid yourself of me. I am going to Cairo". Tears betray Amīna. Then he asks her to accompany him to Cairo as his servant and promises to treat her with every respect. In

(1) Tāhā Husain: Du'ā' al-Karawān p.162

Cairo he leads a life of a hermit. Changes take place in his heart. The wolf in him changes to a lamb. He divides his time between his job and his home where he spends some time with his parents and the rest of it among his books. Amīna remains the faithful servant of her master and beloved.

One night in his library, he confesses his love and submission. He tells her:

"I used to desire you for lust and now I need you as a wife".

"That is impossible", she says

"But why, what does it matter that you are a servant?"

"Not that" says Amīna "It is Hunādā, my sister, the one whose murder you caused".

weakly, he says:

"I need you now more than ever to help my soul to heal and to sail through life".

she consents!

II - STUDIES OF ṬĀHĀ ḤUSAIN'S LITERARY WORKS

4. A STUDY OF THE HISTORICAL NOVELS: AḤLĀM SHAHRAZĀD,
al-WAḤD al-HAQQ, "ALĀ HĀMISH al-SĪRA" and HISTORY
OF al-FITTNA al-KUBRA

Definitions and types of the historical novel.

The historical novel must be defined as a novel of fictitious events in a historical setting.

There are three types of the historical novel, each one having its own qualities.

1. The period novel: written in the spirit of historical research or antiquarianism is a detailed re-creation of a past society. The characters may be expository illustrations of the period rather than living people.

2. The historical romance is an escape from the tedium and perplexity of the present to the historical exploits of rulers and adventurers of the distant past.

3. The novel proper does not evade reality but sharpens and increases it. (1)

The writer of an historical novel might benefit from the fact that what he writes has "the force of an accomplished fact", (2) but depending on this too much is rather dangerous

(1) Shiply: Dictionary of World Literary Terms,
London 1955 p.286 ff.

(2) Hudson Review Vol.IX No.3. p.360

because "The modern reader is sceptical. We have learned to read history with caution and to examine the methods and credentials of the historian. We ask: did this really happen, or did it really happen in this way? The question if pursued very far can sometimes be damaging".⁽¹⁾

What is the difference between a historian and historiographer of a historical novel on the one hand and between him and the writer of an everyday novel?

The historian and his work "have the advantages of dealing with accomplished and influential facts."⁽²⁾

As for the difference between a writer of pure fiction and a historiographer, it is that the writer of pure fiction "can have all the creative liberty..... A fiction which compromises its integrity by an intrigue with history can claim only a modified freedom. Nevertheless even of the historical novel the essence remains fictitious and it is only the accidents that are historical. The historical novel professes to tell a story of a past age and in so doing to give some sort of savour of that age to those who want a particular bouquet in their fiction - not the historians in their professional capacity, but to anybody with an imagination capable of historical sympathy. It exists to give what Aristotle would have called "its own proper

(1) Hudson Review Vol. IX No.3. p.360

(2) Ibid

pleasure". That is all it should be asked to do, not to teach history, and in the process of adjusting and reconciling the components it must be the history that yields to the fiction, not the fiction to the history.⁽¹⁾

To make comparison possible between European and Modern Arabic literature we have to refer to the qualities of some writers of historical novels. Some of them like Walter Scott and Flaubert are affected in their studies of the past by what is called "antiquarian interest". This drove Charles Baudelaire (1821 - 67) to say about Scott:

"Oh, what a tiresome writer! A dusty unearther of chronicles! A wearisome pile of description and bric-à-brac, a heap of all sorts of old things and costumes: armour, crockery, furniture, Gothic Inns and melodramatic castles, through which stalk a few puppets on strings, dressed in doublet and hose; hackneyed types which no eighteen-year-old plagiarist will look at in ten years; impossible ladies and lovers completely devoid of actuality, no truth of the heart, no philosophy of the sentiments! what does it matter whether the lady wears ruff or panniers or an oudinot underskirt, provided she sobs or betrays properly? Does the lover interest you much more because he carries a dagger in his waistcoat instead of a visiting card, and does a despot in a

(1) A.M. Clark: Studies in Literary Moods, London 1946 p.3.

black coat terrify you less poetically than a tyrant encased in leather and mail?"(1)

To make the argument more convincing we shall borrow two texts from Flaubert and Alexander Dumas to show the difference in the inclination of the first to antiquarianism:

"The moon was rising just above the waves, and on the town which was still wrapped in darkness there glittered white and luminous specks - the pole of the chariot, a dangling rag of linen, the corner of a wall, or a golden necklace on the bosom of a god. The glass balls on the roofs of the temples beamed like great diamonds here and there. But ill-defined ruins, piles of black earth, and gardens formed deeper masses in the gloom, and below Malqua fishermen's nets stretched from one to another like gigantic bats spreading their wings. The grinding of the hydraulic wheels which conveyed water to the highest storeys of the place, was no longer heard: and the camels, lying ostrich fashion on their stomachs, rested peacefully in the middle of the terraces. The porters were asleep in the streets on the thresholds of the houses.

The shadows of the colusses stretched across the deserted squares, occasionally in the distance the smoke of a still burning sacrifice would escape through the bronze tiling, and the heavy breeze would waft the odours of aromatic blended

(1) J.F. Green (selected by): French Short Stories of the 19th & 20th centuries p.67.

with the scent of the sea and the exhalation from the sun-heated walls. The motionless waves shone around Carthage, for the moon was spreading it's light at once upon the mountain - circled gulf and upon the lake of Tunis, where flamingoes formed long rose-coloured lines amid the banks of sand, while further on beneath the catacombs the great salt lagoon shimmered like a piece of silver.

The blue vault of heaven sank on the horizon in one direction into the dustiness of the plains, and in the other into the mists of the sea; and on the summit of the acropolis, the pyramidal cypress trees, bringing the temple of Eschmann, swayed murmuring like the regular waves that beat slowly along the mole beneath the ramparts.

Salammbô ascended to the terrace of her palace, supported by a female slave who carried an iron dish filled with live coals.

In the middle of the terrace, there was a small ivory bed covered with lynx skins, and cushions made with the feathers of the parrot, a fatidical animal consecrated to the gods, and at the four corners rose four long perfuming-pans filled with nard, incense, cinnamon, and myrrh.

The slave lit the perfumes. Salammbô looked at the polar star; she slowly saluted the four points of heaven, and knelt down on the ground in the azure dust which was strewn with golden stars in imitation of the firmament.

Then with both elbows against her sides, her forearms straight and her hands open she threw back her head beneath the rays of the moon, and said:

"O Rabetna! - Baalet! - Tanith!" and her voice was lengthened in a plaintive fashion as though to call some one"⁽¹⁾

Alexandre Dumas (1802 - 1870), as we shall see from his historical novel twenty years after, seems to care more for the story and the dialogue than for the description of the surroundings. He says:

"D'Artagnan entered the iron gate and found himself in front of the chateau: he was just alighting when a sort of giant appeared on the front steps. Let us do this act of justice to d'Artagnan, to say that apart from every feeling of egotism, his heart beat with joy at the sight of this tall, martial figure which recalled to him a brave and good man. He ran towards Porthos and threw himself into his arms; all the domestics, ranged in a circle at a respectful distance, looked on with an humble curiosity.

Mousqueton, in the front rank, wiped his eyes; the poor fellow had not ceased weeping from joy since he had recognized D'Artagnon and Flanchet. Porthos seized his friend by the arm.

"Ah! what joy to see you again dear d'Artagnan" cried he with a voice which had turned from baritone to bass, "you have not forgotten me then?" "Forgotten you! ah! dear Vallon, does

(1) Flaubert: Salammbô p.36 ff.

one forget the finest days of one's youth, and one's devoted friends and the perils faced together? But that is the same thing as saying that in seeing you there is not a moment of our old friendship which does not present itself to my thoughts.

"Yes, yes", said Porthos, trying to give his moustache again that coquettish turn which it had lost in solitude. -

"Yes, we did some fine things in our time, and gave that poor Cardinal some thread to twine. And he heaved a sigh. D'Artagnan looked at him "Anyhow", continued Porthos in a languishing tone, "be welcome, dear friend, you will help me recover my joy. To-morrow we will course the hare on the level, or the roebuck in my woods, which are very fine. I have four hounds which are reckoned the swiftest in the district, and a pack which has not its equal for twenty leagues round".

And Parthos sighed again.

"Oh, Oh!" thought D'Artagnan, Is my jolly fellow less happy than he looks? Then aloud "But before all", said he, "will you present me to Madame du Vallon, - for I recall a certain letter of pressing invitation which you wrote me, and at the foot of which she kindly added a few lines".

Third sigh from Porthos,

"I lost Madame du Vallon two years ago", said he "and you see me still mourning her".

Porthos sighed the fifth time. D'Artagnan counted them

"Ah! but" said he, inquisitive to probe the problem "one would say, my dear friend, that something distresses you. Is it your health?"

"Excellent my dear fellow; better than ever. I could slay an ox with a blow from my fist".

"Perhaps family troubles?"

"Thank goodness I have no one but myself in the world"

"But then what is it that makes you sigh?"

"My dear fellow", said Porthos "I will be frank with you, I am not happy" "Madame du Vallon", he resumed, "was of doubtful family; she had married before me (I believe, D'Artagnan, that I tell you nothing new) a lawyer. They found that distasteful. They said it was disgusting you understand. - It was an expression to make one kill thirty thousand men. I have killed two; that has made the rest hold their tongues, but has not made me their friend. So that I have no society; I live alone. I am sick of it; I am eaten up with trouble.

D'Artagnan smiled, he saw the weak place in the armour, and he prepared the stroke. "But at last", said he, "you are quite by yourself; and your wife cannot hurt you now!

"Yes; but you understand, not being of the historic nobility like the Coucys who are satisfied with being squires, and the Rohans who do not desire to be dukes, all these folks, who are all either viscounts or counts, have the

precedence over me in church, in ceremonies everywhere, and I can say nothing. Ah! if I were only

"Baron, eh?" said D'Artagnan, finishing his friend's sentence.

"Ah!" cried Porthos, whose features lighted up, "If I were a baron!" (1)

The important issue which confronts the historiographer is the language which he has to use in the dialogue. This is more difficult than describing the historical setting (2) of which we might find suitable words.

Using the actual language of to-day "the colloquial talk of the hour", in the dialogue "would sound hopelessly artificial" (3)

In fact the danger is deeper than that. The usage of the language of to-day accompanies "the feeling of to-day which is far more ruinous to the historical illusion." (4)

Critics of the Arabic historical novel of to-day or even that of the future will have very little to say concerning the description of the historical setting and the dialogue that is if the Arabic historical novels are concerned with ancient Arab history as is the case with Tāhā Husain's novels and short stories of the past. The reason for this can be

(1) Alexandre Dumas: Twenty Years After, London 1950
p. 110 ff.

(2) and (3) Stephen Leacock: How to Write, London 1951 p.145.

(4) A.M. Clark: Studies in Literary Moods p.4.

deduced from the fact that early Arab life is simple. There was no complicated living and so the names of the things an Arab used 13 centuries ago are simple and limited. Besides the Arabic language did not suffer much from the conflict of change and development for religious and social reasons. Words and phrases remained the same except for a few phrases which were banished from daily use by Islam such as salutation phrases and swearing by the gods or by the change of life from the desert to the city.

Thus the classical style of Ṭāhā Husain's historical novels is not much different from that of his romantic novels.

Unless the future writer of the historical novel in Arabic goes and digs in the dictionaries and philological collections in order to be more particular in using Fidkaws instead of Asad for Lion. The reader will be able to conceive the past and its feelings in his modern language.

The spirit of Ṭāhā Husain's historical novels is always braver than that of his pure fiction in which he describes the life of to-day. The reason is that he can make the characters say what he wishes without bearing direct responsibility. Because there is always a way out by saying: I am saying exactly as I imagine the character was saying! After all it is about the past.

The school of historical French novels which was strengthened if not founded by Voltaire used the same means in

order to be able to criticize the past more freely than the present. The same courage and attack which Anatole France shows, in his farcical - half real novels, reveal themselves very clearly in Tāhā Husain's historical novels.

The courage of Anatole France shows itself in attacking religion while Tāhā Husain's manifests itself in attacking politics and the social system. This is safer for a thinker like Tāhā Husain who lives in a conservative society than to criticize religion. Besides Islam is not a mythological or miraculous religion and gives Tāhā Husain no ground for criticism or attack on the religious level.

To achieve the comparison of the courageous spirit of the two authors as it manifests itself in two different extracts from texts. We shall read some novels of both. We choose among Anatole France's novels "La Reine Pedaugue". He says:

"He stopped speaking, took his box from his pocket and helped himself to a pinch of snuff. Night had fallen. The moon shed her liquid light on the river which shimmered beneath it, touched, too, with a glancing light of the lamp. Flights of gnats swarmed round us in airy spirals. Shriill insect voices rose amid the starlight which seemed to be suffused with milk". Monsieur d'Astarac continued in this wise:

"The Bible, my son, and principally the books of Moses

contain great truths. This opinion seems absurd and unreasonable in consequence of the treatment that theologians have meted out to what they call the scriptures, which by their commentaries, explanations and meditations have made a manual of mistakes, a volume of absurdities, a store-house of imbecilities, a collection of lies, a string of follies, a school of ignorance, a treasury of everything inept to the lumber-room for all stupidity and wickedness. You must know that it was in its origin a temple of celestial light.

"I have been fortunate enough to re-establish it in its pristine splendour. And truth compels me to state that Mosaïde["] had greatly helped me by his understanding of the language and alphabet of the Hebrews. But do not let us lose sight of our main subject. Learn, first of all, that the meaning of the Bible is figurative, and that the chief error of theologians has been to take literally what must be understood as symbolical.

Bear that truth in mind throughout the rest of my discourse. When the demiurge we call Jehovah, who also has many other names since we apply to him generally all the terms expressing quantity and quality, had, I do not say created the world, for that would be a foolish thing to say, but made straight a little corner of the universe to make a dwelling place for Adam and Eve, there were to be found in

space creatures of a subtle nature which Jehovah had not formed - would have been incapable of forming. They were the work of various other demiurges more ancient than he and more cunning. His skill did not as yet go beyond that of a very able potter capable of moulding beings, such as we are, in clay, as you fashion pots. What I say of him is not to depreciate him, for such a work is still far beyond human power

But one cannot fail to notice the inferior quality of the work of the seven days. Jehovah worked not in fire, which alone gives birth to the masterpieces of life, but in clay wherefrom he could produce but the handiwork of a clever ceramist.

We are nothing, my son, but animated pottery. One cannot reproach Jehovah with having any illusions about his work. If he found it good at first and in the ardour of composition, he was not slow in recognizing his error, and the Bible is full of the expression of his discontent, which often grew to ill humour and sometimes even to anger. Never did artisan treat object produced by his industry with more disgust and diversion. He thought of destroying them and, indeed, he drowned the greater part of them.

The deluge, the memory of which has been preserved by the Jews, the Greeks and Chinese, proved a last deception

for the unhappy demiurge who, soon recognizing the uselessness and ridiculousness of such violence, fell into discouragement and apathy, which has not ceased since the days of Noah but has progressed to the extreme degree of the present day.

But I see I look too far ahead. It is the drawback of these vast subjects that one cannot confine oneself to them. Our mind, abandoning itself to them, acts like the children of the stars who pass at one bound from universe to universe.

"Let us return to the earthly paradise, where the demiurge had placed the two vessels shaped by his hand, Adam and Eve. They did not live alone there among the animals and plants. The spirits of the air created by the demiurges of the fire floated above them, and looked on them with curiosity mingled with sympathy and pity. It was just what Jehovah had foreseen. To his praise let it be said he had reckoned on the geni of the fire, to whom we can henceforth give their real names of elves and salamanders, to improve and complete his little figures of clay. He had said to himself in his prudence: "My Adam and Eve, opaque, and sealed in clay, lack air and light.

I have not known how to give them wings. But, by uniting themselves with elves and salamanders, created by a demiurge more powerful and subtle than I, they will give birth to children who will descend from the people of light, as well as

from the race of clay, and will bear in their turn children more luminous than themselves, until at last their posterity shall almost equal in beauty the sons and the daughters of the air and fire".

Truly he had neglected nothing to draw the attention of the sylphs and salamanders to his Adam and Eve. He had modelled the woman to the shape of an amphora with a harmony of curved lines which sufficed to show him a prince of geometers and he succeeded in redeeming the coarseness of the material by the magnificence of the form. Adam he had moulded with a hand less light but firmer, shaping his body with such justness and according to him such perfect proportions that, applied later by the Greeks to architecture, these lines and measurements made all the beauty of their temples.

"So you see, my son, Jehovah tried according to his powers to render his creatures worthy of the aerial embrace he hoped for them. I lay no stress on the pains he took to make these unions fruitful I have said that the sylphs and salamanders looked on Adam and Eve with that curiosity, that sympathy, and that tenderness which are the first ingredients of love. They drew near, and were taken in the cunning snares which Jehovah had set, and spread for them in and on the bellying bodies of the amphoræe. The first man and the first woman enjoyed for centuries the delectable embraces of the geni of the air, which preserved them in eternal youth.

Such was their lot, such should be ours. Why did the parents of the human race, tired of these sublime delights, seek illicit pleasure the one with the other? But what would you have, my son? Moulded in clay, they loved the mud whence they came. Alas they knew one another, even as they had known the geni.

This is what the demiurge had expressly forbidden them. Dreading and with reason that they would produce children heavy, dull and earthbound as themselves, he had forbidden them, under strictest penalty to approach one another. Such is the meaning of those words of Eve's: "But of the fruit of the tree which is in the midst of the garden God hath said, ye shall not eat of it, neither shall ye touch it, lest ye die". For you can well understand, my son, that the apple which tempted the luckless Eve was not the fruit of the apple-tree, and therein lies an allegory whose meaning I have explained to you And the proof that the apple was what I have said it was, is that Eve was visited with the punishment suited to her fault. It was not said to her, "In sorrow shalt thou eat of it" but, "In sorrow thou shalt bring forth etc. etc." (1)

This courage of criticizing, making and attacking displayed itself in Ṭāhā Ḥusain's writing in a different channel. Ahlām Shahrazād and 'Alā Hāmish al-Sira Vol.2 are good examples of that.

(1) Anatole France: At the Sign of the Reine Pedagogue
London 1948 p.76ff.

In Aḥlām Shahrāzād, the king says to his daughter:

"The terrors of war will never reach us because we have our royal office to keep us away from it but it will reach them. It will kill their youth, make their children orphans and their elderly people will suffer misery and the loss of their sons Its troubles will be poured over them in different forms. Things we will never suffer and are not expected to, but read about in books This is because we never come down to mix with people to feel their happiness and sadness. They have reason if they are afraid of war!"⁽¹⁾
 "Why declare this war? Why do you prepare to meet their wickedness and threats in a matter which does not concern their people or ours. The kings love you and you hate them. What has that to do with our miserable people?

And what concern of theirs is what we feel in hate or love? They are not happy when we are because their shares of happiness and misery submit to different laws than ours. It is cruelty to live luxurious, strong, and rich while they are miserable, weak and poor! Why do we sacrifice them to our whims, desires and the wishes of our hearts?" (2)

She says to her father:

"Indeed the selfishness of kings, chieftains and rulers is responsible for wars. And it is that which always weighs

(1) Ṭāhā Husain: Aḥlām Shahrāzād p.49.

(2) Ibid p. 50 - 51.

on nations. I almost believe that nations are created just to be dragged by kings and leaders into war and peace we push them to death when we fight and push them to poverty and misery when we are not fighting. The Nation is a scape-goat for us anyway! (1) "Tell me father, why does this nation whose interests we do not care for or pay attention to answer our call when we call it? And why do we order it and it obeys? Why do we send it in direction and it goes? Why does it not think of disobeying in answer to our call or refusing to go our way? Do we have to be kinder to it than it to itself? And do we have to pay more attention to its interest and honour than it pays to itself? Where is the difference between us and the nation? Do not its men and women have the same feelings of pain and pleasure and of loving goodness and hating evil? Why then do they obey without thinking or understanding or consideration? Is our essence from which we are created different from theirs?" (2)

Social and political criticism is very clear here. In his attack he spares nobody neither the sheep nor the shepherds, so to speak. His use of the historical novel is not concerned with this novel only. It is almost clear in every work he has written about the past.

ʿAlā Ḥāmish al-Sīra, is another example of the use of

(1) Ibid p. 50 - 51.

(2) Ibid p. 55 - 56.

✓ historical characters as a media for the author's opinion and political and social criticism.

In Kallikratis, Tāhā Husain finds the character who attacks authority which he symbolises in Caesar.

Kallikratis says to his two friends:

"I am tired of this hateful life of yours. There are no tolerance, ease, peace and prosperity in it. There is a suppress in peoples' freedom when they meet and disperse. There is the suppress in freedom when they meet each other and when they are alone thinking. Who gives you this authority? And who allows you to go deep into the peoples' conscience and you do not only ask them about what they are doing but also about what they are thinking.

You have no right even to have authority over what they do unless they defy you openly leave alone what their minds or conscience tell them. Does not, Christ, who gives Caesar his authority, says: "Give what is Caesar's to Caesar and what is God's to God?" Why then does Caesar exceed his limits? and change what does belong to him and comes between us and ourselves and puts himself between us and our gods?

Is it not enough for him to pull down the places of worship and to destroy the altars and exclude religions? Is that not enough for him that he should come between man and his conscience? Is that not enough for him that he should have authority over minds and hearts? And who can enslave

hearts and minds? I show his helpers and governors that which please them thus I avoid his or their harm but I keep to myself what I like and I entertain in my head any idea I like. I worship whom I love among the gods. Thus I can be on good terms with Caesar if we agree on this kind of hypocrisy. .

Why then do Caesar try to do what he cannot do and force people to do things they do not like?" (1)

We have now taken a general look at the historical novel, it's categories and style and proceed to analyze Tāhā Husain's historical novels and short stories.

1. AHLĀM SHAHRAZĀD: i.e. "SHAHRAZĀD'S DREAMS"

The main difference between the Arabians Nights stories and this novel is that the story is supposed to be told to her husband by Shahrazād while she is asleep. The King is accustomed to visit her while she is asleep and unconsciously she begins to relate a story which she knows nothing of while awake. The author follows the Arabian Nights pattern in cutting the story short. "When the morning had appeared Sharazad ceased her lawful speech!" The second difference is the symbolism in the story of Tāhā Husain and its characteristic of social and political criticism.

This is quite clear in criticising the bureaucracy of the kings who obey nothing but their desires and lust. The third

(1) Tāhā Husain: 'Alā Hamish al-Sīra Vol.2. p.14 ff.

and the most important difference is the analysis of Shahrayār and Sharazād's psychological traits. In the Arabian Nights these two are just names. Perhaps we merely imagine the qualities of cruelty which we attach to Shahrayār.

In Ṭāhā Ḥusain's novel it is different. Characters here speak or rather the author speaks about them analyzing their mysterious feelings. Their hopes, loves, hates and fears are analyzed in such a way that Shahrazād and her husband Shahrayār become not merely names but live characters. They come and go, sleep and wake up and breathe and eat in the world which the author designed for them.

The name of Fātina, the daughter of the King of the Jinnis in the tale which, Shahrazād relates seems quite clearly a symbol for either true freedom and democracy or of Egypt, the country which both the Allies and the Germans battled for in North Africa but which escaped their war probably by a miracle. This supposition was justified by the fact that the novel was written between 1942 and 1943.

In this novel there are minute descriptions of scenes and sights as is the case in most of his novels. These often bore the reader and slow the rising of suspense which the plot tries to develop.

The story in the novel is very simple. It is divided into two parts.

Sharazād and Sharayār's eternal quarrel for supremacy in

love and the story which is told by Shahrazād about Fātina, "the daughter of Tahmān b. Zahmān the king of the Jinnīs in Hadramawt".

Fātina is an educated and beautiful girl. All Jinni kings of other nations ask for her hand and she refuses them. They plot to attack her country after her father's death. Fātina, who is learned in magic brings the plot to light. So, she tells her father that in revenge she will plot against them all. She declares that she will marry the prince who will conquer her country in open fighting. Her father is worried about this mad declaration which might bring ruin upon his country and his people asking Fatina: why his people should die for something concerning them alone. Mockingly she says, though she does not mean it, "why then do they obey us etc..."

"Besides I do not need an army to fight these mad and greedy kings".

With her magic and stratagems she stops the mountains of fire which these kings send against her country high in the sky like fire works.

The angry waves of the sea become meek and gentle when they reach the coast of her country. The wind becomes a breeze. Her people who were frightened are now laughing at the sight of these magical marvels. The war goes on for days, weeks and months until people no longer take any notice of these things!

One day all the countries of the other kings are no longer able to carry on this useless fighting so they declare that they are ending the war and submitting to Fātina's conditions. She now becomes a queen, replacing her aged father.

She says to her father:

"Sire, these kings are tyrants and unjust. If they come to your presence submitting themselves, give them a choice between death or confessing that they are unjust kings and that they have not respected the rights of nations.

As for those who choose death, kill them and those who choose life, and all of them will choose that, make them give up their rights and submit themselves to us. We shall send those who give up their rights as kings to their people to do with them what they like".

2. al-WAḌ al-HAQQ i.e. "THE TRUE PROMISE"

We deal here with stories which are partly true and historical as far as the facts can be ascertained. Therefore it will be interesting to note the difference between a historian and a historiographer, an epic writer and a dramatist who all depend greatly on history in producing their works.

Yuor Winters has something to say in the following text on the subject which we find useful for the analysis of al-WaḌ al-Haqq.

"The historical work has the advantage of dealing with accomplished and influential fact. One may agree that an interest in such fact is not a literary interest but I do not believe that we can make this distinction. A large part of the power of any literary work is derived from the subject of history by virtue of this very quality is relatively unmalleable. The novelist, dramatist and epic poet may shape his material more or less to suit his needs, even if the materials are in a large part historical and in this respect it is worth noting that the historian is no longer allowed the privilege of shaping scenes in the interests of dramatic propriety, nor of analyzing the emotions of his characters. He must confine himself to the material in his documents and if he wishes to go beyond what is given he must speculate honestly as a bystander. It is conceivable that the historical novelist might combine the virtues of both forms".⁽¹⁾

Tāhā Husain did take advantage of the novelist's rights to mix imagination with history in his collection of short stories about the early Muslim heroes, who defeated the threats, torture and even death by sacrificing all to the cause which, afterwards brought all humanity to one rank, no matter what colour, class or sex that person is!

He says:

(1) Hudson Review Vol IX, No.3. p.61. 1956.

"Quraish saw the slaves talking about things they never spoke about before. They saw them look forward to freedom which they desired and had begun to speak about among themselves as if they were no less than their masters in their right to live and as if they were no less deserving of decency and honesty..... (Islam taught them) that all was created from dust and all return to dust. There is no difference when people are born and no difference in their bodies when they are dead!

The sole difference is that of the soul and consciousness of their intentions. 'And whosoever shall have wrought an atom's weight of good shall behold it, and whosoever shall have wrought an atom's weight of evil shall behold it'.(1)
....."(2)

That is the philosophy of this collection, which can be considered as a novel of loose plot. The author tries to convey this philosophy to the reader.

The characters of the novel are historical characters. They are the early Muslims especially the slaves and the Arabs who had no rich family or a strong tribe to protect them against the torture inflicted on them by Quraish, the ruling tribe in Mecca because of their belief in the absolute equality of mankind when they become Muslims.

(1) Sura XCIX, The Koran Translated by J.M.Rodwell M.A. 1953
 (2) Tāhā Husain: Al-Waḍ al-Ḥaqq p.17

The first part of the novel concerns the life of those who are unrecognized and who become Muslims for the sole love of God who created all without leaving the poor or the weak out of His sight.

The second part of the novel is the finishing part showing how these unrecognized people, whom God had promised to make them inherit the earth became the leading figures in religion, in the study of jurisprudence and became heads of a vast Empire after Islam had set a firm foot in the peninsula and the Middle East.

Yāsir, the Yamanīte, his wife Sumayya and their son 'Ammār appear in the first chapter of this novel. The torture by drowning and by fire never made them to give up their God or denounce the orphan who brought humanity: equality and the salutation of 'peace be upon you'.

The arrogant Abū Jahl, who was envious of Muhammed murdered both Yāsir and Summayya, the first two martyrs in Islam. As for their son, who was protected from the cruelty of Abū Jahl, he becomes one of the leading figures in Islamic political life. The son of an unrecognized yamanīte living in Mecca!!!!

Thus the stories related to us. That of Şuhaib, the Greek slave, that of Bilāl, the Abyssinian slave and many others. Some of the details and dialogue are the creation of the author.

3. ʿAlā Hāmish al-Sīra: i.e. "ON THE MARGIN OF SIRA".

This three volumed book deals with the period preceding the birth of the prophet until the time of his prophethood and struggle.

There is no unity in the book which may be described as a collection of short historical stories grouped together. The only tie between all of them miscellaneous stories is that they belong to one era.

The less interesting part of the book is that which has been rewritten by the author and which is already known to the reader in the books of Arabic history and literature. In this there is nothing new or creative. The interesting part is when the author creates new characters unknown to us or puts into the mouth of a character words which convey ideas belonging to a different age. Thus the most interesting volume of this collection is the second volume of the book.

The introduction of the book can serve as a study of the method which the author utilizes not only in ʿAlā Hāmish al-Sīra but also in other historical novels and al-Waʿd al-Haqq.

He sees in Islamic literature a heritage not to be read and enjoyed and then left alone. He wants it to be imitated and re-created to suit our modern taste. Fables and mythological stories should be included as long as the aim from reproducing them is the amusement of the reader and not

to make him believe them. He refers to the freedom which he enjoys in the fictitious chapters of the novel by saying: "(I shall be) narrating stories and inventing dialogue when I find that does not detract from the prophet's personality or religion.

There I do not allow myself any freedom or ease. There I follow which was followed by previous historiographers, traditionists, narrators and theologians".

This short text will be our bridge to the more sacred ground of history.

Can history be considered a form of literature at all? Or shall we look on history as an art, and not as a science which is weighed down by logic and conclusions?

Books of history such as those of Ṭāhā Ḥusain cannot be considered as history alone. The style of these works, the care which he took in their composition and the ideology and emotional views (I do not mean that the author has any bias, far from it), all these win historical works to literature and historical novels. The only quality which is found in his historical works and which differs from his historical novels is that these books picture the truth and allow not fiction or imaginative dialogue to take place.

But they can nevertheless be accepted as history if we accept the ancient works on history on which we depend in writing our own as relatively true.

It is also possible for the reader to ask historians if this character or that did really say what the historian puts into his mouth?

4. AL-FITNA al-KUBRĀ

Pierre Cachia, the author of the book Tāhā Husayn considers Uthmān the first volume of Tāhā Husayn's study of al-Fitna al-Kubrā, as a failure comparing it with historical studies. He says: "One looks in vain in this book for a quality worthy of a former Professor of History".(1)

He goes too far in expecting from a person like Tāhā, who has so much experience and knowledge of Islamic History to damage the reputation of the group on whose shoulders Islam was built, and on whose consciousness, although were human, the ideology of Islam was so strong that it makes it almost impossible for any of them not to act according to Islamic principals. Cachia expected from the author of Fī'L-Adab al-Jāhīlī to box the ears of Arab history of the Islamic era after he had boxed the ears of Arabic poetry. But if he was justified in this case who can say that he would be justified there, provided we are utterly convinced with him that all pre-Islamic literary texts are spurious. The weak point in the historical work, as Cachia sees it, is that there are texts that should be passed over by an historian and that Tāhā

(1) Pierre Cachia - Tāhā Husayn, London 1956 p.211.

Husain "uncritically reports dreams and miracles".(1)

To be more specific he seems to refer to certain events where there was a Ḥadīth which prophesied the event some time before it actually happened. This does not mean that Ṭāhā is writing history of miracles and prophecies.

It occurs here and there that Islamic historian tells us of a prophecy which becomes true, when Ṭāhā relates an event he has to borrow the text, the whole of it, including the prophecy which does not mean that he believes in it.

But there is no exaggeration in saying that some of them are quite probable and true if we believe in psychological intuition. In the Qur'an there are no prophecies but there are some in the traditions which were related about the prophet and which are not the essence of religion.

This psychological intuition may exist, and it is unfortunate for the logical mentality of M. Cachia that it does exist in the bulk of the New Testament, which is considered the constitution of Christianity.

I am inclined to believe that what Jesus said to Peter, namely that he would betray him thrice before the cock's crow, is true.(2)

(1) Ibid p.211

(2) The text reads: "Peter said unto him, Lord, why cannot I follow thee now? I will lay down my life for Thy sake. Jesus answered him, will Thou lay down Thy life for my sake? Verily, verily, I say unto Thee, The cock shall not crow, till Thou hast denied me thrice!" St. John, 13:37-38.

Great people like Jesus or Muhammed who have no need of these worldly pleasures of ours, who submit themselves to different moral laws and a severe restricted life of goodness can reach the stage where they can say to a man what his action is going to be provided that they know him well.

If Muhammed said to 'Ammār not in the Qur'ān but in the Ḥadīth: "you will be killed by the unjust party." There is nothing strange in it if we note that the prophet knew the sincerity of 'Ammār and his hotheadedness.

However, it is safer for a historian if he refuses anything which might be connected with fiction as long as he has no ill feeling against the nation whose history and culture he is studying!

To refer to the conclusion of the work, Ṭāhā Ḥusain thinks that 'Uthman did not commit anything which might justify his murder. The revolution against the Caliph was because of the changes which were taking place in Islamic Society and life.

In the second volume he incriminates Mu'ā-Wiya and his party and the opposition in 'Ali's camp.

He thinks 'Alī was too good, too sincere and too religious to be a ruler of people no longer belonging to the great tradition of Islam, the prophet and his great companions.

III - SCIENTIFIC AND AESTHETIC CRITICISM

I - THE INFLUENCE OF FRENCH CRITICS

ON

ṬĀHĀ ḤUSAIN'S SCIENTIFIC METHOD

Growth of Literature

All human knowledge can be submitted not only to the laws of development and evolution but also to the fact that it is as variegated as the main branches of a tree which multiply to three or four from which grow a group of smaller branches, each belonging to one of the main three or four branches, all of them depending on the trunk.

Psychology was in the beginning a branch of philosophy and the philosopher was not only a philosopher but a psychologist too, then the great branch of psychology grew and psychology now divided into a number of small branches i.e.: Human psychology, Animal psychology, Child psychology and Social psychology etc. etc.

This fact is also true when it is applied to literature.

The first poet and writer composed and wrote and this was the first seed of the Art of Literature. Criticism and rules were applied to the new literature and works on literary criticism such as Aristotle's poetics, Demetrius' on style, Horace's Ars poetica and Longinus' On the sublime were written

When literature developed, poets and writers published their works and critics their criticism and so the history of Belles-lettres, poetry and its writers arose. Also, the history of the critics and their views concerning poets and writers.

From the accumulation of these works of art and works of criticism of poets and writers another branch sprang up, namely, the theories of literary criticism not applied to one writer but evolved after a full study of the outstanding works of humanity for the sake of newcomers to the field of literature so that it might teach them to be either writers or critics. To teach the craft of literature by the "Do it yourself" method.

From the 17th century on the human heritage became so large and varied that critics began comparing work with work, author with author and a literature of a nation with the literature of another nation in order to detect the influence of one over the other and the resemblance of each with the other.

The same can be applied to the theories of literary criticism especially when it is possible to detect the influence of the critics of one nation on those of another.

In this present chapter our aim is to trace the influence of certain French critics on Ṭāhā Ḥusain.

We will achieve this by looking into their own theories and will also point out when these theories influence most Tāhā Husain's method. These indications will serve as a keynote to the reader who will read a full survey of Tāhā Husain's criticism on Arabic literature in all its stages in the chapters to come.

Tāhā Husain believes quite rightly that neither literature nor its study is a science. Criticism should be a combination of the individual aesthetic view and scientific method.⁽¹⁾

In his study of pre-Islamic literature he adopts Descarte's method by saying "I would like to adopt this philosophical method in literature".⁽²⁾ What is this method? What are its important aspects? Descartes (1596 - 1650) says:

"1. That in order to seek truth, it is necessary once in the course of our life to doubt, as far as possible, of all things.

As we were at one time children, and as we formed various judgments regarding the objects presented to our senses, when as yet we had not the entire use of our reason, numerous prejudices stand in the way of our arriving at the knowledge of truth; and of these it seems impossible for us to rid ourselves, unless we undertake, once in our lifetime, to doubt of all those things in which we may discover even the smallest

suspicion of uncertainty.

II. That we ought also to consider as false all that is doubtful.

Moreover, it will be useful likewise to esteem as false the things of which we shall be able to doubt, that we may with greater clearness discover what possesses most certainty and is the easiest to know.

III.

IV. Why we may doubt of sensible things.

Accordingly, since we now only design to apply ourselves to the investigation of truth, we will doubt first, whether, of all things that have ever fallen under our senses, or which we have ever imagined, anyone really exists; in the first place, because we know by experience that the senses sometimes err, and it will be imprudent to trust too much to what has even once deceived us; secondly, because in dreams we perpetually seem to perceive or imagine innumerable objects which have no existence. And to one who has thus resolved upon a general doubt, there appear no marks by which he can with certainty distinguish sleep from the waking state.

VI. That we possess a free-will by which we can withhold our assent from what is doubtful, and thus avoid error. But meanwhile, whoever in the end may be the author of our

being, and however powerful and deceitful he may be, we are nevertheless conscious of a freedom by which we can refrain from admitting to a place in our belief ought that is not manifestly certain and undoubted, and thus guard against ever being deceived.

Vll. That we cannot doubt of our existence while we doubt, and that is the first knowledge we acquire when we philosophise in order.

While we thus reject all of which we can entertain the smallest doubt, and even imagine that it is false, we easily indeed suppose that there is neither God, nor sky, nor bodies, and that we ourselves even have neither hands, nor feet, nor, finally, a body; but we cannot in the same way suppose that we are not while we doubt of the truth of these things; for there is a repugnance in conceiving that what thinks does not exist at the very time when it thinks. Accordingly, the knowledge, I think, therefore I am, is the first and most certain that occurs to one who philosophises orderly". (1)

Now we shall concern ourselves with the 19th century critics in France who dominate the basic of Tāhā Husain's ideas on the scientific method which he uses as a lamp in

(1) Descartes: A Discourse on Method, Translated by John Veitch, London 1957, p.165 ff.

guiding his aesthetical views, so to speak, in the diamond-mines of literature.

These are Ferdinand Brunetière (1849 - 1906), Hippolyte Taine (1828 - 93) and Charles Augustin Sainte - Beuve (1804 - 69).

Brunetière applied Darwin's Theory of Evolution to the Study of French Literature. This theory was applied at the same time to history and all human knowledge.

There are different views concerning such application or whether it is sound enough to apply a scientific doctrine to the study of Art.

Brunetière explains his point of view thus:

"(The book) is an application of the doctrine of evolution to the history of a great literature. In this way the work is placed, as it were, under the auspices of the great name of Charles Darwin..... Still, as I myself have more than once remarked, the very serious objections that may be urged, it is said, against the hypothesis in the domain of natural history, lose much of their weight when the doctrine is applied to the history of literature or art, where it is a method as well as a doctrine

It is from the genealogical standpoint then that I have endeavoured to study in the history of French literature the perpetually changing succession of ideas, authors and works;

and if there be any novelty in this Manual it is constituted by this attitude.

I am aware that serious objection is taken to the employment of this method in history what, it is said, is most interesting, or solely interesting perhaps, in the history of literature or art is the individual where we study (The) writers in their works, or whether in their works it be they themselves that excite our preference, what interests us in them is what distinguishes them from all other writers, or what in them is irreducible and incommensurable. In their own line they resemble themselves alone, a characteristic that is the cause of their glory or renown.

But is not this precisely the characteristic that no method is capable of dealing with? and if we treat the writers who possess it in conformity with the laws of the evolutionary hypothesis, is it not at the expense of the very originality that is their pre-eminent quality? Do we not rob them of their individuality by resolving it into its elements, and making away with their singularity when we decompose it?

At first sight it seems that such is the case, (but) what, according to Darwin is Natural Selection and what are the conditions under which it operates?

He has told us explicitly, and indeed it is the definition of this power that his disciples, and in spite of

his express declaration, have so often taken to be a psychological entity. In a given species, among all of whose representatives the observer had hitherto detected none but almost insignificant differences, it is inevitable that there should at length appear a specimen better endowed than its fellows - a bull, for instance, with exceptional horns, or a horse of exceptional swiftness.

Until this better endowed individual has appeared there is no variation, and in consequence no ground or adequate reason for the action of natural selection..... something more indispensable, and this something for which Darwin expressly states he cannot account, is the apparition of the profitable or useful variety, and it is precisely the fixation or consolidation of this variety that constitutes the principle of Evolution.

Let us now apply this theory to the history of Literature or Art. A given variety of literature, for instance, the English novel of the eighteenth century is in process of development, slowly organising itself under the double influence of the interior and exterior "environment". The movement is slow and the differentiation almost insensible. Suddenly, and without it being possible to give the reason... Richardson appears, and forthwith not only is the variety modified, but new species have come into being.... (such as)

the novel of manners. The superior adaptability and power of survival of the new species are recognized and proved, indeed in practice. It is in vain that older species attempt to struggle: their fate is sealed in advance. The successors of Richardson, Molière and Shakespeare copy these unattainable models until, their fecundity being exhausted - and by their fecundity I mean their aptitude for struggling with kindred and rival species - the imitation is changed into a routine which becomes a source of weakness, impoverishment and death for the species.

I shall not easily be persuaded that this manner of considering the history of literature or art is calculated to detract from the originality of great artists or great writers. On the contrary, as is doubtless perceived, it is precisely their individuality that is responsible for the constitution of new species, and in consequence for the evolution of literature and art".⁽¹⁾

At the same time Brunetière pulled down the popular theory which recommended the study of literature in accordance with political history and its development. The part of the first chapter in *Fī'l Adab al-Jāhilī* bears the stamp of Brunetière's main theory about writing the history

(1) F. Brunetière: *Manual of the History of French Literature*, ed. by: Ralph Derechet, London 1898. preface xiii - xviii.

of literature independently from political events. The resemblance will strike the reader of both chapters.

Tāhā Husain says:

"What is easier than the following of this method which was discovered sometime ago and by which people were enchanted and imagined that it would change all the study of literature. It is the study of literature according to the ages in which this kind of literature appeared, namely Arabic literature, to divide into pre-Islamic, Islamic, Abbassid, Middle Age and Modern literature.

Thus the political life is considered the only criterion for the study of literature. Literature is live and strong when political life is such. When political life is weak literature also grows weak..... but the fourth century A.H. is a strong proof that the relation between literature and politics is not always as it is mentioned above. Literature sometimes becomes strong while the political life is weak".⁽¹⁾

As for Brunetiere, he explains his point of view which influenced Tāhā Husain as follows:

"In the first place, to the customary division into centuries, and in each century into Branches - poetry set apart from prose; comedy in one section, the novel in a second, "eloquence" in a third - I have substituted the division into literary periods. For since the periods of

(1) Tāhā Husain: Fī'l Adab al-Jāhilī p.33 ff.

of physics or those of chemistry are not dated from the transition from one century to another, nor even from the beginning of the reign of a sovereign, what grounds are there to date in this way those of the history of literature? Did writers reflect in the course of the year 1800 that they were about to belong to the nineteenth century; and are we to believe that they were at pains to differ from themselves in view of the advent of January 1, 1801?

At the same time, the division into branches is in no wise less artificial or less arbitrary, supposing these branches to become differentiated, after the manner of species in the natural world, solely by the struggle, against one another to which they are perpetually exposed. What, for instance, is tragi-comedy, if not the hesitation of the drama between the novel and the tragedy? And how shall we perceive this if we separate the study of the novel from that of the tragedy?

The truth is that Literary Periods ought to be dated only from what are called literary events - the appearance of the *Lettres Provinciales* or the publication of the *Génie du Christianisme* (Chateaubriand); - and this is not only in accordance with reality, but is also the only mode there is of giving the history of a literature that continuity of movement and life without which, in my opinion, there is no such thing as history.

In the second place - and with a view to making this continuity still clearer - I have not omitted to note those other influences which it is the habit to lay weight, the influence of race or the influence of environment; however, as I hold that of all the influences which make themselves felt in the history of a literature, the principal is that of works on work.

I have made it my special concern to trace this influence and to follow its continuous action. We wish to be different from those who have preceded us in history: This design is the origin and determining cause of changes in taste as of literary revolutions; there is nothing metaphorical about it Diderot in his "penede famille". wished to do "something different" from Moliere in his "Tartuffe". The romanticists of our own time wished to do "something different" from the classicists"⁽¹⁾

The other French critic who has had some influence upon Taha Husain is Taine. We may sum up Taine's principles in criticism by saying that he found the basic connection between the work, the author and the material and moral conditions in which the work is produced". ⁽²⁾

Geoffery Brereton the writer of "A Short History of

-
- (1) F. Brunetière: Manual of the History of French Literature p.V ff.
 (2) L. Cazemain: A History of French Literature, London 1955 p.372.

French Literature" says: that Taine's Principles were a result of the positivism, that is to say the Anti-metaphysical movement which had been launched by Auguste Comte (1789-1857). As a result to Taine's three factors (la race, le milieu, le moment) the artist is reduced "to little more than an automaton". (1)

Before we quote Taine himself we should like to say that Taine's ideas on heredity are wrong because they are pre-Mendelian. This common error "has since been abused by racist ideologists". (2)

The above-mentioned principles had been discussed by Taine in the introduction to his book History of English Literature.

We will borrow a summarized text to show his method and the application of "La race, le milieu, le moment". He says

1. Race:

"... different climate and situation bring ... various needs, and consequently a different course of activity: and this, again, a different set of habits; and still again, a different set of aptitudes and instinct. Man, forced to accommodate himself to circumstances, contracts a temperament and a character corresponding to them; and his character, like his temperament, is so much more stable, as the external impression is made upon him by more numerous repetitions, and

(1) Geoffery Brereton: A Short History of French Literature, London 1956, p.264.

(2) Shalom J. Khan: Science and Aesthetic Judgment, London 1952 p.89.

is transmitted to his progeny by a more old descent. So that at any moment we may consider the character of a people as an abridgment of all its preceding actions and sensations; that is as a quantity and as a weight, not infinite, since everything in nature is finite, but disproportioned to the rest, and almost impossible to lift, since every moment of an almost infinite past has contributed to increase it, and in order to raise the scale, one must place in the opposite scale a still greater number of actions and sensations.

2. Surroundings:

Having thus outlined the interior structure of a race, we must consider the surroundings in which it exists. For man is not alone in the world; nature surrounds him, and his fellow-men surround him; accidental and secondary tendencies, and physical or social circumstances disturb or confirm the character committed to their charge. Sometimes the climate has had its effect. Though we can follow but obscurely the Aryan peoples from their common fatherland to their final settlements, we can yet assert that the profound differences which are manifest between the German races on the one side, and the Greek and Latin on the other, arise for the most part from the differences between the countries in which they are settled: some in cold moist lands, deep in rugged marshy

forests or on the shores of a wild ocean, beset by melancholy or violent sensations, prone to drunkenness and gluttony, bent on a fighting, blood-spilling life; others, again within the loveliest landscapes, on a bright and pleasant sea-coast, enticed to navigation and commerce, exempt from gross cravings of the stomach, inclined from the beginning to social ways, to a settled organisation of the state, to feelings and dispositions such as develop the art of oratory, the talent for enjoyment, the inventions of science, letters, arts.

3. Epoch

There is yet a third rank of causes: for, with the forces within and without, there is the work which they have already produced together, and this work itself contributes to produce that which follows. Beside the permanent impulse and the given surroundings, there is the acquired momentum. When the national character and surrounding circumstances operate, it is not upon a tabula rara, but on a ground on which marks are already impressed.

According as one takes the ground at one moment or another the imprint is different and this is the cause that the total effect is different. Consider for instance, two epochs of a literature or art, - French tragedy under Corneille and under Voltaire. The Greek drama under Aeschylus and under Euripides.

..... Truly, at either of these two points the general idea has not changed; it is always the same human type which is its subject of representation..... The mould of vase, the structure of drama..... has endured. But among several differences, there is this, that the one artist is the precursor, the other the successor; the first has no model, the second has; the first sees objects face to face, the second sees through the first; that many great branches of art are lost, many details are perfected, that simplicity and grandeur of impression have diminished, pleasing and refined forms have increased, - in short, that the first work has influenced the second.....".⁽¹⁾

Taine's influence on Taha Husain is clear in his study of the geographical differences between the southern and northern Arabs especially that of the language. He was the first among Arab critics, as Taine was the first among the French, who applied this kind of study to literature and the first who attempted to extract literary facts depending solely on geographical and historical factors.

We shall illustrate this by Tāhā Husain's argument about the differences between the northern and the southern languages. (2)

(1) H.A. Taine: History of English Literature, ed. by H. van Laun, Edinburgh 1873. Vol I p.18 ff.

(2) Tāhā Husain: FI'l Adab al-Jāhiliī p. 79.

Tāhā argues that pre-Islamic literature is not written in pre-Islamic language especially in the South of Arabia because there are great differences between the Ḥimyarīte language and the Arabic language in grammar and conjugation of the verbs. (1)

He also argues saying that if the Northern Arabs learned their language from the Southern Arabs, as the ancient theory of the Arabs implies, why then this great difference between the two?

The fact is due to the misunderstanding of the term Arab by the ancient Arab geneologists. They called all the Northern and Southern inhabitants of Arabia Arabs without paying heed to any scientific limitations. (2)

Therefore the two languages meet in one point only; that both of them, like Hebrew, are semetic. (3) Indeed the resemblance in the grammar between Southern Arabic and the Ethiopian language is greater than the resemblance between the first and Arabic. (4)

Arabic then can not be considered as the language of the Southern Arabs before Islam because the Arabs of the North had had not political or economical influence over the Arabs in the South of Arabia. (5)

-
- (1) Ibid p. 80.
 (2) Ibid p. 81.
 (3) Ibid p. 82.
 (4) Ibid p. 84.
 (5) Ibid p. 89.

"We cannot understand then that the Qahtānites (S. Arab) adopted the language of Adnān (Northern Arab) for its literature. What about the poetry of the Qahtānites' poets, the Saj' of the priests and the orations of its orators? This language was forced on the ancient Qahtānites after Islam when prose, Saj' and poetry were attributed to them". (1)

In his book Min Ḥadīth al-Shi'r Wa'l Nathr he refers to the origin of Abū Tammām saying: They say he was a christian of Byzantine origin and had a sharp perception, sensing, absorbing and feeling things quickly and this is why when he expressed himself, his style and ideas were not seen in any poet previously. (2)

Also when he speaks about Ibn al-Rūmī, he says: He is a poet whose foreign origin is established and he is greatly like Abū Tammām. (3)

Even in Ḥāfiz wa Shawqī, he discusses the environment of each and its influence on both poets. One of whom is rich and comfortable, the other impecunious. But the critic who exercised the greatest influence on Ṭāhā Husain was Sainte-Beuve. This is why we often find Taha adopting his method in studying poets and literary works.

Sainte-Beuve adopted not only a scientific method but also

(1) Ibid p. 89.

(2) Ṭāhā Husain: Min Ḥadīth al-Shi'r wa'l Nathr p.88.

(3) Ibid p. 153.

a critic's aesthetic approach. His personal test usually manifests itself clearly thus putting his method as it were at the far end of scientific criticism.

His method "consists in penetrating a writer's personality thoroughly and expressing it not less in human than in aesthetic terms. It is thus mainly a process of psychological and intuitive perception. But it is very definitely based on a preliminary process of exploration".⁽¹⁾

He was always in search for "the individual essence".⁽²⁾

He summarises his method of studying an author by saying:

"when you have to lecture on an author, begin by reading him attentively yourself, note the characteristic passages together, so that, with the help of a very little intervention on your part, he will translate and portray himself in the minds of your hearers".⁽³⁾

He has no literary bias in his study of works. He does not try to divide works into classics and romantics according to the age. Instead he says in (what is classic?):

"The first Dictionary of the Academy (1694) defined a classic author simply as 'an ancient much approved author, who is an authority in the matter he treats of'. The

-
- (1) L. Cazamian: A History of French Literature p. 375.
 (2) Geoffery Brereton: A Short History of French Literature p. 263 Also: Dictionary of World Literary Terms (ed J.T. Shipley) p.184.
 (3) Sainte-Beuve: Causeries du Lundi (1849 - 50) p.222.

Dictionary of the Academy of 1835 greatly contracts this definition and from being a little vague, makes it precise and even narrow. It defines classical authors as those 'who have become models in any language'; and in all the articles which follow, these expressions: models, rules established for composition and style, strict rules of the art to which one must conform, continually recur. This definition of classic was evidently drawn up by the respectable Academicians our predecessors in presence of and with an eye upon what was then called romantic, that is to say, with an eye upon the enemy. It seems to me that it is time to give up these restrictive and timid definitions, and to widen the spirit of them.

A true classic, as I should like to hear him defined, is an author who has enriched the human mind, who has really increased its treasure, who has carried it a step forward who has discovered some unequivocal moral truth, or again seized upon some eternal passion in that heart where all seemed to be known and explored, who has rendered his thought, his observation or his invention, under no matter what form, but large and broad, in itself; who has spoken to all in a style of his own, which is at the same time that of all the world, in a style that is new without any neologism, new and antique, easily contemporaneous with all the ages".⁽¹⁾

(1) Ibid (1950 - 51) p.33 ff.

He never generalises in his judgments on works, and "he neither said himself, nor cared to hear others saying, that a book was definitively good or definitively bad; he loved the nuances, the delicacies and subtleties of criticism, as much as he disliked rigid formulas". (1)

His literary principles in judging a good work differ from one work to the other, if he applies one principle for this work he applies another for the other. We can sum them up as:

1. The principle of language and style
2. The principle of factual and true emotion
3. The moral principle

1. The language and style :

He often requires a classic language and clear style, one of the points on which he attacked romantic writers. He says: "I fail to receive this impression when the author, translating into word the portrait of a painter exhausts himself in describing those eyes 'which are, he says, imbued with light to the very depth, but rather humid from the rays diluted in dew or in tears". Also "the billows imbued with sunlight and the mountains sweating with heat". (2)

He summarizes his opinion of what is good style in his

-
- (1) Sainte - Beuve: Essays on Men and Women, ed.by William Sharp, London 1890, Introduction XIV.
- (2) Sainte - Beuve: Causeries du Lundi (1849-50) p.145.

statement on Napoleon Bonaparte's writings as "simple and unadorned". (1)

2. The principle of Factual and true emotion:

He says about Lamartine:

"..... He has invented obstacles, impossibilities, to render probable what is not so, impossibilities which themselves become enormous improbabilities. After that, can we be surprised when we catch him contradicting himself in places? The world has spoken much ill of Rousseau and his confessions, whilst at the same time enjoying them. When a man decides to write his confessions, there is, in my opinion, no room for compromise: he must make them true and faithful, he must suppress as little as possible, he must invent nothing, and above all never sophisticate them. Now, one feels every moment in Raphael the deterioration, the subtle and sophisticated exaggeration of what must have existed in the state of a simpler passion, one feels the Fiction stealing in. It is especially in the conversation of the two lovers on the lake, in the interminable dissertation on God or infinity, that I think I feel the invasion of what I call fable and system!" (2)

Alfred de Musset's description of the hero's character

(1) Ibid, p.50 ff.

(2) Ibid, p.55.

are untrue and unfaithful to human nature:

"And all that follows. From the poetic point of view, nothing could be more charming, more happily invented and executed. Yet, whatever the poet may do, vain are his efforts to compose a unique Don Juan, contradicting and living almost innocent in his crimes: this candid corrupter does not exist. The poet has only succeeded in calling up by his magic, in clothing for a moment with life an impossible abstraction. Words do not quarrel on paper, as somebody has remarked. Such virtues and such vices thus combined and contrasted in a single being are all very well to write, and especially to sing about, but they are neither humanly nor naturally true. And then, why not put before us that absolute alternative of having to choose between the two kinds of roués? Would poetry exist any less, O poet, if there were no roués at all?"⁽¹⁾

3. The Moral Principle:

The force of the moral principle generates from the common sense of human nature.

He speaks about Lamartine "telling of his father's imprisonment during the Reign of Terror". M.D. Lamartine makes us witnesses of scenes a little bit romantic, and these he too young to observe them at the time, and certainly neither of the two principles can have told him all the details he gives us to-day. According to him by means of a cord attached

(1) Ibid (1849-50) p.240 ff.

to an arrow and shot from one roof to the other, his mother and father corresponded and his father could even sometimes leave his prison at night and spend a few hours with her 'what nights, exclaims the poet, those furtive nights spent in arresting the hours in the bosom of all one loves! A few steps away, sentinals, bars, dungeons and death! They did not, like Romeo and Juliet, count the steps of the stars in the night by the song of the nightingale and the lark, but by the noise of the sentries going their round'. The poet goes on working himself up to an excitement about those delicious nights, those interviews of two lovers and trying to interest us in them.

He appears to have completely forgotten that he is a son, and is telling of his father and mother! All this is offensive in the last degree, and so indelicate, that it is almost an indelicacy in the critic himself to notice it. "To have taste we must have a soul" said Vauvenargues; but as there can be no doubt about a soul in such a subject, I will content myself with saying that this violation of taste and propriety comes from a lack of original balance which education did nothing to correct". (1)

Tāhā Husain classified Sainte-Beuve as one of the followers of the scientific method and as we have seen he applies different measures to his subject which is either a

(1) C.A. Sainte-Beuve: Causeries du Lundi, ed by E.J. Trechmann, M.A., Ph.D. London, (George Routledge and Sons Ltd.) 1850. Vol. I (1849-1850) p.48 ff.

a work or an author.

The influence on Sainte-Beuve's method on Ṭāhā Ḥusain's study is clear in Ḥadīth al-Arbā'ā', or to translate into French Causeries du Mercredi.

We shall study Ḥadīth al-Arbā'a' in the second and third chapters of Ṭāhā Ḥusain's study on Arabic literature. There one can grasp how Ṭāhā Ḥusain adopted the different theories for the benefit of Arabic literature.

We may indicate here that the critic's spirit and influence are not a flexible or apparent subject to put in definite and systemized shape. Thus we give a general indication of each critic's method and leave the rest to the perception of the reader to feel the influence on Ṭāhā Ḥusain's critical method in certain cross-points where Ṭāhā Ḥusain meets and adopts their method.

III - SCIENTIFIC AND AESTHETIC CRITICISM

II - ṬĀHĀ ḤUSAIN'S STUDIES ON ARABIC

LITERATURE.

1. Pre-Islamic Poetry

In this chapter and the chapters to come we shall review Taha Husain's views on Arabic literature in its different stages and developments. Starting with the pre-Islamic period and continuing until modern times, they will afford an extremely useful and interesting summary survey of Arabic literature.

Ṭāhā Ḥusain's studies in pre-Islamic poetry can be summarized in this statement: "I have doubts about the value of pre-Islamic literature... and I have come to this conclusion... that most of what we call pre-Islamic literature is not of that period. It was attributed to it after the time of Islam. It therefore described the lives of the Muslims, their inclinations and convictions more than it represents the pre-Islamic period.

The authentic remains are few and uninformative. We must not, therefore, rely on that literature to give an exact literary picture of that age.⁽¹⁾

Why did Dr. Ṭāhā Ḥusain doubt the authenticity of

(1) Ṭāhā Ḥusain: Fī'l-adab al-Jāhiliī p. 63 3rd Ed., Cairo 1933

"pre-Islamic" literature?

Because, comparing this literature with the first written book in Arabic, that is to say, the Qurān we can see a wide gap between the pictures which are given to us by the Qurān and that literature.

In the Qurān we find a description of the religious life of the Arabs before Islam while we do not find it so clearly and strongly emphasised in the pre-Islamic literature.

The Qurān describes the relations of the Arabs, though briefly, with other nations while literature fails to give any such description. The Qurān also gives us an account of the economic and social life of the pre-Islamic period but poetry gives no such reflection.⁽¹⁾ Also, instead of all the differences between the two languages spoken in the northern part of the peninsula and the southern part in Yaman, we find the poetry attributed to the southern people expressed in the language of the north. The archeologists have shown us already the great differences existing between the two languages in their words, grammar, pronunciation and construction.⁽²⁾

Besides we do not find in this literature any trace of the dialectical influence which seems so strong in the first

(1) Ibid. p. 63 - 79.

(2) Ibid. p. 79 - 92.

fifty years of Islamic rule. The Qurān itself was subject to these influences among the Muslims themselves. (1)

The proponent of the theory gives after that the reasons why most of the pre-Islamic literature was not authentic. He gives five reasons for this.

1. The political reason:

He gives here a full account of tribal zeal and enthusiasm. Also all the trouble and fighting between the tribes of the south (Yamanītes) and the tribes of the north (Mudārītes). Also he mentions the Umayyāds and the Hashimītes. All these he considers have their importance in the attributions of poetry for each party of those wanted to have a background in nobility and leadership of the Arabs in the past. The only way to prove it was to have literary texts available. Ṭāhā Husain writes down this scientific conclusion and says: "The historian of literature is obliged to doubt the authenticity of literature when it concerns itself with strengthening the tribal zeal or to side with one party of the Arabs against the other. The doubt must be stronger whenever this tribe or tribal zeal played an important part in the political life of the Muslims". (2)

(1) Ibid. p. 92.

(2) Ibid. p. 117 - 134.

2. Religious reason:

This was to prove that the prophethood of Muhammad was true and to prove the truthfulness of the prophet by writing poems attributed to people, who lived years before the prophet himself, concerning Islam.

Religion helped in this competition also because of the need to explain many of the religious stories which occur in the Qur'ān or to explain its words and to prove that the book has a true Arabic basis. The poetry of Umayyah b. Abu al-Salt belongs to this field.⁽¹⁾

3. Classical Tales and Stories:

These tales were greatly influenced by political life and they were a good means of propaganda. The sources of these stories were the Arabic Qur'ān, Christian and Jewish sources, Persian sources and the psychological trends of the natives of Iraq, al-Jazīra and Syria. Thus the historian of literature has to doubt about the poetry which is attributed to the pre-Islamic poets which is in fact nothing but an explanation of a name or a by-word.

Here we find the influence on Dr. Tāhā Husain of the summarised statement of Clément Huart (A History of Arabic literature p.32). So all poetry which was related to Tubba'

(1) Ibid. 130 - 153.

and Ḥimyar in the Yamen, the stories of the priests (Kuhhān) and all that is related about the flood of al-ʿAram is not authentic and has no origin in truth. All that is related about the Days of the Arabs, their wars and most of the poetry which concerns it is not authentic. (1)

4. The Shuʿubīs:

The victory of the Arabs over the Persian Empire came as a great shock to the sons of those ancestors who had lost their Empire to the Arabs. As subjects of an Arab rule which used the Arabic language as an official language in politics, teaching and education, many of those Persian descendants mastered the Arabic language as early as the Umayyad period such as Abu ʿAbbās al-Aʿmā and Ismāʿīl b. Yasār who wrote satires against Quraish and the Arabs. Some of those well-educated Mawālī attributed a great deal of poetry to pre-Islamic poets in praise of Persian kings and the Persian nation. Thus we find poetry attributed to al-Aʿshā in praise of Chosroes (Kisrā). They also attributed poetry to ʿAdī b. Zaid, laqīṭ b. Yaʿmūr and Umayya b. Abū al-Ṣalt.

5. The Narrators (Rūwāt):

Many of the narrators in Arabic literature were unreliable as Ḥammad al-Rāwiya of Kufa and Khalaf al-Aḥmar of Basra. The Caliph, al Mahdī b. Hārūn al-Rashīd, himself

(1) Ibid p. 152 - 160.

ordered the public declaration of the unreliability of Ḥammād after he had lied in his narration to the Caliph. Ḥammād also attributed an ode to al-Ḥuṭay'a in praise of Abū Mūsā al-Ash'ari. The bedouin narrators, who used to come to the cities selling to the narrators of Kufa and Basra their stores of desert poetry and news about poets also frequently lied and made up news when their knowledge ran short as Dāūd b. Mutamim b. Nuwayrah who started to make up poetry and attributed it to his father which was however discovered by Abu'Ubaida.

These were the premises of the theory. Now let us look into the conclusions. There is no authentic poetry which has come down to us from the Yamanite tribes in the pre-Islamic period for two reasons:

First: the difference in the language between north and south Arabia.

Second: the poetry which we have as Yamanite poetry of the pre-Islamic period is in a very simple language, and the meanings are flimsy, weak and confused. Such is the poetry attributed to Ma'ad b. 'Amr, one of the relatives of Ishmael (Ismā'īl)!! Hassān b. Tubba', al-Barā b. Qays and Ma'dī Karib b. al-Ḥārith. (1)

As for the Islamic period, the Yamanite's share was little and small; that was natural because the Arabic

(1) Ibid. p. 188 - 199.

language was not the language of the people of the Yaman in pre-Islamic times. When Islam appeared some of the Yamanites learned Northern Arabic and tried to versify. Their share was like that of the Persian Mawālī who had been taught Arabic and wrote in it for social and political reasons.... the most important poet among the Yamanites in the Islamic period was Aʿshā Hamadān. He was the poet of the Yamanites in their political quarrels.

As for Rabi'a tribes, who lived in the East and North East of Arabia, and whose language was similar to the language of Mudar, the inhabitants of al-Hijaz and Najad, with slight dialectic differences, and their poets were more in number than those of Qaḥṭān of Yaman. Rabi'a had great poets in the pre-Islamic period but we shall reject what the narrators had attributed to them. In the Islamic period Rabi'a had one very important poet, that is to say al-Akḥṭal. Another Rabi'a poet was al-Quṭāmī.

As for Mudar in the North West and North of Arabia they had their poets in the pre-Islamic period among different tribes as Qays, Tamīm and Dabba.

Here the author deals with the Yamanite poets. He begins with Immru'l Qais's life and poetry.

We hardly need to say that the old school of critics considered this poet the leader and the founder of Arabic

poetry. But Dr. Ṭāhā Husain has another idea about him. The summary of his thought is:

"The story of Imru'l Qais al-Kindī is a story of the life of another Kindī hero. He was Abdul Raḥman b. Muhammad b. al-Ash'ath b. Qais al Kindī who fought against the Umayyads. He wandered about between Iraq and Persia and visited the King of the Turks. He fought the Umayyads avenging the killing of Hujr b. 'Adi al-Kindī, a pro-Alid. So Ṭāhā thinks that the story-tellers extended this story and attributed it to Imru al-Qais of whom only the name and some scattered news remained. They called the hero of the story al-Malik al-Dillīl to escape the Umayyads' punishment for mentioning the real name of the fugitive. The half of Imru al-Qais's poetry which belongs to the events of this story is not authentic for the reason given above and because it does not represent the life which Imru' al-Qais led in his supposed journey to Constantinople. Only two odes are worth attention in the poetry which is attributed to him.

They are:

Qifā Nabkī (i.e. Stop let us weep!)

and Alā an'īm Sabahan Ayyuha'l Ṭalali'l Bālī (i.e. Good morning, Ruin!)

Some of the verses of the first ode are not authentic. The obscene verses, for example, are similar to al-Farazdaq's

style in poetry in this matter. The scene which is described in it of his play and picnicking with the girls is similar to 'Umar b. Abī Rabi'a's poetry. As for the description of his horse in this ode it is probably an imitation by the narrators of the style of the old poet himself.

We can say the same about 'Abīd's poetry and that of 'Alqama al-Fahl except for two odes by 'Alqama which he might have written in the Islamic period because he lived years under the new religion.

The simplicity and superficiality of the imagery obliges us to deny the authenticity and reject the poetry attributed to 'Amr b. Qamī'a, Muhalhal and Jalīla who were connected with the battles of the tribal war of al-Basūs. This war was between Rabi'a's biggest tribes: Bakr and Taghlib. The same applies to the poetry of 'Amr b. Kulthūm al-Taghlibi and al-Mutalammis, which is easy, sentimental in meaning and similar to the style of Islamic poetry and even to the ode of al-Harith b. Hilliza which is nearer to the Muḍarite poetry in its strong style and difficult words. The only ode which preserves for us the strong personality of the poet is the ode of Tarafa b. al-'Abd. We expected to find the words of this ode all easy since Tarafa was a stranger to the Muḍarite language or dialect, but instead the ode is divided in two parts. The first is extremely difficult and is concerned with

the description of the poet's she-camel. The second part is easy in its words but does not lose its rhetorical greatness. Can we explain the reason for this difference in the style of the two parts of the ode? The answer is that the part of the ode which deals with the description of the she-camel is not authentic at all. It was made up by the philologists and teachers of the language for their students. As for the strong personality of the poet in the second part of the ode, Ṭāhā Ḥusain says, "It belongs to a good poet. The narrators say he was Ṭarafa but I do not know if he was Ṭarafa or somebody else. Also I do not know if he was a pre-Islamic poet or an Islamic one". (1) The last sentence was an important one because we shall see that the author himself will recognise Ṭarafa as pre-Islamic in what he wrote about him in Ḥadīth al-Arbaʿā in 1935.

Another poet of Rabi'a was al-Aʿsha Maimūn b. Qais. Most of his poetry was composed to help the tribal quarrel between Rabi'a and al-Yaman on one side and Mudar on the other side.

When the story-tellers knew that he wandered about in Arabia they made use of the knowledge. They wrote stanzas and odes in praise of many people such as the nobles of Himyar, Kinda and other Yamanite tribes. Also they wrote poems in praise of Rabi'a. The impulse for this "poetical

(1) Ibid. p.230 - 238, 241.

industry" which was highly in demand was to make up for the past of Yaman and Rabi'a after the failure of both to sustain their boasts against Muḍar, the tribe of the prophet and the Caliphs. This honour is well expressed by al-Farazdaq:

ان الذي حرم الكايم تغليبنا **جمل الغلابة والنيرة فهنا**
 i.e. He who deprived Taghlib of good deeds, gave us the
 Caliphate and the prophethood!

Some stanzas and verses belong to al-A^ḥshā himself but it is very difficult to find out which is which because some of the unauthentic poetry is well done and perfectly composed.

Muḍarīte Poetry:

For many reasons the narrators attributed poems to Muḍarīte personalities and poets such as Abū Ṭālib, Abīd b. al-Abraṣ and Ḥassān b. Thābit, the prophet's poet. Without doubt there was a correct and authentic Muḍarīte poetry.

But how can we confirm and certify the poetic texts in order to know the authentic ones? Shall we depend on the "word" of the text more than the meaning to achieve this confirmation? Or shall we look for something else for the correcting of pre-Islamic poetry? The "word" of the text, easy or difficult, is not a means to achieve the absolute proof that the text is authentic. Also the "meaning" of the text is not much of a help in bringing to light whether the

text is genuine or falsified. That is because the intelligent narrator can make up a poem after the style of a pre-Islamic poet using his style as much as possible.

Dr. Tāhā Husain suggest a new method of studying the poetic texts from this point of view. He calls it: The study of the artistic character of the poet or poets who were influenced by each other. In other words we have to study each school or group of poets separately and try to notice the trend which governs their poetry and their artistic abilities.

When we know this we can accept or reject every stanza or verse according to what we have in hand of the artistic characteristics of their poetry. To explain this method, Dr. Tāhā Husain tried to study the school of Zuhair b. Abī Sulma starting with its founder Ka'b b. Zuhair, then al Nābigha al-Dhubyānī and al-Ḥuṭai'a. The characteristic basis of this school is: first the sensory feeling of its poets, that is to say, the strong connection of the imagination of the poet with the outside world is describing things. We see in Aws b. Hujr poetry using many similies and sensory pictures to describe his own feelings and to convey his inner thoughts to us. This way of describing the inner feeling by a sensory picture of the outside world appeared in Zuhar's poetry and in the poems of his school.

It is also extended through the Umayyad and the Abbasid

period and governed the poetry of Jamīl Buthayna, Kuthayyir Azza, Abū Tammām, Muslim b. al-Walīd, Ibn al-Mu'tazz and al-Mutanabbī, in fact, the rhetorical school of the Abbāsīd period is nothing but a development of Zuhair b. Abī Sulmā's school.

The second characteristic in the school was the attention which the poets paid to their poetry. Every ode was written after great care had been taken with the production. So we hear from history and so it seemed to be.

Ṭāhā Ḥusain indicated another school in al-Madīna in which, he thinks, we can find the inner bond which tied their poetry together. This school consisted of: Qais b. al-Aslat, Qais b. al-Ḥaṭīm, Hassān b. Thābit, Ka'b b. Mālik, Abdullah b. Rawāha, Abdul Rahman b. Hassān and the other group of poets who appeared in Madina afterwards.

The theory is an excellent objective study of the pre-Islamic literature. Although many orientalists such as Clément Huart, Noldeke and Nicholson had indicated that there were unauthentic literature and narrations in their studies of Arabic literature Dr. Ṭāhā Ḥusain dealt with it fully. All the literary opposition which the author faced in Egypt and all the showers of abuse from the fanatics were unjust.

We have never read among the studies which have been written against his theory, any study which reaches the

standard of Dr. Tāhā Husain. Yet, we have to say that the bewilderment of the experience rushed Dr. Tāhā Husain and he was not exact in suspecting the authenticity of the names of some of the poets whom he afterwards accepted as a definite existing personality such as 'Antara' along with authentic poetry belonging to him and picturing his disposition and personality.

As for the new programme of studying the artistic characteristics it is not enough to investigate all the small stanzas and thousands of odd verses found in the diwans of the poets. They might, or might not belong to a definite poet but they do not show any artistic character of their composer. We are not able to accept them according to this plan, though we are not able to reject them either!

In 1935 the author began to publish regular essays in al-Jihād newspaper defending the pre-Islamic literature of Muḍar and Rabi'ā the only one of which he approved.

The study is a subjective one. It depends much on the author's test and approval especially in selecting the verses for his essays. At the same time he tried to give every poet his qualities and tried to display his personality.

We expected to see in these essays, which were published in the first volume of Ḥadīth al-Arba'ā', a practical study of the suggested plan to study the pre-Islamic poetry

according to the schools which he indicated existing among its poets. He gives some of that about Zuhair's school but this school was already studied in *Fī'l Shi'ṛ al-Jāhili*.

Does this mean that we shall depend only on our own judgements armed with a few landmarks about the "meanings" and the "words" in the ode to judge the authenticity of the Mudarīte poetry?

III - SCIENTIFIC AND AESTHETIC CRITICISM

II - TĀHĀ HUSAIN'S STUDIES ON ARABIC
LITERATURE.

2. Umayyad Poetry.

The pre-Islamic literature and most of the Islamic poetry played an important part in the political and social life of the tribe and afterwards of the state.

Only those poets who took part in political life achieved a measure of Fame. Those who lived apart from political life though possibly superior in poetic talent, enjoyed no reputation. (1)

The Islamic mind as well as Islamic poetry was faced with different problems early in the second half of the first century A.H. Social justice, predestination and fate or free will were discussed by poets just the same as they were in the Greek Drama and early Jewish literature. (2)

The poetry of the Shia⁶a and the Khawārij described life, for example, not as a happy dwelling in a peaceful place because justice had been lost and justice is a thing without which life is unbearable. Another type of this early Islamic pessimistic poetry is that bitter satire of the Umayyad period between the three leaders of this kind of poetry, that is to

(1) Tāhā Husain: Alwān, Cairo 1953 p. 196.

(2) Ibid. p. 214.

say, al-Farazdaq, Jarīr and al-Akhtal.

We can find an explanation for the invention and the development of that kind of poetry by looking at social and political life. Also, by noticing the change of the bedouin nation, into a civilised and ruling one. The riches which the new Empire brought the Arabs were divided unequally. A handful of rulers devoured the riches while masses of poor people got nothing or what they got was not worth while. This state of affairs brought enmity between parties, tribes, families and individuals and so the poets started searching for faults and disgraces in their enemies with which to brand them. (1) So it seems that the satire of al-Farazdaq or Jarīr is not individual but it is a kind of social criticism of morals and the shortcomings of their opponents lack. Also it is a criticism of the social structure otherwise their poetry would not have found so much consideration among the people of their Age. (2)

The erotic poetry of the Umayyad period:-

Al-Hijāz and Arabia in general was frustrated after the capital of the young Empire moved to Iraq in the reign of Alī, the fourth Caliph, or to Syria in the reign of Mu^ḥāwya . The sons of the Muhājirīn, who were not on easy terms with the Royal Family in Syria, and the sons of the Ansār, who

(1) Ibid. p. 217-18.

(2) Ibid. p. 219.

opposed the idea of enthroning a Caliph from Quraish from the start, all were kept out of office except those who were loyal.

They gave up politics, probably in despair and sadness and they lived a life of luxury and riches. . This lazy and free life brought forth the poets who wrote love-poems and encouraged music and singing and it made Mecca and Madīna the first dwelling of Arab music which flourished afterwards in Damascus and Baghdad. (1)

The erotic poets can be divided into two schools. First the Platonic school whose poets wrote about love for love's sake. Among its poets is the mythological poet Majnūn Laylā and in his trail all the poetry which was attributed to him.

Also, Qais b. Dharīh, ʿUrwa b. Hizām and Jamīl b. Maʿmār. The second school is that of the Materialists, if we can use this term in connection with the sensory love of the lover poets who looked for love on earth. The leader of this school is ʿUmar b. Abū Rabiʿa. . Most of the stories which explain the odes of the poets are invented and untrue. We cannot deny the personality of the Islamic poets but we can deny much of what was said about them if we consider it carefully.

The only personality who did not exist among these poets at all is Majnūn. He is, it seems, a mythical personality

(1) Ṭāhā Husain: Ḥadīth al-Arbaʿā'. Vol. I p.235, Cairo, 1937 edition.

created by narrators to satisfy public desires and emotions.

We may assert that he never existed for several reasons: The narrators of Arabic literature, as early as the fourth century A.H. denied the existence of al-Majnūn.⁽¹⁾ They differ also about his name and his father's name. As for his lyrical poetry, the fact that it has no unity and does not picture the personality of the writer leads us to say that his poetry really belongs to many different poets. Narrators attributed the poetry to him deliberately or by mistake.⁽²⁾

He is then a hero in a love story more than a known or definite person. But some of the narrators or the public accepted him as such.⁽³⁾

Love poetry developed for political reasons and the frustration of al-Hijāz in the political leadership of the Islamic Empire. In Syria, where the ruler of the Empire had his capital, and in Iraq, which was the heart of the opposition and which was boiling with hatred and revolution, there was no place for such an art. There was instead, the ordinary and classical trend of elegy, eulogy, satire. Love was but one of several motifs in the formal classical ode. The poets also invented, for political reasons, the art of political and social poetry. An excellent example is the Hashimiyāt of

(1) al-Aghānī Vol.I, 11.

(2) Ibid. Vol.I p.218.

(3) Ibid. Vol.I p.227.

al-Kumait al-Asadī, the Alīd.

Classifying and systematizing platonic love songs we can say that they have two main qualities. The first is simplicity and easy nature which is a representation of the nature of the bedouin poets who composed this poetry. The second is truthfulness of the emotions and vividness and deep effect on the reader for that same reason. (1)

We have to notice also the difference in truthfulness in the emotion of the poems and of the related stories which were composed to explain the poetical texts. Exaggeration, impossibility, untruthfulness and flimsiness are the qualities of these stories. That is why we are inclined to deny that their events did actually happen. In arranging these stories, which were a newly developing art in the first century A.H., we notice one common quality which ties them together. It is the strength and beauty of the style. The story of Majnūn Laylā has an impossible plot and it is an aimless and useless story. The personality of al-Majnūn is not pictured in it clearly enough to see the hero for he was suffering from either a fit of madness or sickness all the time. His love for Laylā is expressed in the stories in a different way from what love actually is. He fainted whenever Laylā was mentioned to him and he spent his life either lying

(1) Ibid. Vol.I. p. 243.

unconscious or crying out in sickness of love. Therefore his personality is colourless and we cannot know his true emotions or qualities. The story of Jamīl Buthaina is like that of al-Majnun although the poet really existed and his poetry is authentic. (1)

The only good and realistic story among these many is the story of the poet Ibn Dharīh with some exaggerations here and there. Otherwise it has human feelings in it which the imagination of the author did not create. He only arranged the facts.

All its chapters are parts of our daily life and this is why it touches us deeply because our emotions and feelings take part in it. To summarise the story we say that Qais b. Darih was a son of wealthy parents. His father wanted him to marry one of his relatives to keep their wealth and money in the family but he was already in love with Lubna. Being a child brought up with Husain b. 'Alī, the prophet's grandson, and having the attention of the same wet-nurse, he sought the help and the influence of Husain.

Husain's personality is used in the story as a device to make possible the marriage of a couple whose love was known already to the community, which by Arab tradition was not allowed. Under the influence of Husain the father of the girl as well as Qais's father consented to the marriage of his daughter to Qais. Up till now everything seems to

go well and they are married.

The mother-in-law of the girl begins to play her part in bringing misery to both her son and his wife especially when she sees that her son has no child by Lubnā. She envenoms her husband to influence their son to take another wife. He refuses to marry and hurt the feelings of his wife whom he adores and asks his father to marry himself so that he might have another son to inherit his wealth. In a rage his father swears that either he divorces Lubnā or he will sit under the hot sun of summer until he dies. The duel between duty towards his father and the love of his wife appears here very strong and reaches its heights in emotional effect. We see the son ask his father to banish him to any country on earth but only to allow him to keep his wife. The father has one condition only and that neither Qais nor Lubnā herself can accept. Qais used to stand all day sheltering his father with his cloak from the dreadful heat of the sun and went in the evening to Lubnā who kept urging him not to obey his father, which would be a fatal blow to their happiness.

Qais fought one year, or seven years, as others say, then he gave up his fight. He gave it up not to live happily beside his wife but to divorce her. The victory of obedience to his father was a miserable defeat for Qais, his happiness and peace of mind. Melancholy overcame him and through

some illusion, he began to believe that he had never divorced Lubnā and never would. But alas Lubnā had left him for her people and family.

The story here comes closer to the story of Majnūn Laylā by insisting on Qais's remarrying another woman to forget his divorced one. He refuses and begins a journey in Arabia wandering for no aim or purpose.

The author of the story inserts an incident in the story which brings it near to the plots of some modern stories and novels. That is that the weary lover meets a girl accidentally who had the same name as Lubnā and has her features. He marries her hoping she will replace the longing for Lubnā but her memory stands between him and her rival and so he leaves her.

There are different versions of the end of the story as in any other love story in old Arabic literature but we choose here a happy or rather a very comical ending.

Ibn Abī al-^ṢAtīq, an impudent drunkard, dissolute poet and a friend of the unfortunate Ibn Dharih goes to a group of the noblest people in the city, one of them, Husain the grandson of the prophet and says to them: "I have a request to make of a person and I want you to go with me to ask him a favour through your noble influence". The person was the man who had married Lubnā after she had been divorced from Qais. The nobles went and told the person that Ibn al-^ṢAtīq

the poet of Quraish had a need of him and had asked them to help him to get his desire from him. Overwhelmed by the nobility who visited him, he said: "Every favour the poet asks I will give to him". So Ibn Abi al-Ātiq said shamelessly: "My desire is that you should divorce Lubnā!" Tied to his promise he divorced Lubnā and Qais, they say, remarried her after the witty poet had played his trick on the nobles of Quraish and put them to shame. (1)

To add to the characteristics of love-poetry we may say that the authors of this poetry never composed any other type of poetry.

Also, their descriptions of the female body, which was the main thing to the pre-Islamic poet are lessened; we read instead of the effect of love on the tormented soul of the lover poet and the displaying of his emotions.

Woman with these poets became not just a "need" but a complement for man, the better part of the two. This highly civilized outlook on woman is a result of the influence of the human teachings of Muhammad, the Qurān, religion and a result of the development of Arabic emotions from a barbaric stage to a civilized level.

Dr. Ṭāhā Husain deals with some of the poets from both schools of erotic poetry but we find it unnecessary to go into detail. In the wide scope of the studies by Dr. Ṭāhā

(1) Ibid. Vol. 2. p.206.

Husain of Arabic poetry we notice that he left out the poetry of al-Khawārij and the Shi'a which developed in the Umayyad period.

Al-Kumait's poems the Hāshimiyāt, would have made an excellent study by Dr. Ṭāhā Husain for what we know of his ability and for the importance of al-Hāshimiyāt as the first Arabic political poetry which speaks for the masses of people instead of expressing the poet's self only.

III - SCIENTIFIC AND AESTHETIC CRITICISM

II - ṬĀHĀ HUSAIN'S STUDIES ON ARABIC

LITERATURE

3. The Abbassīd Period

The Abbassīd Poetry in the second century A.H.

The difference between the literature of the pre-Islamic age and the Umayyad period on the one hand and that of the Abbassīd on the other were differences both in the "words" and "ideas" of that literature.

In the Umayyad period the standard of quality of an ode was in its strong structure and its bedouin style. A good ode was one whose words were high-sounding and rhetorical.

The eloquence of the single word was considered all important; then came the meaning of both the verse and the ode as a whole. In the Abbassīd period the differences became clearer and literary quarrels between the philologists, the grammarians and the poets began. They differed as to which is best in the ode, an old or difficult bedouin word or a soft easy modern one? The idea of the ode also passed through such a severe examination, whether it should be bedouin, that is to say, about pictures and expressions no longer in existence in the city or have a modern idea and be a token and reflection of everyday life?

The leader of the new school was the famous poet Abu Nūwās. (1)

Apart from that, the other changes were very little for different reasons. The Arabic language was tied strongly to its past by the Qur'ān. Although the Arabs went ahead with civilisation, its pleasures and conveniences, those who might have wished to make innovations did not dare to change much in their language or alter their thinking for fear of religious persecution. The most important reason of all for that standstill in literature was the fact that the Arabs were completely ignorant about the existence of any other literature. So they spent centuries repeating over and over again the same metres, rhymes and construction of words. (2)

The change in the ideas and the subject of the ode took place as early as the Umayyad period and we have indicated the new development in the ideas of erotic poetry in al-Hijāz and political poetry in Syria and Iraq.

In the Abbassīd period political poetry withered and died as a result of the dictatorship of the Caliph in Baghdad. But what happened was that Nihilism and free thinking spread among poets and thinkers. The discrimination against the Arabs, Arab education and religion was strong among the Persians and the non-Arabs. New erotic poetry appeared as a result of the mixed races and outlooks. Without doubt, the victory in the

(1) Ibid. Vol.2 p. 6-8.

(2) Ibid. Vol.2 p. 10-14.

battle between the poets and the philologists was for the poets who inclined to write in the easiest form to make poetry easier to read and write. And so, the poets were able to write so much that their productions outweighed the productions of the period before them.⁽¹⁾

Abū Nūwās's life and poetry are a good example and representation of his age. His poetry was composed in different styles and on vast subjects. Wine, as a subject, was an inspiration of many of Abū Nuwas's odes in spite of all the religious teachings which prohibited its drinking and did not encourage writing on this subject. Some of his ideas in these odes are like those which were mentioned before by other poets, but some are new and their meaning can be considered universal and enjoyed by any generation at any time.

His erotic poetry was of two kinds. In some of his love-poems written about women the poet was not serious or sincere. He was induced to write it by his aim to imitate all the Arabic styles in poetry. As for the other type of his love songs which were written in the masculine, it reaches in artistic character with its strong passion and sincerity, the standard which ʿUmar ibn Abī Rabīʿa achieved in his love songs.

Most of his eulogy is not sincere. He composed it for the sake of reward. His style changed in this type of poetry

(1) Ibid. Vol2. p.44.

and it became more eloquent and highly classical and aristocratic in ideas and bedouin in structure.⁽¹⁾ The only patron whom he liked and admired was his intimate friend and drinking companion the Caliph al-Amīn.

His elegy was the weakest of his poetic forms because Abū Nūwās was a happy and merry person by nature. He never suffered the grief of losing his wife or children because he remained unmarried.

In his mystic poetry he achieved a high standard. His philosophy was a pessimistic one like that of Abu al-'Alā but he dealt with it from a different point of view. He mocked life which was to him an unimportant matter. It was to him the source of evil in which there was no Goodness at all. He preferred to spend it in play and sport while others turned their faces away from it and refused all its pleasures such as Abu al-'Alā and Abu al-'Atāhiya.⁽²⁾

The Abbassīd Poetry of the third century A.H.

Abū Nūwās died at the end of the second century and about the same time died that sudden movement and change and life became more stable and the poets became less hasty.

The poets of this century became more acquainted with the knowledge of their time and even began to specialize.⁽³⁾

(1) Ibid. Vol.2. p.149-151.

(2) Tāhā Husain: *Khīṣām wa Naqd*, Beirut 1955, p.260.

(3) Tāhā Husain: *Min Hadīth al-Shi'ar wa'L Nathr*, Cairo ed. 1951 p.88.

For example, Ibn al-Mutazz was a rhetorician and tried to originate a theory of 'Ilm al-Badi' (the rhetorical study of poetry). Abū Tammām and al-Buḥturī made anthologies of classical poetry which depended greatly on the taste of the author. The struggle between the academic critics and the poets of this century was greater and stronger than ever before. The battle was cruellest against Abū Tammām, who, they say, was a Christian of Byzantine origin.

Abū Tammām had a sharp perception and he used to sense, absorb and feel things quickly and this is why when he expressed himself, his style and ideas were more complicated and difficult in a way not seen in any poet previously.⁽¹⁾

Arabic criticism in the third century was still a conservative criticism. It did not accept the breaking away from the rules derived from the old ideas and images; far less did it accept grammar or rhetorical investigation. Another defect in the criticism of the third century is that it is a criticism of the individual verse rather than a criticism of the ode as a whole.

We mean by that, that the critics take each verse in the ode as a standard or base for their criticism and they even reduce the verses to single words and criticize these and take no interest in the ode as a whole. It is accurate

(1) Ibid. p. 96-99.

enough; it is not complete or sufficient way of judging poetry if we admit that every poet has good and bad in one ode and this I think, is the idea behind all the thousands of selections of prose and poetry in all literatures in all ages.

The scene in Abū Tammām's poetry, the critic said, was not an Arabic one, or not a bedouin one as they really meant.

In this verse of his

وإن حوائج الحلم لو أن حلمه
بكتفه ما ظالمه في انه يسرد
i.e. The edges of his forbearance are soft -

If his clemency was in his hand (I would say) without exaggeration that it is a (silk) gown!

The picture is a civilized and familiar to the mind of a poet who lived in a city like Baghdad in the third century and saw the market filled with silk and clothes of other materials with the buyer looking at things and touching them to examine their strength and softness at the same time.

The old critics said that the Arabs described patience and forbearance as something heavy like a mountain which keeps its owner from doing anything rash, thus there was no meaning in the verse of Abū Tammām.

Abū Tammām in fact tried to speak and praise a person living in the third century in a language which he understood. Here the critics preferred al-Buḥturī, a friend of Abū Tammām, who followed in his poetry and classical line (Amūd al-Shi'r) in expressions and words. (1)

(1) Ibid. p. 113.

A poet like Ibn al-Rūmī, whose foreign origin is established, has to be greatly like Abū Tammām. He was also dependent strongly on the "mind" and used the imagination as a means to describe what the mind can see in things.

He differs from Abū Tammām in his long odes, which, with their clarity and their division into chapters or paragraphs, come nearer to prose. ⁽¹⁾

Another poet who resembles Abū Tammām as a follower of the rhetorical school was Ibn al-Mu'tazz. His poems are truly felt experiences. He paid great attention to the classical side in the use of the words but he used them in the descriptions of his highly luxurious and civilized life. He was fond of descriptions of the materials in use in daily life. Also he composed didactic poetry, an art which was invented for the first time by Abān b. Abdul Ḥamīd al-Lāhīqī, an Abbassīd poet of the second century who composed the Tales of Kalīla wa Dimna. ⁽²⁾

The Abbassīd Poetry in the Fourth Century A.H.

The personal behaviour, experiences, hopes and aims of the poet have great importance for Dr. Tāhā Husain. He admires, for example, the ideal mystic behaviour of Abū al-'Ala and praises his pride and integrity. He despises

(1) Ibid. p. 136.

(2) Ibid. p. 163-4.

Bashshar for his greediness atheism and immorality. He despises also al-Mutanabbī for his immense meanness and love of money for which he sold his principles, pride and personal freedom with many sacrifices of artistic beauty in his poetry.

It is dangerous to shape any opinion about the poet's personality and behaviour if we are trying to test and study his poetical abilities because however we hope to forget our feelings in this matter our judgements will certainly be prejudiced against his poetry. Bearing this in mind, Dr. Tāhā Husain made his attempts to study the two great poets of the fourth century: Al-Mutanabbī and Abū al-^ḥAlā' al Ma^ḥarrī.

Al-Mutanabbī:

Al-Mutanabbī, he says, had no well-known family. The cinderella feeling of humiliation and waste influenced his views about life in which he saw that his share was not so fair as the shares of his friends and companions. That was the starting dynamic power in his troubled life and secret and mysterious ambitions.⁽¹⁾ The political age which the poet lived through was not calm but full of revolts. Economic life had declined and thus political events and social developments also had their own effect on the poet's mind.

(1) Tāhā Husain: Ma^ḥ a' l-Mutanabbī, Cairo, Edition of 1949
p.21.

As a young boy he was sent to an Alīd school. This has no special implication as to his social status, but means only that those who were responsible for his education were pro-Alīd.⁽¹⁾ From the stanzas which he composed at school, at his very early age, appeared the influence of this school and teachers. The qualities of these stanzas are the imitation in arts and ideas of the classical poetry. Their ideas are pro-Alīd and the poet was not far from the news of the Karmatians, the new social movement in the third and the fourth centuries.⁽²⁾ This was confirmed by his journey with his father to the desert where the Karmatian gangs were scattered. When he returned to Kufa his home city, he was fourteen years of age.

At that time the Karmatians attacked Kufa and remained in the city for a year. It seems likely that Mutanabī was a sympathizer with the Karmatians. Nevertheless, when they left the city al-Mutanabbī left Kufa, not for the desert as a fugitive might go but for Baghdad then Syria. The way which was taken and all the events which followed give evidence that the poet went as a propagandist to North Syria where the Karmatian movement had not yet reached.⁽³⁾

-
- (1) Ibid. p. 35.
 (2) Ibid. p. 35.
 (3) Ibid. p. 46-47.

To look again on the poetry which was composed on his way to Syria we find the following specialities: The inclination towards the rhetorical school, exaggeration due to his strong and deep feelings and his revolutionary temper. Also the poems convey the Karmaṭians' political ideas and views. The attempt to use difficult rhyme appears there. In the poetry of this period of his age we have hints of his pessimistic philosophy which will appear afterwards more strongly and more clearly. His ideas about this philosophy came from his own experience and from his reflections on the social and political conditions of his countrymen.⁽¹⁾

Dr. Tāhā Ḥusain tries to come to one conclusion based on a text which, it seems, does not give enough evidence to support it. The conclusion is that the poet was preaching in Syria a new political idea. It was wider in its aspects than the Karmaṭians. That was: The Arabs must be united and they must be given back their rule which was divided among the Persians, the mamlūkes in Egypt and the Arab rulers in Syria. The text is:

تطلع عسرة طوكها عجم
ولا عسود لهم ولا ذمم
فرض يمسد كانهما عجم

انما الناس بالطوك ومما
لا ادب عند هم ولا حسب
بكل ارض وطهمها اجم

(1) Ibid. p.49 - 73.

i.e. The people are only what their kings are,
 And Arabs do not succeed whose kings are foreigners
 Who have neither manners nor honour,
 Who keep no promises and have no consciences

In each land, where I have trod, there are nations
 Tended by a slave as if they were sheep!!!

According to Ṭāhā Ḥusain the emotions and ideas of the text were revolutionary ones adopted so strongly to stir up and agitate the people against their rulers and kings some of whom were even Arabs.

We cannot accept Dr. Ṭāhā Ḥusain's point of view because we have no other text which indicates the way to achieve this unity of nations more explicitly as we might find it expressed in the political poetry of our age. Its notions and feelings are not so far from al-Mutababbi's but it is certainly written with more consciousness of what the poet exactly wants to say.

The imprisonment, when he was twenty years of age, for alleging that he was a prophet as the classical historians said, is good evidence that al-Mutanabbī intended with his poetry, which was the real reason for his sentence, to move and stir up the people for his own benefit and the benefit of the Karmatians and nothing more.

Throughout the time which al-Mutanabbī spent in Syria he wandered about much and accompanied different rulers and patrons. At last he settled in Sayf al-Dawla's court. Sayf al-Dawla was an Arab prince and ruler of Aleppo in the northern part of Syria which came in direct contact with the border of the Byzantine Empire in Asia Minor. Al-Mutanabbī attached himself to Sayf al-Dawla for nine years (337-345) without composing any eulogy except for his new master.

In this attachment to a new court al-Mutanabbī sacrificed the ideals of his youth and was content to use his poetry as a means to wealth while it was before a means to something nobler.⁽¹⁾

His lyrical poetry concerning the wars between the Arabs and the Byzantines is the most important feature of his poetry at this period. al-Buḥturī and Abū Tammām composed in this style but they did not write much in it or even take part in the wars as al-Mutanabbī did.⁽²⁾ Here lies the reason for the fact that this poetry moves the reader deeply because of the true feelings of the poet when he composed it and that victory or defeat in battles made a great impression on the poet's mind.

R. Blachère in Abou t-Tayyib al-Motanabbi, rather failed in judging this type of poetry and that may be due to the fact that the French orientalist was firstly not an Arab and

(1) Ibid. p. 171.

(2) Ibid. p. 173.

secondly that this poetry was composed concerning wars of religion which fact might have some influence on his devaluation of these enthusiastic lyrical poems.(1)

In them, the poetry of al-Mutanabbi reached its height of development and maturity.(2) We may say that his eulogy of Sayf al-Dawla was far better than his elegies on the family of the prince because he never gave up praising the prince even while composing his elegies on others who were attached to the prince(3) leaving but few verses for the deceased ones.

Everything comes to an end, and the friendship of the prince for the poet also came to an end. Al-Mutanabbī afterwards left Syria for Egypt and he reached there in 346 A.H.

The Egyptians, without doubt, did their best to tempt al-Mutanabbī to journey to Egypt and promised him much which they never fulfilled and the poet was a victim of these lies and false promises. (4)

He was, as we know, an ambitious person and had an ambition which he nursed so long without its being realised. He liked to see himself a ruler or a prince of a city or a province under one of those kings of whom the Middle East

-
- (1) Ibid. p.175.
 (2) Ibid. p.175-179.
 (3) Ibid. p.190-206.
 (4) Ibid. p.279.

was full in the fourth century. Kāfūr, the governor of Egypt entertained his ambition and he and his court promised the poet to fulfil it. To accept the fact, yielding to a non-Arab ruler, he had to give up still more of his ideals. He went there hoping that Kāfūr would be his new patron although he had said before:

In every land where I have trod, there are nations,
tended by a slave as if they were sheep!

If we lost the noble character which we expected from a proud person like al-Mutanabbī, still literature gained from his compositions which are the best of his lyrical poetry. They are filled with hope and despair and in them is a true picture of the dramatic feelings of this sad and unfortunate poet.

Nature, we notice, has not much influence on the poet's life. He wandered about in the valleys, in the shadows of the mountains and besides the lakes and rivers but hardly do we notice in his poetry and descriptions any influence of these manifestations of nature except for a few examples.

Dr. Ṭāhā Ḥusain notices in the odes which the poet composed in Persia some change and breaking away from grammar, prosody and the classical way of arranging the Arabic ode. From this fact, Dr. Ṭāhā Ḥusain draws a conclusion that if al-Mutanabbī had lived longer in Persia he might have invented

a new style or art in Arabic poetry. This is, without doubt, an exaggerated conclusion. There was a great number, we see of Persians who lived in Persia most of their lives and whose background in Arabic literature was not less than that of al-Mutanabbi, yet the nature of Persia did not play its wonders in their disposition and they did not bring us that promised change either before or after al-Mutanabbi.

The poet went to Persia at the invitation of Ibn al-'Amīd after he had declined an invitation from Sayf al-Dawla to return to Aleppo. This happened after he left Egypt for Kufa, in Iraq, in 350 A.H.

Al-Mutanabbi reached Persia in 354. Ibn al-'Amīd honoured him with gifts and money. He did not remain long in Persia because in the month of Ramadān in the same year he left for his home in Iraq. When he reached Dair al-'Āqūl, a place some miles from Baghdad, he was attacked by a gang led by Fātik al-Asadī, whose uncle al-Mutanabbi had insulted in a bitter satire. In that attack, the great poet, his ambitions as yet not partly fulfilled, was murdered.

Abu'l 'Alā' al-Ma'arri:

Al-Ma'arri represents the maturity of Arabic literary development. He was without doubt the most profound thinker and philosopher among men of letters in Arabic literature. His vitality and greatness of mind put him in the rank of

the immortal leaders of thought of all times.

He was born in 363 in al-Ma'arra in Syria. When he was four he was struck by a small box and eventually he lost his sight. This affliction had a great effect on the poet's mind and he suffered from it in all the stages of his life. Abū'l 'Alā's sensitive nature had to suffer greatly from the cruelty of society. The treatment of handicapped people like Abū'l 'Alā' varies with individuals and both rough and kind treatment would certainly have injured him and reminded him of his defect. (1)

One of the most strange phenomena of this great personality was his solitude. He tried to live alone and in retirement all his life without going out of his house. He adopted this attitude after he had returned from his journey to Baghdad and when he was over thirty years of age. It might be interesting to know the reasons which made him take this important step. One of the reasons was no doubt his natural shyness and introversion which were increased by his losing his sight. His ignorance of many of the manners of his society, in which he hated to appear different, encouraged him to withdraw himself from people and so escape from being a target for laughter or the object of pity and affected kindness. (2)

(1) Tāhā Husain: Tajdīd Dhikra Abū'l 'Alā', Cairo, Third Edition 1937. p. 119.

(2) Ibid. p. 164.

To take a general look at the poetry of Abu'l 'Alā we have to divide it into three stages.

The first, his poetry in his very early age up to 383; the second, the poetry of his youth (383-400); and the third, the literature of his mature manhood.

The qualities of the first stage are: exaggeration and the attempt to compose good poetry.

The poetry of this stage has no strong clear style, no eloquence in the choice of words and no exactness of meaning. Imitation is clear in these poems. He attempted to prove his ability and novelty by adopting strange ideas or words etc. ...

In the second stage, exaggeration still shapes most of his production but the strength of his style is increased. Also, this poetry well represents the emotions of the poet. The third stage began when he was about thirty-five years of age. Here he began to economise in his words and ideas and also we notice a new phenomena in his literature. It is the use of scientific words and expressions.

The restrictions which he forced on his literature were a part of the restrictions which he forced on his life and behaviour. In his poetry he followed what he called *Luzūm Mā Lā Yalzam* i.e. Following what is not necessary, and this law in fact affected both his intellectual and daily life. He was for example one of the earliest vegetarians

among Arab authors and thinkers. His love of truth made exaggeration an impossibility for him in the third stage of his literary development. Also, he began to use difficult rhymes with great facility. He preferred also the bedouin style and words but his poetry, we have to say, gives as truthfully as it could be possible for literature to give a picture of its author. In fact his personality in it is very strong because al-Ma'arri was one of those who hold themselves in high esteem, always trying to describe his emotions, feelings beliefs and ideas.(1)

One of Abu'l 'Alā poetical collections is *Luzlūm mā lā yalzam*. It belongs to the third stage of his poetry. We think that this collection is one of the richest poetical collections in its ideas, feelings, reflections and philosophical views. In this Diwan, Abu al-'Ala' follows a self-imposed rule that the rhyme shall contain 2 or even 3 consonants whereas Arabic poetry requires only one. To explain this we take an example from his collection. He says:

وَأَعِيبْ مَا نَدْعَاهُ دَعْوَةَ هَالِكٍ	أَتَيْتُمْ قَهْبِوًّا يَا نَسَامَ إِلَى الْحَشْرِ
لِيَالِيقَنَا مَعَهَا حَيَاةٌ بِسَلَا رَدَى	وَيَالِيقَنَا مَعَهَا مَمَاتٌ بِلَا نَقَرِ

i.e. The most strange thing which we fear is the summons of a caller: "I have come to you! Wake up, Oh sleepers for resurrection!"

(1) Ibid. p. 131, 195.

Would that we lived a life without death,
Or died a death without reanimation!

The rhyme-words nashr and hashr ended with the same two letters shīn and rā.

Ṭaha Ḥusain thinks in his book (Tajdīd Dhikrā Abū'l 'Alā') that al-Ma'arrī, was not trying to show his ability in mastering the language by forcing this rule but was trying to hide his strange ideas in the book from those whom he did not wish to understand him.⁽¹⁾

Before we study al-Luzumiyāt and the influence of Epicurus's philosophy on it we would discuss Dr. Ṭāhā Ḥusain's theory about the creation of this literary and philosophical work.

Dr. Ṭaha Ḥusain thinks that the composition of every verse in the diwan was prepared before hand by picking up a certain rhyme-word and by considering the idea which goes with that rhyme. After he had decided on this idea and the chosen words he composed the verse.⁽²⁾ Dr. Ṭāhā Ḥusain's view of the whole experience of the artistic creation is that it was an automatic and yet conscious operation. To give a full and correct account of his view we have to translate freely this passage from his book. He says: "I will face you with the fact, and I think you will reject it with great fury that

(1) Ibid. p. 218.

(2) Ma'ā Abī al-'Alā' Fī Sijnihi, Cairo edition of 1939, p.96.

al-Luzumiyat is not the result of serious work but the result of spare time and having nothing to do. (To explain this he says): Abū'l 'Alā' lived in his house for half a century without going out and you can imagine how many years, months, weeks and hours half a century of unchanging life is..... thus Abu'l 'Alā' found himself with a copious heritage of words and ideas and he thought about the long long time which he could not pass doing nothing unless he passed it in conveying these ideas in these words and composing them in verses."⁽¹⁾

Before we try to demolish the foundations of this theory we would like to ask seriously: What is the importance of the deep and serious pessimistic philosophy in this book if it was just a result of amusement and a matter of passing the time? Another question might be asked also, and that is: Does Abū'l 'Alā' then really and seriously believe in what he says? And what is the importance of these ideas and moral laws if the personality who created them did not write them out of seriousness and a rooted belief but simply as a way of passing the time to overcome his loneliness?

We take the opposite view because we believe in the serious nature of the author in this work.

Noticing the difficult words and the ambiguous meanings of these odes, Dr. Taha Husain thinks that such a poetry must

(1) Ibid. p. 105.

be created carefully with much consideration of the possibilities of the structure of the verse but not with much seriousness. It seems to me that these odes are to Dr. Ṭāhā Ḥusain like puzzles which were created not for their seriousness but for their difficulty. But in fact it is possible that most of al-Luzumiyāt were the creation of al-Maʿarrī's lecture room. Many odes, small passages and hundreds of verses are on the contrary easy in their words, ideas and in their construction. A person like al-Maʿarrī who was well known for his active memory must have had great mental concentration which helped him with his compositions. Dr. Ṭāhā Ḥusain himself alleges that he never prepared a lecture by writing down what he intended to say.⁽¹⁾ Why could not the case be the same with al-Maʿarrī?

The theory, on the whole, is built on al-Maʿarrī's loneliness. Did Abū'l ʿAlā' really live alone in his house as Dr. Ṭāhā imagined?

The Arab family in Iraq, Syria and Egypt still lives collectively even in the case of such married sons who share the house of their parents. Sometimes, relatives join in living with the family especially in the case of a handicapped person like al-Maʿarrī who had many needs through the night and day. Dr. Ṭāhā Ḥusain imagined al-Maʿarrī from a very

(1) Ṭāhā Ḥusain: Min Ḥadīth al-Shiʿr wa'l Nathr (Introduction)

modern standpoint: A successful bachelor author with some income to depend on and living in a house of his own with no one to bother him after his servant leaves him after sunset and so on. I think this picture is completely untrue where the combination of the Arab family is concerned.

Abū'l 'Alā' loved his parents and relations, so there is nothing strange in assuming that Abū'l 'Alā' lived with his parents until he was over thirty. When he returned from his journey to Baghdad and heard of his mother's death, we assume that he lived with his uncles and they were the companions of his spare time. Many students occupied most of his day as a teacher.

In al-Luzumiyāt, al-Ma'arrī paid great attention to the words. In different words he repeated over and over again many of his ideas and basic philosophy. We can say that some of his odes for this reason do not reach the standard of a good ode in general. The unity in some of the odes is not that of one idea expressed in the ode but the unity of the rhyme-words and metre only.

The philosophy of Epicurus, which is the philosophy of Abū'l 'Alā' also, is quite clear in the book.

We can detect its origins in the following notes:

First: in his play on the words, grammar and rhetoric. (1)

(1) Tāhā Husain: Ma'ā Abī'l 'Alā' Fī sijnihi p. 111.

He says for example:

أعطته صلا " قال " وهي قديمة **أعيا الأطباء كلهم إرزاها**

i.e. I have been given (the same) old defect of Qāla whose cure has defeated all the doctors!

Another example of his playing on words by explaining them and giving them different meanings in his poetry is:

تود به ألويه فانزل لا يراد اني **سرى لوى الرصل بل لآويه الواء**

i.e. I have been called "Alwayta", come down, but it does not mean that I reached "Liwa 'Lraml", but that I have been weathered like a plant!

The most clear example in this resemblance to Lucretius, the poet and the follower of Epicurus, in his book On the nature of things is the following example:

وجرم في الحلوقة مثل جمر **ولكن الحروف به اختلافه**
فنى زيد يكون لفقير عمرو **واحكام الحوادث لا يتغيره**

i.e. Many a sin (Jurm) is in truth like a burning coal (Jamr), but the letters are reversed, Zayd's richness is because 'Amr is poor, And there is no rule for the law of nature!

Dr. Ṭaha Ḥusain sees here a great resemblance between al-Ma'arrī and Lucretius not in the essence of their philosophy only but even in the way which both of them tried to express their opinions.

As for the idea which was expressed in the verse here it teaches that the nature is just the same though there are different forms and shapes. In the second verse, there is a hint of socialism, not the modern one, but that of the fourth century where there were many movements calling for social reform.(1)

The second feature of the influence of Epicurus's philosophy on Abū'l 'Alā' was in his mockery of superstitions and the false beliefs of his age or the things which he himself could not understand, such as the following saying:

يزون ليمتلئنه ويطلبنه	وتلم حظوة حتى صخر سور
واخوتهم احجار لطيبنه	كذات القد سأو ركسك ترضى

i.e. The fortune is divided. Even rocks are visited, touched, and asked for favour,

such as that one in Jerusalem or the two corners of Quraish,

As for others, they are just rocks to be broken by rocks!

(Al-Ma'arrī' never recognised the pilgrimage as an essential part of religion).

To trace the other factors of Epicurus's philosophy in his works we have to go to another work in prose. This is (Al-Fuṣūl wa'l Ghayāt). Al-Ma'arrī wrote this work out of piety and in order to approach God. In this book he was also doubtful about many things except two. First the reality of

(1) Ibid. p. 185 - 189.

God's existence and second the disconnection between God and his creatures except through the Mind. He was thus in need of understanding God's Wisdom and his deeds which are governed by no law or logical explanation.

The literary connection and resemblance between (Al-Luzumiyāt) and (al Fuṣūl) is great from the philosophical point of view and the artistic structure and the use of rhetoric.

Al-Ma'arri thinks also, in Al-Fuṣūl, what he thought in Al-Luzumiyāt that the lives of human beings are determined and predestined, therefore they must not be held responsible for their deeds, in the impulse and reasons of which they have no hand. A Human Being, in spite of that, must not be completely free from responsibilities because he has a Mind with which he can reason.

In this book as well as in Al-Luzumiyat he says what Epicurus and his followers said before, that al-Nafs (the spirit or the soul) is the source of Evil and not the body:

وما زال يخدم حتى ونسى ؟	اعاقبة جسد ي روحه
نظورا فرادى وطورا تناسلا	وقد كلفه اعاقبه

i.e. Does my soul criticise my Body,

which is still serving until it is worn out?

The (soul) imposed on it its strange (needs)

one by one, or two by two!

Al-Ma'arri's division of the human body is a triple one, that is to say, the Body, the Soul, and the Mind which is, so

to speak the watch dog. The division is an Epicurean one but al-Ma'arrī did not agree completely that the three parts will perish although he definitely agreed that the body will perish after death and that there is no life for it afterwards. (1)

From the following text we can detect another factor of Epicurean influence upon al-Ma'arrī's mind.

He says: "God can make a human being see with his feet and hear voices with his hand. He can make him cry with his finger tips and taste with his ears and smell odours with his shoulders and walk to his destination on his head!"

Al-Ma'arri indicates here an Epicurean idea of great importance. It is the denial of the Teleology or the Final Cause but he disagreed with the followers of this philosophy with respect to supernatural & the wisdom of God while they did not recognise any wisdom or power over anything living. (2)

The personality of Al-Ma'arri in al-Luzumiyāt and al-Fuṣūl is pessimistic with great seriousness and disapproval while his personality in Risalat'l Ghufrān which can be described as an Arabic Divine Comedy is a very merry one. This happy personality can be described on the one hand as doubtful of the habits of people and their moral, social and political laws. On the other hand, it is a merciful one

(1) Ibid. p. 206.

(2) Ibid. p. 206.

because al-Ma'arri believed that these people have no hand whatsoever in their doings or deeds so why blame them for things they do not do by their own choice? (1)

The Basic Ideas of al-Ma'arri's Philosophy:

European scholars thought al-Ma'arri was doubtful and a Sophist in everything. Al-Dhahabi among the Muslim authors had the same opinion. As for those who stood up for him they said that he was a traditional Muslim. In fact he was neither a Sophist nor a traditional Muslim nor a Mu'Tazilite. He had the same views of the idealist Greek and Muslim philosophers in depending on the Mind only.

He says:

كذب الظن لا امام سوى العقل —————
 بل مشورا في صحبه والمساء

i.e. These ideas are false, there is no leader except the Mind, which leads (us) in the morning and in the evening!

This is why al-Ma'arri denied most of the Traditions and religious explanations which do not agree with logic even if these Traditions have several different attestations.

(1) Abu al-'Alā': Risalat L Ghufrān (Introduction)
 published by al-Kaylānī, Cairo, 1925.

He says:

من ينس وتوراة والجيل
فهل تفرد يوما في الهدى جيل

دين وكفر وانما تلم وتكسرا
في كل جيل ابا طويل مقلدا

i.e. Religion and Disbelief, related revelation and guiding Quran, Torah and Gospel.

In every generation there are foolish stories invented
Has any generation been unique in being guided?

The subject of his natural philosophy is that all Bodies are part of eternal primerdial matter but different forms and shapes have taken it over and both Time and Space are Eternal. In his religious philosophy he deeply believes in one God. He agrees with Aristotle that God is Quiescent and not Moving or Wandering about while the other Muslim philosophers said that God is far above Movement or Quiescence because Quiescence is failure and Movement is an accident and both of them are for Him an impossibility. Al-Ma'arrī, of course, denied that God had bodily or material movement.⁽¹⁾ He was unable to imagine the existence of an entity beyond Time and Space.

This is why he emphasized that God is in Time and Space because the world with al-Ma'arrī is limitless and this is why he could not imagine God outside it.

Therefore God is inside the world and the world is His place and no harm can be done to Him because the space has no

(1) Tāhā Husain: Tajdid dhikra Abī'l 'Alā' p. 275.

limitation and God is not a Body. (1)

Concerning the freedom of Human Beings he believed in Predestination.

He says:

المرء يقدم دنياه على خطيئته وبالكره منه ويأخذا على سخط

i.e. Man comes to his world in danger,
and by force and leaves it unwillingly!

In the soul or spirit he has two beliefs: first the Platonic point of view that the soul is a pure essence sent down to the human body to be tested then it returns back after death to the other world. There it will be either punished or rewarded for what it has done in this world.

The second belief is the Materialists point of view that the soul is like a fire which will be put out by death.

He says:

والنفس تنقى بأنفاس مكسورة
وساطع النار تحيي نورها اللعج

i.e. The soul perishes by the repeated breath,
(like) the blazing fire whose light is put out
by its shining!

He inclined more towards this idea than towards the Platonic idea about the Soul. This is because he believed that the Body is Goodness and the Soul is Evil. He did not

(1) Ibid. -. 277.

believe in the office of prophethood and transmigration of Souls, nor in Jinns or angels.⁽¹⁾ The yardstick and basis of al-Ma'arri's moral philosophy is the principle of pleasure. He, like Epicurius, denied sensual pleasure because it leads always to suffering. Thus less suffering with peace of the Soul is better than pleasure with much suffering.⁽²⁾

In politics, al-Ma'arri was displeased with the injustice of kings and rulers that he saw. He thought about the real source of authority in the Government and he could not find a better source than the nation in itself. The nation hired, so to speak, its rulers to serve its interests. Any break in this rule by the rulers is enough to make them hated and opposed. Modern European thought about the rule of the people does not exceed what he says:

امرئ يفتخر صلاحها امرأها

مل المقام فكم اعاقروا أمة

وعدوا صالحها وهم اجراءها

ظلموا الرعية واستجازوا كيدها

i.e. I hate to stay! How long shall I live with a nation whose rulers command what is not good for it!

They have treated their subjects unjustly and allowed themselves to cheat them.

And abandon (the nations) interests though they are its hired men!

He does not recognise royalty nor the inheritance of

(1) Ibid. p. 288.

(2) Ibid. p. 302.

the throne. He believes in representation as republicans see it. There is in his poems a hint of socialism but he was not a socialist in the modern sense of the word.

Certainly he does not like to see the people divided into a desperately poor class and an excessively rich class. He likes moderate equality and preaches it. He says:

كَيْفَ لَا يَشْرِكُ الْغَنِيُّ فِي الْقَدْرِ حَيْثُ قَدِمَ عَلَيْهِمُ الْغِنَى

i.e. Why do those who have the grace of Riches
not share it with those who are poor?

As regards this highly pessimistic literature of al-Ma'arrī shall we encourage our young people to read it or shall we discourage them because this kind of literature is very dangerous for its suggestive mood of despair and the vanity of life? It is rather an important question and on its answer the valuation of our literature depends. We cannot by any means drop this rich poetry for its pessimistic spirit for this spirit prevailed in our Arabic literature as early as the first century. The full development of this poetry reached its height in the fourth century at the hands of two masters of human feelings and emotions, that is to say, al-Mutanabbī and al-Ma'arrī.⁽¹⁾ To drop it we have to sacrifice a great deal of our best literature. To keep high the spirit of our present generation and the generations to

(1) Tāhā Husain: Alwān p. 22 4.

come, we must not delude them by giving them a beautiful but untrue picture of life. We have to face them with the reality of life by putting it in front of their eyes.(1)

In fact we have not yet done for our literature what the Europeans have done for Greek Drama or Modern German pessimistic philosophy and literature.

(1) Ṭāhā Husain: Sawt Abī'l 'Alā' p.9.

III - SCIENTIFIC AND AESTHETIC CRITICISM

II - ṬĀHĀ ḤUSAIN'S STUDIES ON ARABIC
LITERATURE

4. Arabic Prose

Dr. Ṭāhā Ḥusain begins his lectures on Islamic prose by mentioning an established and well known fact that literary prose developed after poetry had come into being.⁽¹⁾ In The Discovery of Poetry, D.H.B. Lyon says: "Prose was of course then as now the language of everyday life, but these tales were special events and needed to be told in a special way. So it happens that poetry was for us (as for all early peoples) the first form taken by literature, our poetry is older than our prose."⁽²⁾

The oldest authentic Arabic text in prose is the Qurān. Dr. Ṭāhā Ḥusain could not decide whether the Qurān is really a prose text. He put down a poetical explanation by saying that the Qurān is neither poetry nor prose, because it has rules of its own concerning the end of its verses, but a book (whose verses firmly constructed and made clear by and from a wise and well-informed one).

Most of the long Suras in the Qurān specially those

(1) Ṭāhā Ḥusain: Min Hadīth al-Shi'ṛ wa'l Nathr p.22.

(2) Lyon: The Discovery of Poetry, London 1933, p.20.

which concern legislation are in ordinary literary prose free from the musical charm and sharpness which the other Suras possess.

The short Suras which have this quality of musical tone we suppose to be a representation of the religious hymns and prayers of that period. That is so because Muhammed was without doubt a son of his environment and the style of the Qur'ān had to be written down in the way which the people of that period wrote or understood, otherwise it would not have caused that storm of disputation between Muhammed and the Polytheists of that age if the Qur'ān was not fully understood.

The style of the Meccan Suras is in fact no more than prose written with the imagination of poetry and probably it is right to say that it is a type of blank verse or let us call it Saj^c which is distinct from quality of the known poetry. By this we come to two conclusions that the Qur'ān, or most of it, is a representation of its age according to the style and all its Suras have prose quality whether of ordinary free prose or of that which was written with conscious artistry.

In the Seventieth Assembly of the Orientalists' Congress, Dr. Ṭāhā Husain presented his essay which is called:
"De L'Emploi dans le Coran du pronom Personnel de la

troisieme personne comme demonstratif" Paris, 1928. Basicly, Dr. Tāhā Husain studies the Qur'ān as a prose text. The essay has not been translated yet into Arabic or English so we think it might benefit the reader to translate the argument of this essay. He says: "In Arabic Grammar there is a constant rule that the third personal pronoun always correspondends with an antecedent noun. This noun must be mentioned or implied clearly in the text. Also it must agree with the pronoun in gender and number. The grammarians do not admit any exception to this rule, which appears to be the essence of the personal pronoun. At the same time we read the Qur'ān attentively and we notice that there are many times where the pronoun of the third person fail to correspond truly with the nouns which precede them, or to agree with them in gender or in number. We meet some which do not correspond at all in the text and others correspond but do not agree in both gender and number. We must say that the commentators and the grammarians made unbelievable efforts to make these many texts agree with the grammatical rule. They invented so-called "understood nouns". They invented them so that they could have a way to these pronouns. By that, they tortured themselves and tortured the text as well. At the same time these pronouns remained rebellious. Anyway, it is certain that the Qur'ān served as a basis of

Arabic Grammar before any other authentic poetry or prose. (But)... the grammatical rule which we are occupied with agrees strongly with the poetry but it does not agree wholly with the Qur'ān text. Can we say then that the Grammarians depended on the poetry to establish their pronoun rule without using the Qur'ān? This will appear very strange and one might consider it from different angles. The rule does not apply for poetry only but it also applies to all the pre-Islamic texts or those contemporary with the revelation and the Umayyad period. Does the Qur'ān, and the Qur'ān only escaped the grammarians' investigation? One well knows how anxious the philologists of the second and third centuries were to prove that the Qur'ān is the perfect model of the Arabic language. They made artificial models by inventing poetical texts like the Qur'ānic forms to indicate that the language of the Qur'ān and its syntax are all in the old poetry.

We have to return to the evidence which concerns the third person. They did not study it in the Holy Text because it is impossible to establish a firm rule from the hundreds of Qur'ānic texts. It would be wrong to say that the rule remains true and what we have seen in the Qur'ān does not represent the particularities of the revealed text properly... . They are only random texts but we find, as

Arabic prose grows into a literary art, that it is a general phenomenon. We are forced here to consider the Qur'ān because it is the only authentic text of Arabic prose for that epoch. We are forced also to admit that the Grammarians who founded grammar based it on poetry especially where it concerns the pronoun. Can we say then that the law which was established by the Grammarians is not legitimate because it does not agree with the Qur'ān in itself? The answer will be No. It is a well-founded rule as far as it goes but it is not sufficient. In fact the personal pronoun of the third person in the Qur'ān corresponds always with the noun which precedes it and it agrees with it in gender and in number, but this is only when it is really a personal pronoun. But it is not always a personal pronoun. Although it has the same form it may have a different meaning probably derived from an old poetical usage which was finally lost.

This meaning that is of a demonstrative." Dr. Tāhā Husain gives different categories where the pronoun is used and we give here two examples to explain his point of view: The first verse is

" **ومن حيث خرجت فول وجهك شطر المسجد الحرام وانه للحق من
ربك وما الله بمقابل عما تعلمون** "

The commentators explain Innahu Lalhaqqu etc... as It is the truth etc... and "it" represents a noun in the text; if not, it must be understood in the text. But Dr. Tāhā Husain

understands the text as "This is the truth etc." without any need to seek an antecedent noun. The same rule applies to the following text:

" وأعدوا هوا أنت رب للظلم وي "

Huwa is explained by the commentators as a pronoun to correspond with the understood noun Adl "Justice" taken from the verb in the beginning of the verse "be just" while Dr. Tāhā Husain explains it by saying that it is a demonstrative and translates it as "this is".

In the first and second centuries Arabic prose was indebted to Greeks and Persians for its development but not for its existence. Dr. Tāhā Husain thinks that the influence of the Greeks on Islamic prose was more than that of the Persians although most of the authors in Arabic were of Persian origin. This is because the Middle East, since the time of Alexander the Great, was a place for Greek schools and Education. Even the Persian mind was greatly influenced by Greek education.

Ibn al-Muqaffa', who lived in the second century, was in touch with Greek education. ⁽¹⁾ Persian influence was less because only a little of their literature was translated. The Greek influence was great because of their philosophy, which they were acquainted with it, and their mental systems

(1) Tāhā Husain: Min Hadīth 'l Shir wa'l Nathr p. 28.

and ways of thinking, whose influence on grammar and rhetoric etc. is obvious. But besides prose which was influenced by Greek and Persian writers there is an Arabic prose which is absolutely free from any foreign influence.

This prose represents the Arabic mentality of that age. An example of it will be found in the stories about Ayyam al-Arab in al-Naqā'id. (1)

In the second century the Arabic language was still unable to absorb all the new foreign ideas. Thus the translators of this century sometimes used wrong terms and wrong turns of phrase by employing the wrong pronoun in the sentence or by reversing the order of words or by deleting from the sentence or by adding to it. In this century two writers appeared. It used to be believed that it was they who founded Arabic prose in its literary form. Arabic prose, of course, was not founded by a definite writer but developed naturally according to the mental maturity of the Islamic nation. ʿAbdal-Ḥamīd al-Kātib, thinks Dr. Ṭāhā Ḥusain, was in touch with Greek education because he uses the adverbial accusative (ḥāl) very much and depends on it to make his idea clear and definite and also to adorn his writing and to make the music clear in the construction of the sentence. The usage of the adverbial accusative is a peculiarity of the Greek language, says Ṭāhā Ḥusain but Brockelmann notes that

(1) Ibid. p. 30 - 31.

Dr. Ṭāhā Ḥusain failed to give the text and thus the conclusion is not correct. Another author was Ibn al-Muqaffa', who was of Persian extraction. In spite of that he was a master of the Arabic language. Also he was well educated in Greek and he translated some of Aristotle's books on logic. His basic Persian education was without doubt a very strong one. (1)

To compare Abd. al-Ḥamīd and Ibn al-Muqaffa' we have to say that the language and style of the first is very eloquent and accurate and he made the Arabic language able to accept new ideas and to express them in good style. Some passages of the second author are excellent but when he deals with profound ideas which need exactness of expression he finds it hard and difficult for himself as well as for the language. (2)

In the third century mental activities weakened the imagination of the Arabs and strengthened their critical ability. In the third century the Islamic nation was mature and had left behind its childhood language. Thus we find poetry in the third century less important than prose which now achieved its highest development. While prose, before the third century, was only political and historical it became in the third century an art in which all the human knowledge of the age was written down. Also artistic prose began to borrow some of the characteristics of verse in using

(1) Ibid. p. 46.

(2) Ibid. p. 49.

rhythmical phrases and terms which were no longer a poetic quality. As early as the second century, there were two trends in Arabic prose writing. First the trend of those who were in touch with Greek culture. They paid in their prose more attention to ideas. Those are represented by al-Jāhiz and Abū Ḥayyan al-Tawḥidī. The second trend is of those who were in touch with Persian culture and these paid more attention to the words and their rhythm according to their connection with each other. They are represented by Abn' l 'Amīd and al-Ṣāhib Ibn 'Abbād.

We turn now to the development of al-Bayān (the art of prose writing). Orators and political leaders helped much in developing this art by defining the qualities of the ideal orator. Al-Bayān is an Islamic art; both the Arab writers and orators on the one side and the Persian theologians and philosophers on the other side helped its development. (1)
To sum up al-Bayān in the second century, we can say it contains four important elements:

First: Accurate style and accurate language. Also an interest in the relation of words with each other. The avoiding of sounds which might be heavy to pronounce or ugly to read or hear.

Second: Accurate pronunciation and the avoidance of speech

(1) Qudāma b. Jāfar: Naqd al-Nathr (Introduction by Dr. Tāhā Husain).

faults.

Third: The sentence and the association of both the words and ideas are an important element of the Bayān. Also the observing of clarity and brevity of speech or length of the statement according to the need of the circumstances. Also, one might regard the relation between the audience and the ideas in the speech.

Fourth: The general appearance of the orator and the movement of his hands and expressions of his face etc.....

Hellenic influence reached its utmost in the hands of the poets and authors who were of foreign origin and who were in touch with Greek education directly or indirectly. Deeper influence was made by the translation of Aristotle's Rhetoric by Hunayn b. Ishāq.

The first influence of philosophy on literature appeared in the book Naqd al-Shi'r of Qudāma b. Ja'far. He does not make use of Aristotelian logic and philosophy only but also used his literary work poetics although badly digested. We cannot find any trace of the theory of imitation in Qudāma's work. Also his definition of poetry is different from Aristotle's. He understood Aristotle's theory of incongruity (Munāfarāt) that is to say that all the poetical arts can be reduced to two sources only: Praise and Satire. Also he was

in favour of Aristotle's theory of exaggeration which was permitted to poets and orators. (1)

Naqd al-Nathr, the book which was said to be written by Qudāma also shows the influence of Aristotle's works. But the real adapting of Greek and Arabic literature to one another came at the hands of Abdul Qāhir al-Jurjānī, who wrote Asrār 'l Balaghā (The Secrets of Eloquence) and Dala'il al-I'jāz (The Proofs of the Miraculous Quality of the Qur'ān). The influence of Aristotle on what he wrote on the sentence, style and the prepositions is very clear. (2)

(1) Ibid. p. 17 - 17.

(2) Qudāma b. Ja'far: Naqd 'l Nathr p. 27 - 28.

III - SCIENTIFIC AND AESTHETIC CRITICISM

II - TĀHĀ HUSAIN'S STUDIES ON ARABIC

LITERATURE

5. Modern Poetry and Prose

Tāhā Husain is a free critic. He lays no specific restriction on the author or his creation, but there are general principles which he applied to the work to be considered as a worthy piece of Art.

First of these principles is the unlimited freedom which the author must possess to protect him and his ideas against political, religious or social persecution. An author who is worthy of creating immortal works has to have a love of freedom which must remain permanently in his heart until he achieves his full rights to that freedom.⁽¹⁾ The author must not make his readers laugh at him at the expense of his pride as is the case with al-Māzinī.⁽²⁾

The education of the writer is **second** among these general conditions for a worthy literary creation. A deep and wide education is necessary to the talented artist because imagination alone is not enough and the consideration of a sound judgment is necessary.⁽³⁾ Hāfiz and Shawqī for

(1) Tāhā Husain: Naqd wa Khishām, Beirut 1955 p. 112.

(2) Tāhā Husain: Fuṣūl fī'l Adab wa'l Naqd

(3) Tāhā Husain: Hāfiz wa Shawqī p. 119 and Hadīth al-Arba'ā'

example, were in need of more education than they had to polish their spirits and sharpen their imaginative abilities. A good sound education shows itself in the poetry of Ma'rūf al-Ruṣāfī, Jamīl al-Zahāwī and al-'Aqqad etc...

The third general principle is the accurate and exact use of language, grammar, and prosody etc... Dr. Tāhā Ḥusain has indicated this principle many times in different books especially when he deals with the literature of the younger generation. (1) He thinks that the only successful medium between the author on the one side and his readers on the other is the classical language. That is so, because beauty in literature has various aspects. The beauty of poetry or of any other form of literature must not be looked for in ideas only but also in words. The beauty in literature is, in fact, a combination of both, that is to say, words and ideas which produce an artistic style. (2)

The classical language does not mean with Dr. Tāhā Ḥusain the adaptation of the style of classical authors or the archaic words which they used in the past and which have been revived unsuccessfully by some modern authors such as al-Rāfi'ī. Tāhā Ḥusain encourages the use of modern classical Arabic with easy, plain words and their modern shades of significance. These words have to comprise modern ideas and

(1) Tāhā Ḥusain: Ḥāfiz wa Shawqī p. 119 and Ḥadīth al-Arba 'ā' Cairo 1945 Vol III p. 196.

(2) Tāhā Ḥusain: Naqd wa Khisām, Beirut 1955 p.80.

be used in describing our feelings and emotions.

We are not allowed though, to make mistakes in the use of prepositions, the conjugation of the verbs and the plural of nouns.

Any misuse in the way which the Arabic language must be constructed in the style or the rhetorical usages has nothing to do with the reformation of modern Arabic. (1)

Feelings and emotions must be expressed as we feel them in the language of the age. The attempt to imitate ancient writers in describing human emotions is false and misleading. The love of simplicity and the admiration of ideas only led Ahmad Amin to write in a very easy style, but sometimes he deliberately used slang and dialect which made paragraphs of his literature lose their artistic beauty. (2)

Looking at the development of Arabic prose in the 19th and the 20th centuries we have to refer to the important part which the press played in stimulating writers and how the authors pushed their way forward towards modernism while the poets of that time looked back and imitated the past.

The facts behind the quick movement of the authors towards modernity in their style and ideas are that they were in touch with world literature and thought. Also their

(1) Ṭāhā Husain: Ḥadīth al- Arbaʿā vol.3. p. 11, 38.

(2) Ibid. p. 20.

desires to influence their readers' minds, while poets such as Shawqī and Ḥāfīz never attempted that. (1)

The political changes in Turkey and Egypt had a greater impact on the development of prose than on poetry. (2) We have to consider the importance of journalism which represented the competing political parties in Egypt. Their newspapers devoted some of their pages to literature, political prose, satirical prose and criticism were developed quickly and written in a very flexible style. This flexibility penetrated through Arabic style in every field.

While we are dealing with the importance of political prose we might refer to literature as a whole and its importance in social and political changes and revolution in Egypt. Both literature and the revolution are cause and effect. To explain that we say that literature prepares the ground for the seeds of revolution. Revolution in the long run influences literature and it helped after a period to create a new literature more free and fertile than the one which preceded the revolution. (3) Modern Egyptian literature, without doubt, played its part in arousing the general resentment of the public against the regime, as a result of which the revolution of the 25th of June, 1952 came about.

(1) Ṭāhā Ḥusain: Ḥāfīz wa-Shawqī p. 5 - 8.

(2) *Ibid.* p. 81 ff.

(3) Ṭāhā Ḥusain: Naqd wa Khīṣām p. 38.

A new literature will be created after the seeds of revolution have grown. A new generation of writers will create a new literature which is different from the contemporary one. Three factors will help the creation of that unique literature.

These factors are: First the demolishing of Royalty which was in fact a kind of tyranny. It has nothing to do with real democracy and with that it was egoistic and selfish in demanding freedom and authority without sharing them with the citizen. The second is getting rid of any form of occupation and all it entailed such as influence on the political and economic life of Egypt, or being allied sometimes with the Royal Rule and Rulers which place a burden on thinkers and authors in particular and make it difficult for the nation in general to breathe freely.

The third factor which will help greatly in creating a new mental approach in Egypt is the attempt to solve the problem of the economic system, which divides the people of Egypt into two classes: A luxuriously rich class who spend enormous sums on trifles which have no real use and the penniless masses who suffer from their misery because they do not find what is necessary even for their existence or that which satisfies the essential needs of a human being.⁽¹⁾

(1) Tāhā Husain: Naqd wa Khisām

Modern life and the close contact with Europe and European ideas, the "direct" contact with international literature by the translation of works from the original languages and the use of modern devices and facilities in publicizing literature, all have and will have their results on Arabic literature.

Dr. Tāhā Husain tries to guess and prophecy their results in the near future. He lists them as follows:

First: the change in the personality of the writer of the future. He will be stronger for his freedom, honesty, and integrity. Authors have already become too proud to submit to a patron as Shawqī did. They will think in future of themselves and the public in what they write about.

Second: The ever increasing literacy. This will have the following effect on literature and writers. Some writers will prefer popularity and their literature will be weak and sentimental while some will go steadily on creating a literature of a high standard although they do not enjoy the same popularity or the short-lived blessings of their own admirers.

Third: The growing use of radio and journalism by writers as a means of publicizing their literature. This literature will be weakened by haste to satisfy the needs of both the broadcast and publication.

Fourth: The influence of international literature on Arabic literature. Since modern literature all over the world inclines towards a national trend more than individualism, our Arabic literature will follow the same path. Highly artistic literature will suffer because of the popularity of other literature. (1)

Dr. Tāhā Ḥusain thinks that the employment of literature according to the theory of "Art for society's sake" is a destructive factor threatening the structure of beauty in literature. He believes that literature describes the life of society whatever individual stamp it appears to bear, but he does not agree to its employment in a very narrow field as the materialists need it to deal with the problems of work and living. He thinks there is no beauty in that and he thinks there is no beauty to (2) enjoy in it, nor enjoyment in reading it.

Modern prose and literature have their problems. One of these problems is the sterility of modern Arabic literature and its lack of valuable and creative production. He lays down three reasons for that:

1. The censorship which has continued from 1939 up till now, about 15 years in less than a quarter of a century of our modern political existence.

(1) Tāhā Ḥusain: Alwān, Cairo 1952. p. 14-32.

(2) Tāhā Ḥusain: Naqd wa Khīṣām p. 63.

2. The discouragement of the young authors by the "old" ones and the problem of the publishers who are not easy to find when the author is young and unknown.

3. The weakness of the educational system in Egypt. (1)

The second problem concerns the Arabic language itself. Ṭāhā Ḥusain thinks that any attempt to adopt the dialect instead of the classical officially in literature is sheer nonsense. Because the Arabic language is not a dead language as is the case with Latin. Arabic is alive now and it was in daily use in teaching, writing and worship through the Middle Ages. The danger of using the dialect will make a gap too huge to fill between the Arab countries which need to be brought nearer to each other rather than to be separated. Ṭāhā says that a solution of two things is necessary in order to make Arabic easier as a language for learning: Arabic writing, which is very difficult, and Arabic grammar, in which no successful attempt has yet been made to make it easy for the young and new student of the language.

Modern Poetry:

We, now, turn to Ṭāhā Ḥusain's studies of Modern Arabic poetry. Most of modern poetry which Ṭāhā Ḥusain dealt with is that which was written from the beginning of the twentieth

(1) Ibid. p. 8.

century up to the thirties, that is to say: the era of the two modern Egyptian poets, Ḥāfīz Ibrāhīm and Ahmād Shawqī. His views of the poetry of this era are rather pessimistic. He thinks that prose made more progress than poetry did.

The poetry of Ḥāfīz and Shawqī is still out of the reach of the ordinary reader because of its strong style, old construction and difficult words. This is what he says: "Modern Egyptian poetry does not suit modern Egyptian taste. It belongs to the linguist more than to people with ordinary education. It is old in its ideas, form and language like that of al-Akḥṭal, Jarīr and al-Farazdaq (Islamic poets who lived in the first century A.H.) Those who are able to understand those old poets can understand the poems of our modern poets. Those who read old poetry not for complete satisfaction but only to get out of it incomplete enjoyment will not be asked to understand modern poetry, but to get out of it only incomplete enjoyment and satisfaction. (1)

The reason that the train of prose-writers is modern and on time, so to speak, and the caravan of the poets is old fashioned and slow is that: writers generally and poets especially do not try to make a suitable adjustment between our (Arabic) language and our needs. In other words why do we not receive into the language words which represent fully our modern life?

(1) Tāhā Ḥusain: Ḥāfīz wa Shawqī p. 24.

We no longer live in the pre-Islamic, Umayyad or Abbassid Age. We are not even living in Egypt in the last century. It is a kind of fanatical exaggeration to borrow the language of the ancients (i.e. Archaic words and style used then) to describe things and emotions they never knew. If we do not live in tents and do not follow the old Arabic style of living we cannot feel as they felt at all. (1)

He says also that we have to take into consideration the grammar which must not be spoiled, the sense of the masculine and feminine in the words must remain and must appear like the distinction of gender in French and German languages. We have to notice the change of time and enrich the Arabic language by borrowing and adopting names and nouns of some of the many new things which are in use in our daily life. We must not hesitate or feel that we are forbidden to do so. No reason exists to worry about the Arabic language in doing that because the language develops and grows. To help the language to achieve the standard of a modern and living language we have to nourish it and give it the necessary vitamins and hormones to live otherwise it is a hippopotamus out of water!

The idea of "adopting" which Dr. Tāhā Ḥusain refers to in Ḥadīth al-Arbaʿā' Vol.III p. 39 is not really new. In the long history of the Arabic language we find an observation of

(1) Tāhā Ḥusain: Ḥadīth al-Arbaʿā' Vol.III. p. 11 - 12.

al-Jāhiz about the necessity of adopting new words or the necessary derivation for the Arabic language, so that it might remain alive, and we find that it was permitted to do so whenever we needed it. al-Jāhiz says: "The Mutakallims derived the terms of logic from the Arabic language and agreed on new terms and agreed to give names to things which had no names in Arabic before..... so they became an example for those who will follow." (1)

Another reason why the poets of that era are out-dated in their production is the fact that they are ignorant and indeed vain pretenders to knowledge. They are lazy, slow and they neglect reading depending on imagination only. They are also too fond of old-fashioned and out-dated classical language and despise modern literature.

Although Shawqī, for example, was given the chance to live in Europe he never got down to a serious study of modern European literature. He was familiar with the popular odes in poetry and outstanding literary works only but he had no deep study and understanding of the history of literature and its development. To explain the ignorant conservatism of these poets we recall one incident mentioned in the book Hāfiz wa Shawqī. The translator of Aristotle's works Nicomachean Ethics presented three copies to three poets

(1) al-Jāhiz: al-Bayān wa'l Tabyīn vol.I p.128 ff.

who eventually presented him with three odes praising his effort and success in the translation. Ṭāhā Ḥusain noticed that Shawqī thought, in the ode, that Aristotle was the founder of Plato's Theory, Ideas, and thought that the book was one on morals, which he did not read even after he had written the ode, and that its purpose was to deal with the reformation of the morals of the public. As for Ḥāfīz he thought that the politics of Aristotle, which he urged the author to translate into Arabic also, would teach the Egyptians the Art of politics to deal with the Anglo-Egyptian problem.⁽¹⁾ Beside this Shawqī has no clear style or clear ideas about poetry and its writing.⁽²⁾ In his old age, he made several attempts to domesticate the lyrical Arabic poetry to make it accept drama. He wrote different plays in verse but he could not be that dramatist. His attempts were a failure without doubt from the point of view of acting, but we have instead excellent passages of lyrical poetry and sonnets in these plays.

This reminds us that Shawqī remain an excellent lyrical poet more than anything else. ⁽³⁾

Ḥāfīz's elegy is the best of his poetry and better than that of Shawqī. This success which Ḥāfīz enjoyed in his

(1) Ṭāhā Ḥusain: Ḥāfīz wa Shawqī p. 119, 131.

(2) Ibid. p. 13.

(3) Ṭāhā Ḥusain: Khīṣām wa Naqd.

elegies caused by the sensitiveness of his temperament and his kindness. We have to mention also the strong bonds of his great spirit with that of the public and its aspirations, hopes, desires and ideals. Also, his ability to depict through the misery of the nation and to look through it sincerely. His elegies of the public leaders gave him the position of an orator in poetry. This gave him a mystic power over the public and his audience. Also it gave him the mastership over their emotions and which used to make wonders.

Weakness and dissolution afflicted the Arabic language and its strong and modern style in the second quarter of the twentieth century because of the lack of a strong educational system. We have to take into account the influence and monopoly of the colourful and fancy western education against the shabby and poor Arabic system. Here Ṭāhā Ḥusain changed his tone in his criticism. Instead of blaming the writers of the first quarter of the twentieth century for their exaggeration in imitating classicism he begins to blame the young writers for the weakness of their background in not using a sound Arabic sentence, grammatically and metaphorically in their prose or poetry. For example, he says about collections of poems min warā' al-ghmām by Dr. Ibrāhīm Nājī, that it is good "except that the poet did not pay attention to the language and grammar when modern writers stop paying

attention to the language of their books they believe that they are bringing a new style and modernism into the Arabic language. They ignore the fact that a badly expressed idea loses its value and accurateness."⁽¹⁾

Literature in the Arabian Peninsula:

The Egyptian critics such as Ṭāhā Ḥusain, al-ʿAqqād and al-Māzinī never paid very much attention to non-Egyptian literature except in a few rare examples as the essay written by Dr. Ṭāhā Ḥusain on literature in Arabia. The Arabian peninsula was cut off from the active life of the Arab nation soon after the birth of Islam on its soil. It was left alone to its everlasting companions: the wind and the sands through the Islamic rule and the Middle Ages.

In the late centuries of Islamic Rule when classical Arabic was corrupted, there were two kinds of literature.

The first is the folk-literature. Its poetry has the form of the classical pre-Islamic ode from the point of view of structure i.e. rhyme, metre and subject. The second is the classical literature which remained in existence on a very narrow scale and became so called Adab Taqlīd i.e. imitation literature. Its place was in the cities on the flanks of the large and wide desert where the strong and representative, folk-literature lived.

(1) Ṭāhā Ḥusain: Ḥadīth al-Ar baʿā' Vol.3. p. 115.

The language of the classical literature is classical Arabic but it is far from describing or representing the actual life of the bedouins. The classical literature, in the west of Arabia was influenced by Egyptian and Syrian literature. (1) While the East of Arabia and Yamen was influenced by the religious schools of Najaf in Iraq. After a modern Government was constituted there, Arabia became increasingly in touch with Europe and more Arabic books and magaazines came from the countries of the Middle East. The impact of Iraqi poets and the Egyptians is very great on the young generation of Arabian poets. He describes their poetry as: "Conservative in the language and chooses the difficult rhyme and use many bedouin and archaic words as if the poet had looked for them in the dictionaries or picked them from similar words in use to-day in the desert. The poets of Arabia could not imitate the Iraqis in showing the influence of al-Ma'arrī and al-Khayyām so clearly.

Also, they could not keep pace with the Egyptian in their quick change in the poetical words, style and ideas. They are in between and they are nearer to the revival of the ancient poetry than to renewing it". (2)

Conclusion:

After this long study of Arabic literature in all its

(1) Tāhā Husain: Alwān p. 41.
 (2) Ibid. p. 49.

stages of life, we might stop for a very short time to ask: What is the value of Arabic literature among the Persian, Greek and Modern European literatures?

The Arabic literature with its vast and varied productions is not less than any of the classical literatures. It is more original than Latin literature and richer than the Persian. The only classic literature which surpasses Arabic literature is the Greek. Some might say that Arabic literature is not so rich as some classic literatures are. There is no story in Arabic poetry as it appears in Greek literature, but Ṭāhā Ḥusain assures us by saying: "I am not sure that the Arabic poetry has no story (in some of its odes). I am afraid that some who have denied the existence of story in Arabic literature have done so because they have no clear definition of epic and legendary literature. Those who read the authentic pre-Islamic literature and the poetry of Jarīr and al-Farazdaq will notice that many of the qualities of epic poetry are there. The most important of all is that: The personality of the poet must vanish in this kind of poetry because this poetry is a mirror for the community more than for the poet himself. I am sure we know nothing more representative of the character of the Arabs than Arabic poetry". (1) It is very interesting to note that Dr. Ṭāhā Ḥusain denied strongly in

(1) Ṭāhā Ḥusain: *Min Ḥadīth al Shi'ar wa'l Nathr* p. 15.
See also: *Fuṣūl fī'l Adab wa'l Naqd* p. 105, Cairo 1945.

1925 - 26 the existence of epic poetry in Arabic literature and this shows no inconsistency or incompatibility but rather a development of the author's mind. (1)

Modern Arabic literature is still a very young literature and a comparison with any of the European literatures might damage its reputation. We hope the few successful attempts which might have been achieved by some of the dramatists and poets will increase until their quality becomes the standard of every literary production in the Middle Eastern countries.

In the Middle East generally the conception of criticism and the duty of the critic are still not clear enough. Some authors might see themselves above the reader and above the critic when they write, but this is wrong since the author is not writing for himself and he has to hear what his reader thinks of his book. (2) If, the author, does not hope that someone might read his thoughts and ideas he will never commit his ideas to paper. (3) So it is the critic's right to say what he thinks. Unfortunately, criticism is understood in Egypt either as pure praise and fine talk to be said without paying any attention to truth, or it is understood as just a means of satisfying the feelings of hate, envy and jealousies and a censure and finding out faults with others. Thus some

(1) Ṭahā Ḥusain: *Fi'l-adab al-Jāhili* p. 338 ff.

(2) Ṭaha Husain: *Fuṣul fi'l Adab wa'l Naqd* p. 4.

(3) *Ibid* p. 4. 46. see also *al-Adāb Magazine* No.3, 1955.

writers might write in advance to the critics asking them not to give their books a good or bad mention. (1) To be a good critic and to achieve the best and most accurate judgments one has to understand the authors sensitivity and state of mind when he wrote his work. For the critic deals with the forms of things while the author deals with the nature of things and literature for the critic is his "subject-matter". (2)

Better literature will be created when there is "good will" among critics and authors and when there is encouragement for those who have done their best.

(1) Ṭāhā Ḥusain: Ḥadīth al-Arbaʿā' Vol.3. p.90, Cairo 1945.
 (2) Ṭāhā Ḥusain: Ādab wa Naqd, Beirut, 1956 p.8.

APPENDIX A
 EGYPTIAN SOCIETY
 "A - ITS STRUCTURE".

"Egypt's blind poet (sec) and philosopher Dr. Ṭāhā Ḥusain to-day accused Britain and France, two Christian states, of hatching a conspiracy against the Christian and Moslem Arabs". (The Evening News, 5th of November 1956).

Some one might ask:

Why does most, if not all, of Ṭāhā Ḥusain's literature tend to serve as a tool against the social parasites? Why do we not come across pure literature where the author deals only with eternal values?

Here we have to study the Egyptian society and the author's surroundings at large to arrive at an answer to the above questions. We shall take the opportunity to mention Ṭāhā Ḥusain's suggestions and reforms concerning social services and education.

Stendhal says:

"Why, my good Sir, a novel is a mirror journeying down the high road. Sometimes it reflects to your view the azure blue of heaven, sometimes the mire in the puddles on the road below. And the man who carries the mirror in his pack will be accused by you of being immoral! His mirror reflects the mire, and you blame the mirror!

Blame rather the high road on which the puddle lies, and still more the inspector of roads and highways who let the water stand there and the puddle form".⁽¹⁾

It is the society, then, which is itself responsible as much as the individual author for this kind of literature which one day will lose its value.

What did Ṭāhā Ḥusain think of Egyptian society? What are his plans to transform it?

Ṭāhā Ḥusain does not write a scientific study of the Egyptian Society, its troubles and problems as he did when he wrote on the future of culture in Egypt. All the views we shall discuss and review here are kind of either symbolic literature or a negative criticism which he could not put directly to the authorities, so Shahrazād has to say it or al-Jāḥiz has to be Ṭāhā Ḥusain's mouth piece. In Aḥlām Shahrazād The Dreams of Shahrazād No.1 in Iqrā' serial, 1943 Dr. Ṭāhā Ḥusain deals with the problem of authority and the relationship between the people, who are the nation and public, and the authority and its symbol. He believes that all distinctions between the people and the rulers are wrong. No difference should exist after the human mind has developed and many of the matters of facts became clear. These distinctions

(1) Stendhall: Scarlet and black, London (The Penguin Classic), 1957 p. 367 ff.

which existed between a ruler and his subject did not come from any natural differences. Thus: "the life of a king is not all of it sheer privilege but there are duties also in it. The share of duties in it is perhaps more than the privileges". People he believes, must have a fair share in ruling themselves and in bearing heavy responsibilities of the kingdom". (1)

These ideas are nothing new in themselves to the modern European mind but it is without doubt a brave cry in the face of many of the Middle East thrones where Divine Rule is still apparent as the case in Saudi Arabia and the Yamen and where a constitution was no so fully in force as was the case in Egypt and this state of affairs to be found elsewhere too.

Indeed, as a matter of history the condition of Egypt was so bad before the revolution that he had to set the old wise king of the Jinnis to say to his daughter the young and dashing Princess: "I hoped that your knowledge and wisdom might help you to find a way whereby the nation should not become miserable for the sake of the happiness of their kings and leaders. Alas, I see that you have followed the same road as those kings who were before you. I was expecting something else but thoughts might be untrue and hopes might fail one's desires". (2)

He criticizes the Eastern Kings and their Divine Rule by saying that they do not listen to reason.

The truth hurts them and makes them feel bitter

(1) Ṭāhā Husain: Aḥlam Shahrāzād p.57.

(2) Ibid, p.54.

They are accustomed to give orders and to be obeyed without taking the nation's orders or obeying their people. They are abnormal for that reason. This is why they became despots and tyrants over the lives of people. (1)

Egyptian society is unhealthy and diseased. Dr. Tāhā Husain thinks in his book Bayna Bayn i.e. So and So that: "the spirit of the Egyptian nation is sick since the British occupation which spoiled, corrupted and ruined its personality"

The Egyptian nation can not face a rich and productive life unless it is safe from the following disease: "Paying attention to exteriors and not to the realities of things. It is a disease, whose signs, one can notice anywhere in the life of Egypt." (2)

He noticed as early as 1944, and before the Egyptian Revolution, the danger of feudalism to the Egyptian Society and thus he says in his book: "The Nile has fulfilled its promise by giving us the water and wealth but what is the share of the Egyptians of this wealth and fruitfulness? They are about 20 millions of people in Egypt, how many of them enjoy wealth and prosperity? Only a few thousands or hundreds of thousands, if you wish, but there are millions and millions of Egyptians who do not enjoy and have never enjoyed this fertility but drunk water carrying to them sickness, harm and pain. They

(1) Ibid, p. 52.

(2) Tāhā Husain: Bayna Bayn, Beirut 1952 p. 107.

have never enjoyed wealth but wrestle with misery and privation
 Luxury is only destined for a small group of people and
 misery is imposed upon the majority." (1)

Indeed, not sometimes but often, Dr. Ṭāhā Ḥusain dreams of
 a better Egypt. In his book Jannat al-Ḥayawān i.e. Paradise of
 the Animals, he speaks symbolically and with his eyes half
 closed about a beautiful girl, the symbol of Freedom, who promises
 and tempts. Her promises and temptations (raised hopes and
 limitless courage in the farmers' hearts. (freedom) changes
 the farmers' opinions about each other
 and about the Pashās as well as about that figure in whose
 authority they used to believe and to whose power they used to
 submit and think that obedience to him is a duty imposed on
 them and that they are a part of his estate although they are
 alive and the land is not!

"when the peasants see the girls (i.e. Freedom's
 aspirations) they change their minds and begin to see him in a
 different light. They saw that he is just a person like
 themselves who eats, comes and goes. He might speak sense or
 make mistakes. So, (they asked) why is he the only one to
 enjoy luxury? Why does he lift his hand against them with
 power and why does he enjoy happiness until it changes him to
 an arrogant person? And why do they suffer misery until they
 despair? Why is he idle until he becomes sick man out

(1) Ibid p. 49 - 50.

of laziness and they work until work brings them to their doom?". (1)

Egyptian society is weak because the social system is unhealthy. The high Egyptian officials, as any of those in the Middle East, are the cause of much trouble in Society through their selfishness and incomprehensive selfish points of view. They consider themselves above the law. Here, Tāhā describes some of them: (They are the commanding, giving orders, promoting and humiliating whom they like. They give livelihood to, or withhold it from whom they wish. They judge according to their desires in matters which should be judged by law and constitution. They have abolished the constitution and nullified the law". (2) An interesting incident occurred in Egypt which we wish to mention here because cases like this are not rare in the neighbouring Arab countries. It reflects the decision and scorn of the high officials for the law or the welfare of Society. The minister of Education there used to take from the farms, which were experimental farms and which were founded for the benefit of the students, most of what he needed for his home whether fruit, vegetables or chickens.

Tāhā comments on the incident: "I wish to know if the schools of farming and industry were founded to mend and feed the house of the minister and to give him the pleasure and luxury of life, or to teach the Egyptians how to farm, make

(1) Tāhā Husain: Jannat al-Ḥayawān p. 103.

(2) Tāhā Husain: Bayna Bayn p. 10.

things and how to make a living out of them as well as advancing human civilization?". (1)

Some of these high officials were men whose families the state had helped to educate but when they came to office and got the lead of things they forgot the hardship of life and became cruel to people after the state had taken care of them. "They got out of the luxurious life the best they could but they did not give anything, neither from their own pockets, nor from those of the state." (2)

In this he was appealing to those who shut the door of free education in the faces of the citizen of Egypt and its new generation. He reminded them that the expenses of study in the universities in France is less than one pound a year which is less than what the Egyptian students pay for library or examination fees not to mention courses fees. (3)

He blames also the Egyptian citizen for his irresponsibility, eluding and evading the call when the country or the masses need help. Such a citizen is indeed found all over the Middle East and not only in Egypt. The best description of this creature is:

He is a person with education, but not a very deep one. A person whose selfishness and desires are above his duties

(1) Ibid p.

(2) Tāhā Ḥusain: Jannat al-Ḥayawān p. 25.

(3) Ibid p. 27.

and responsibilities to his people or his country. He lives in luxury while the others toil for their bread. Here is a portrait of the deeds of one of them written down by Dr. Tāhā Husain: ("the people" face their troubles whether ease or difficult and do their jobs whether they are heavy or light. When they look for you seeking your help in difficulties they never find you. They find you when there is comfort only. You disappear in hardship. You are their partner in easy life and prosperity and you are far from them when life is hard and the fight is heavy. You take your share of pleasure with them as if it were your right. No one can say anything about it. Not only that but you might get the lion's share of the pleasure and yet you look at (the people) while they are enjoying their trifles with hate and envy and you think they have no right to enjoy what they have) (1)

Tāhā Husain set a plan for a better Egyptian Society. We know that most of the troubles in the Middle East in particular and the East in general are caused by abject poverty of the masses and the corruption of the economical system in these countries.

We know also that there is no equality or semi-equality in the East. The people are of two classes, either very rich or desperately poor. There is as yet no strong middle class.

(1) Tāhā Husain: Mir'āt al-Damīr al-Ḥadīth i.e. the mirror of modern conscience p.59.

The welfare state has never existed in modern times as is the case in the west. Tāhā Husain's plan for a welfare state is simple and not extraordinary. He says:

"To attempt social reform we have to preserve the small officials of the state from asking for charity. We have also to guard the whole against that. We can realize that by looking again at our social structure that is to say at what the state taxes and in what the state pays.

Taxes are very low and less than we need and the salaries are very small. The thing which the state ought to do is to increase the income tax and double the salaries. These will be achieved if the state does not waste the national income and the rich people do not waste their private incomes. We cannot achieve this unless we have a clean political machine and administration which can put these ideas into force and can deal with the troubles of society."

Dr. Tāhā Husain, as we indicated before was worried when he wrote al-Mu'dhahbūn fī'l Ard, that he might be accused of being a communist when he was not one, so he draws from the history of Islam which he needs to support his social reforms.

We have excellent examples in the days of the second Caliph 'Umar, when famine struck the nation in the capital and centre of the young Islamic Empire. To deal with that social problem he said "We (the state in modern sense) shall feed (people) and if we require (support) we shall put with

every rich family a number of those who cannot afford." It is interesting to notice also the message of help which the Caliph sent to his representative in Egypt at that time and the answer of the ruler of Egypt to see the deep harmony in the Arabic and Muslim society in the different countries of the Empire.

The Caliph 'Umar sent this short and sharp message: (In the name of the Merciful, from the servant of God, the Ruler of the faithful to the al-^ʿĀṣī i.e. (the disobedient one) b.al-^ʿĀṣī (proper name). Peace be with you. Do you think I am going to die with those who are with me so that you can live with those who are with you. help! help! help! The answer was after the introduction is omitted "Help is coming to you. Be patient a little. I will send you a train of camels, the first will be with you while the last with me!"

In fact there were many permanent indications of a working social system of a welfare state not only in the hardship but also at any time of the everyday life. 'Umar used to feed the poor people in the state guest-house. Its centre was in the mosque of al-Madīna. In a combination of modern and old ideas of social security and social justice, Tāhā Husain writes his philosophy of society and the welfare state. He says: "When there is hardship and a difficult time donations (it will be better if he applied the word taxes) are duties imposed by justice. If the individuals fail to give them, then the state has to force them to give them. The state must know

that God commanded the leader of Moslems to take from the rich to give to the poor so that there should be no hungry or deprived person. It is the duty of the state to do that by the force of the law. If it does not do it, it must be incriminated and it is (then) a state which has betrayed its duties towards God, the country and the citizens"⁽¹⁾.

Ṭāhā is one of those who lived before the revolution. Now that the revolution has become an actual fact, has it accomplished or will it accomplish some of his rosy dreams? We hope so.

(1) Ṭāhā Ḥusain: al-Muʿadhdhbūn fī al-Ard

APPENDIX B.
EGYPTIAN SOCIETY

"B - TOWARDS BETTER EDUCATION

A healthy and well-fed society is not a perfect society without an active intellectual life. Thus Tāhā Husain plans here for a better education for a better life and afterwards for better literature.

Before we indulge in reviewing his views on Education comparing them with those of French Educationalists, we should give a general definition of Education itself. What is education?

Tāhā Husain has given no definite answer to this and it is indeed rather difficult to say what Education is? Aristotle says:

"At present there is a practical dissension on this point: people do not agree on the subjects which the young should learn".

John Stuart Mill, who is nearer to our age gives a good definition of the word Education.

He says:

"Not only does Education include whatever we do for ourselves or whatever is done for us by others for the express

(1) W.O. Lester Smith: Education, London (Penguin) 1957 p.11.

purpose of bringing us nearer to the perfection of our nature; it does more: in its largest acceptation it comprehends even the indirect effect produced on character and on the human faculties, by things of which the direct purposes are quite different, by laws, by forms of Government, by industrial arts, by modes of social life, nay, even by physical facts not dependent on human will; by climate, social and local position. (It is) the culture which each generation purposely gives to those who are to be its successors, in order to qualify them for at least keeping up and if possible for raising the level of improvement which it has attained". (1)

A comparison between the Psychologie de l'Education by Gustave Lebon and Tāhā Husain's views is necessary because Tāhā Husain not only read the work but translated it into Arabic under the title of Rūḥ al-Tarbiya. Some of Gustave Lebon's general ideas in his work are the same as those of Tāhā Husain in Mustaqbal al-Thaqāfa fī Masr.

Both authors refer to examinations as a hindrance in acquiring a good status in education. M. Lebon says: "Teaching is directed always to examination by this it has no use except to strengthen the memory". (2)

Tāhā says that the effect of the existence of examination is to "turn the student into a parrot repeating full pages of

(1) Ibid p. 9.

(2) Gustave Lebon: Psychologie de l'Education, The Arabic ed, translated by Tāhā Husain p.2,19,74.

summarized and dull knowledge to help him to pass".⁽¹⁾

Ṭāhā Ḥusain borrows also the idea of M. Abel who was head of the scientific studies in Paris and which M. Lebon considers useless, namely that we should find a relationship between the University and the schools so as to be able to shape the development of the students mind accordingly.⁽²⁾

Ṭāhā Ḥusain and Lebon differ in one essential matter. The latter calls for separation from the University⁽³⁾ while Ṭāhā Ḥusain wishes to submit the educational system to University supervision.⁽⁴⁾

They differ also in the idea of teaching Latin and Greek and the ultimate use of both languages. Lebon is against it while Ṭāhā Ḥusain encourages teaching both these languages. Lebon claims that Greek and Latin works can be translated and enjoyed in modern languages. Then, what is the use of racking the student's brain by memorizing phrases and formulae.⁽⁵⁾

Most of Ṭāhā Ḥusain's work is planning and a very small part left for criticism of the contemporary method of teaching while Lebon's book criticizes the system of Education as it was at his time.

Dealing with the problem of teachers both authors notice the fact that most teachers are from a poor class and need

-
- (1) Ṭāhā Ḥusain: Mustaqbal al-Thaqāfa fī Maṣr, Vol 1 p.207.
 (2) Ibid, Vol 1 p.192.
 (3) Gustave Lebon: Psychologie de l'Education p. 15.
 (4) Ṭāhā Ḥusain: Mustaqbal al-Thaqāfa fī Maṣr, Vol 1 p.192.
 (5) Gustave Lebon: Psychologie de l'Education p. 23.

help and encouragement although one can feel in Lebon's statement a prick of snobbishness while Ṭāhā Ḥusain's is full of love and kindness. (1)

Time-tables are a matter for discussion also in both books. Lebon thinks that the time-table is too long and the students get tired and bored, while Ṭāhā Ḥusain thinks that we can teach more subjects extending the daily hours in schools. (2)

He says on the margin of Rūḥ al-Tarbiya: "(There are) two things which will never meet. Colonization and civilization. The first requires humiliation and servitude while the second requires freedom and independence... The facts of life have changed and these strong nations are unable to exploit their colonies (fully) without planting in them ideas of freedom and independence, this exploitation crumbles by its own force and it is the same with all evils and injustice". (3)

The main idea behind this text is that all nations basically have the same ability and ambitions and possess the same mentality.

Not far from here in this same appendix we shall read another of the author's ideas in which he abruptly divides human mentality into two grades, European and non-European and there we shall say our word about it.

(1) Ṭāhā Ḥusain: Mustaqbal al-Thaqāfa, Vol 1 p.31, p.105 and Rūḥ al-Tarbiya p.66.

(2) Ibid, Vol 2 p.30 ff; Rūḥ al Tarbiya p.72, 79.

(3) Ṭāhā Ḥusain: Rūḥ al-Tarbiya p. 132 ff.

The future of culture in Egypt.

The only important reference for this appendix among the authors works is the book which is entitled as above. We shall find it very useful to review this book thoroughly and pass our own judgment on the author's valuable ideas and suggestions. In the same time we will mention, when the matter concerns education in some other part of the Middle East.

The value of the book.

This book is important for the present period in the Middle East because it was written in a period of transition from very old fashioned ways of teaching to the modern adopted methods. The writer tries in his book to put us right in adopting the best and the most effective system. That is also where the importance of the book lies otherwise it does not lay down any permanent rules on the philosophy of education or any analysis of the nature of man which one might expect to live for a long time is a book such as:

The Republic of Plato, Utopia of Sir Thomas More (1478 - 1535), The Advancement of Learning of Francis Bacon (1561 - 1626), Great Didactic of Comenius, Thoughts Concerning Education of John Locke (1632 - 1704) and Emile of Jean-Jacques Rousseas (1712 - 1778), considering the different views about the actual importance of these classical examples. (1)

(1) The Modern Home University, in the volume concerning (Psychology and Philosophy) p. 148 ff, London, 1936.

The Human Mentality.

In the first pages of the book, Dr. Ṭāhā Ḥusain tries to establish a fact which we do not think it is reasonable to presume. This fact is that: "Egyptians have deduced the weird and illogical conclusion that they are Easterners not merely in the geographical sense of the term but in mentality and culture. They consider themselves as being closer to the Hindus (sec.), Chinese and Japanese than to the Greeks, Italian and French. I have never been able to understand or accept this shocking misconception". (1)

Again he says: "The Egyptian mind was not influenced by the far East either in small or large degree, a fact generally ignored by the Egyptians who tend to look upon themselves as Easterners a term they cannot satisfactorily explain.

The Europeans make the same mistake even though their scholars have invested much hard work in verifying the connection between the ancient Egyptians and the Greek civilization, the latter being the source of their own. In their general behaviour and diplomacy they treat Egypt and the Egyptians as a part of the East. It is neither important, nor useful here to examine this European obstinacy which is rooted primarily in political and practical considerations. What is important is that we demonstrate once and for all the utter absurdity

(1) Future of Culture in Egypt p. 5. translated by Sidney Glaser, Washington, 1954.

of thinking that Egypt is as Eastern as India and China!!!"(1)

Behind this argument we sense a feeling for human discrimination which, Dr. Tāhā Husain agrees to or which, at least he does not oppose.

We wonder if this discrimination of human mentality and inventive power is right as an actual and absolutely accurate fact of nature? Tāhā Husain wrote his statement when he had absorbed the racial philosophy of Ernest Renan (1823 - 92), the French Scholar, through his French education. Tāhā Husain then came to believe that there is actually a so-called Eastern or Western mentality. He was forced in his statement by the actual and deceptive fact in the last few centuries where it happened that the European mind led the vanguard of human activities. So, he has to force his argument as much as he can be even ignoring the geographical fact. The march of civilization is not attached or connected with one nation or with one age. The Asian mind in the far East has its glory in the past just as the ancient Egyptian mind achieved its. As for modern times, since 1938, when this book was published to our this very day, the advancement of political, social and educational changes and achievement, which the Far Eastern mind has achieved certainly surpasses the achievements of the Egyptian and all the ancient nations of the Middle East although Dr. Taha Husain intended to believe that the Egyptian mind is

(1) Taha Husain: Mustaqbal al-Thaqafa fi Maṣr, Vol 1 p.18.

European in structure and in background. We think we have to refer here to an important factor which hastens or delays the advancement of a nation and that is the chance which destined that nation to come in contact with other nations. This can be easily deduced in the history of the Sumerians who were the pioneers of the Akkadian and Assyrian civilizations. Also in the Mesopotamian and Egyptian civilizations who both benefited the Greek philosophy and science. The Arabs made use of what the Greek had preserved for them. In their turn they gave to Europe. The world now, with all its nations shares this blessed inheritance and people from all nations add to this vast and large store of human mind. Dr. Tāhā Husain tries to prove his argument by saying: "The Egyptians mentality is a European one although it is in an Eastern country and although it is a Moslem, because, he says, Christianity which originated in the East did not transform Europe to an Eastern mentality although Christianity is an Eastern Religion. The case is the same with Egypt, because the essence and source of Islam are the essence and source of Christianity". (1)

We are not arguing here about religion but as long as this has some connection with the main argument we have to say briefly that we think there is an immense difference between Islam and Christianity in the essence of their basic ideas. It is quite true and clear that Islam is a monotheistic

(1) Ibid p. 23, p. 8.

religion while the family relationship of the pagan Greek and Roman pagan gods was reflected clearly and emphatically on the shrine of Christian temples and on the philosophy of God and his manifestation in the flesh.

The Contemporary System of teaching in Egypt.

Before Ṭāhā Husain suggested anything new he explained the conditions and systems of teaching prevailing in Egypt. One of them is "the present system of secular and state-supported education which is quite humble in scope. The British drew up a narrow-gauged plan which was very detrimental to it and which produced very poor results". (1)

The second system of education is that of "the foreign educational system prevailing in Egypt. It is not under the jurisdiction of the Government and it does not respond to the needs of our people. The French, Italian, Greek, English, American and German schools are concerned mainly with propogating their respective culture and moulding Egyptian students according to their own patterns. Unfortunately, their schools are superior in equipment and technique to our own so that Egyptians willingly enroll their children there. The result is that, graduates of these institutions no matter how much they love Egypt, think differently from graduates of native schools, as may be readily observed in their daily

(1) Ibid Vol.1. p. 42 - 74; p. 23.

lives, sense of values and judgments". (1)

The third system is the independent educational system which is not of a good standard in both education and morals.

Al-Azhar is the fourth system of education with all its scattered institutions throughout Egypt. Its educational philosophy and techniques were derived largely from the Middle Ages. These different systems of education are not suitable and illogical as long as every system has its own curricula. The unity of the educational curriculum is very necessary because "the most urgent tasks of the coming decades will be to preserve Egypt's external independence and to establish democracy within her borders.

Regardless of the efforts of individuals, the state which is so much more powerful, will have to assume the primary obligation of selecting proper means. Egypt can be defended only by Egyptians and a spirit of willingness to sacrifice themselves for it. Again, the state will discharge its obligation of establishing justice, equality and other democratic rights among Egyptians as well as protecting them from each other only by training Egyptians from childhood to love their fellow countrymen and to understand that duties come before rights. Individuals and groups, however well intentioned or able can not inculcate the spirit of modern patriotism upon the hearts of our youth as effectively as the

(1) Ibid Vol.1. p. 72 - 74; p.23.

state, which must not shirk these responsibilities". (1)

Tāhā Husain suggests a new united curricula in the language of the Egyptian nation.

"It is the duty of the state to secure effective means to achieve that by imposing heavy orders on the foreign schools to teach the Arabic language to its students. Also, national geography and national history.

As for religious education, it is a completion of the personality of the citizen like the geographical study of one's home or national history. It is the duty and the right of the state of Egypt to supervise the foreign schools in case they might take their students as a subject for religious propaganda and evangelization". (2) The book lays stress as we have just read on the unity of the programmes and teaching. Also, on the depth and quality of their programmes.

Primary Education in Egypt.

The author deals here with the problems of primary education. Dr. Tāhā Husain wants it to be compulsory, as is the case all over Europe.

If that is the case it is a sign of "a healthy democracy". It is important indeed to make education compulsory in the primary schools for education and knowledge to enable the

(1) Tāhā Husain: The Future of Culture in Egypt p.24.

(2) Tāhā Husain: Mustaqbal al-Thaqāfa fi Misr Vol.1 p.10 and trans. p.25.

individual to control life by different means so he can earn his living. Also it is one of the easiest means in the hand of the state to shape the national unity and to give the nation the feeling of its right to a free, independent existence.

Concerning the right of the individual to primary education he makes this daring statement: "the individual has no obligation to pay taxes which keep the state going if the state does not secure the simplest of their needs in order to exist and be one strong nation standing up for existence and immortality". (1)

The best productive system in primary education can be obtained by the "Teacher" who understands fully the curricula and who can put it into execution in the best possible way. To help the teacher to achieve his critical and delicate goal we have to give him help. He is also entitled to have security and trust from both the state and the nation. If the state wants the teacher to be of an even higher standard, it has to pay more attention to the institution which the teacher graduates from. (2)

The teachers who are in these institutions "under training" should not be abused in any way or made to feel that they are supported by the state or that they belong to an inferior class of people.

Besides the high standard of education which is required

(1) Ibid Vol.1 p. 94.

(2) Ibid p. 103 - 105.

of the teacher we have to play fair with him by paying him adequately for his services. In society a teacher is despised and occupies a very humble place though his function is so important in bringing up and tending the healthy happy society. Increasing the teachers' salaries will enhance their prestige automatically.⁽¹⁾

The value of the primary educational system is not high and its output is low. Its relation to the secondary system is not complete because it does not prepare the student for the secondary schools at all. It is in fact a unity of its own. It starts with the first class and ends with a certificate conferred by a special department in the Ministry of Education.

Besides, the system of primary education in Egypt before the British occupation, so Dr. Ṭāhā Ḥusain says, was healthier and more consistent. It was established before the British occupation of Egypt according to the French Lycee model. Students logically began with first principles and then proceeded slowly to the secondary education stage where they stayed until they reached the desired objective. The English occupied Egypt and introduced changes into virtually every Egyptian institution.

They reduced the amount of education to a bare minimum and divided the system into the so-called primary and secondary sections. The subsequent history is too well-known

(1) Ibid Vol.1. p. 104; p.3.

to warrant retelling here. Until recently no one thought about elementary education, let alone, sought to expand it, except in an effort to block the plan of creating a university. It was only after the first world war and because of our national renaissance that it was made compulsory. (1)

A New Plan.

Tāhā Husain suggests a plan which might prove useful. The first is abolishing the primary system or combining stages into one. That means we will keep only the elementary educational system (i.e. kindergarten). Dr. Tāhā Husain does not inform us how long elementary education should be? and how many years of the child's life it should occupy?

Then the pupil proceeds to what is so-called the general education "al-Ta'ālīm al-ʿĀmm" or "secondary education" which is in fact a combination of the primary and secondary systems.

The scope of the study has to be wide, so as to satisfy the needs of the student and give him enough information about his life and surroundings. If the elementary system was kept and some parents thought it necessary for their sons to join in it in the middle of the few years course, because they would have some of the necessary background from their primary schools. (2)

(1) Ibid p. 125; p.36.

(2) Ibid Vol.1 p. 130.

The suggestion of the plan is too theoretical and apparently it takes more time than both the primary and the secondary systems taken together, specially since a child in most of the Middle East countries starts his primary education late (i.e. in Iraq the child starts his first class at the age of 7 and there is no kindergarten except for a few privileged children).

The suggestion will be more practical if Dr. Ṭāhā Ḥusain revised the subjects which have been taught in the primary schools and suggested an expansion or a complete ommission or a delay in teaching a certain subject. Also by abolishing the primary certificate as he indirectly suggests.

We think that one of the reasons why the plan has proved impractical is because he himself did not put it into execution when he became Minister of Education.

We agree completely with him that secondary education is not enough and it helps but a little in preparing the student for the university. (1)

A Free Education or a Restricted One?

Dr. Ṭāhā Ḥusain deals here with a genuine criticism of the unrestricted admission of the citizens to secondary schools and university which some selfish, ignorant and reactionary

(1) Ibid Vol.1. p.131.

people might disapprove of. He says: "There is a group that disapproves of the basis of general and higher education for other than financial or class reasons.

If admission to schools and colleges is unrestricted, they ask: what is the state going to do with the graduates? Neither the government, with its limited supply of positions nor existing private business can absorb the rapidly multiplying numbers of youths with diplomas and degrees. The result be unemployment which will produce in turn restlessness, resentment and finally dangerous social disturbances. Thus, they hold, the state must restrict general education and turn out just enough men to meet its own needs and those of private business. Their line of argument implies that Egypt must accept ignorance as one of the pillars of her national policy and keep the people with comparatively few exceptions in a state of inert stupidity and humiliating self-abasement.

It implies also that Egypt which God has preserved from class distinction must now create this by dividing society into two major divisions. One a cultured aristocracy monopolizing all the positions of leadership, the other the subservient masses. Egypt would either have to substitute for her present constitutional parliamentary democracy, which is based on direct popular support, a ruling clique supported by a small educated minority or if she retained her constitution, parliament, elections and other democratic features regard

them merely as a facade". (1)

Without doubt unemployed graduates are a danger for the social and moral life of the country but why do we not treat the problem by looking again at our social system which is the cause of it and not by limiting education?

First, is the problem really a danger? If there is mass unemployment why should we restrict education and concentrate on limiting it? There are years and years between us and such unemployment which might give a fright to the social thinkers. (2)

As a solution for the problem we have to look again at our system of employment and services. It is a corrupt system. Many of the employees are paid high salaries and they do nothing, while many young people find no work even with cheap and modest payment. (3) Another thing is the employment of many foreigners who take high salaries, some of them enough to drive away misery from the door of some of the poor Egyptian families. We do not need the employment of foreigners on that large scale, or is it just the faith in the foreigner because he is one? and we mistrust the Egyptian because he is one?

Even so, we need some foreigners for educational purposes. Not only the state of being afraid of unemployment in the future urges us to ask for second thought about our social system but

(1) Ibid Vol.1. p. 142 - 143; p. 39.

(2) Ibid Vol.1. p. 150

(3) Ibid Vol.1. p. 152

because our present educational technique needs many a reform and for that we need money. For example: To achieve the best result in the early stage of a child's life we have to watch the child and study his mental and natural abilities.

Dr. Tāhā Husain suggest a small enrolment for each class to enable the teacher to watch the child. This kind of study needs money which enables the state to do its duty. This money is not impossible to get. He says it is easy to get the expenses for education and defence because "The population of Egypt do not yet pay what they should pay to the state. Also, it is not their right to refuse what the state imposes on them by way of taxes if the educational and defence needs press. It is not necessary that the estate or commercial business of so and-so should produce Ten thousand or twenty thousand pounds in a year while the nation remains ignorant and unprotected against the foreign attack. It is possible, if not obligatory, that the income of (the rich) should come down as much as the national interest requires"⁽¹⁾. This idea of surplus taxation was suggested and enforced afterwards in England by socialists when the welfare state was founded in the forties.

Secondary Schools.

Not only does the primary education need much care and attention, but also the secondary education. Since this

(1) Ibid Vol. 1. p.160.

system was founded it dealt with its educational problems independently, that is to say, the secondary schools did not prepare the student for the university.

The University also had no hand in the curricula of the secondary schools. Though the students proceed to the university, and he is not yet prepared. (1)

The Examinations.

One of the reasons for this lack of knowledge among the students of the Egyptian schools can be detected in the examination system, from the time the students start school he is directed towards one purpose only and that is to pass the examination at the end of the year. By that, his mind is confined and limited to a narrow field and he is turned into a parrot, repeating a few pages of summarized and dull knowledge to help him to pass.

The abolishment of the examination system seems necessary in order to treat this problem. (2)

Here we have to come back again to the necessity of trusting the teacher and giving him a freer hand. If the teacher has a free hand in judging the students every three months by examining their accumulating and digested knowledge of a certain subject then he can judge at the end of the

(1) Ibid Vol.1. p.192.

(2) Ibid Vol.1. p. 207.

academic year whether the student is able and has to be moved to a higher standard of education in a higher class.

If it is otherwise, the teacher has to give a special test to those who do not prove reliable throughout the year to move to an upper class without examination. (1)

A New Plan for the Secondary School.

To achieve a high standard for a university student in Arabic we can not escape from the fact that we have to prepare the student for the secondary school. Languages, the mother tongue and foreign, modern and classic, are necessary but when we have to begin to teach the foreign languages we have to begin teaching the student after the fourth year at least. We have to concentrate in the fourth year as we suggested in the elementary educational system also, on national history, language and literature because foreign languages without doubt occupy most of the students' time and effort. Also, we need to keep the attachment as long and as strong as possible between the student's heart and his home. (2)

As for the number of these languages which the student must learn we say that we are in desperate need of many foreign languages. We find no reason why we should impose on ourselves the French and the English languages only? There is

(1) Ibid Vol.1. p. 214.
 (2) Ibid Vol.1. p. 207.

no treaty or any condition which obliges us to learn these two languages only.

We are free to learn what we like among the European languages as long as the people send their sons to different European countries and not only to one or two to study.

The Ministry of Education seems to insist on teaching these two languages only. ⁽¹⁾ Then he says "It is better to prepare ourselves to know what all the nations have not only what one or two nations have. The most certain is that, each of the Four Countries i.e. England, France, Germany, and Italy, has its own artistic and mental activities. We will make use of all that, more than we do of that of one or two nations. Also, it is more useful for our commerce and political relations which are not confined to the English and the French.⁽²⁾ As for the classical languages i.e. Latin and Greek, it is very necessary that they be taught in secondary schools. Although the university is doing its best in teaching them, yet the student has to be prepared for university level. Secondary studies should be divided into three divisions. The first depends on modern languages and inclines towards general education and has a scientific or a mathematical trend. The second division is educational and depends on the classical languages (i.e. Latin and Greek) and inclines after a general education, towards specializing in the different literary

(1) Ibid Vol.2. p. 267.

(2) Ibid Vol.2. p. 269.

studies. The third division is that which depends on the Arabic language and where the students specialize in Arabic research.

The General Educational subjects which have to be forced on all pupils in the general educational school are those of Geography, History, Arabic, Mathematics, Chemistry, Physics and Biology.

As for languages, two modern languages out of four should be enforced in the scientific studies. Those who are specializing in Arabic language have to choose one modern European language and either Hebrew or Persian. As for those who are preparing themselves for Art's studies in History, Geography etc... they have to accept Latin and a modern European language. (1.)

To deal with the accumulating amount of knowledge we have to make the programmes a little shorter than they are now and to extend the period of the secondary education. In France, for example, it is a seven years course.

The Arabic Language Problem.

Tāhā Husain discusses the question of why we learn Arabic as an Arab? Why we prepare the student for a full digestion of Arab Education? And how to deal with the

(1) Ibid Vol.2. p. 300.

difficulties of Grammar and writing?

Why do we teach Arabic and why do we learn it? He says: "There is one answer. Arabic is our national language and as such constitutes an integral part of the Egyptian personality. It is the medium of transmitting to the younger generation the legacy of the past and serves as a natural tool by which we help one another to realize our personal and social needs.... ... we study and teach Arabic as an indispensable part of individual and group living in their manifestations. We do so not merely because it is the language of religion or of our ancestors, but because it is our language, and the language that we want the coming generation to know". (1)

Al-Azhar, which is a religious institute has no right to claim that it is the only guardian of Arabic and its education. What encourages us to say that is the pathetic condition of teaching Arabic in this satellite institution "the State..... should take over from al-Azhar the task of teaching Arabic and training instructors. The practice followed in other countries is worth considering. Men of religion in Europe, for example, do not teach Latin or Greek on the grounds that they are the languages of their religion. Latin and Greek are taught in non-ecclesiastical schools, although they are not the languages of daily usage.

(1) Ibid Vol. 2. p. 304.

How about Arabic, then, which is employed in both ordinary and intellectual life?..... If the state is as duty-bound to train teachers of history, geography, physics and chemistry. It must, logically, start their preparation in the secondary schools, not in the university or the college of Dār al-'ulūm or the institute of Education. Under the system I propose provision will be made for two types of Arabic specialists:

- (1) Linguistic preparation to include work in Semetic language begun in the secondary school and continued through the university and,
- (2) belles-lettres-preparation to include the study of Persian at both the secondary and university levels. Would-be Arabists I have pointed out, should be required to study thoroughly one modern European language."⁽¹⁾

Two main themes in the Arabic language reformation must be considered, the First is the method of explaining the Arabic Grammar which is very difficult in its old form in which students can seldom find pleasure or make any kind of intimate reading. The Second is the simplification of Arabic writing in such a way that it keeps people from mistakes when they write or read by making the writing represent the phonetic

(1) Ibid Vol. 2. p. 312; p. 85.

sounds and the speeches correctly without leaving some out of the picture when we write them. In another word to deal with the vowel points, accents and grammatical signs when the word in the sentence is in the nominative, accusative and genitive case.

الطريق العربي

لرسالة الدكتور

دراسة مقارنة لاداء طه حسين واداء العربيين في الرواية [الادبية] " ~~آراء طه حسين الأدبية والاجتماعية والسياسية~~

مختارات من كتب وأثار طه حسين

المشرف

الأستاذ داود كسافون

الرسالة بقلم الطالب

داود مسلم

وحياة هؤلاء الادباء جديرة بشي* من العناية وجديرة بشي* من الرعاية أيضا وقد ينهني للإنسانية بعد أن بلغت ما بلغت من الرقي وعرفت ما عرفت من الحقوق أن تعصم الذين يحسون في سبيل الادب من التعرض للضعة والبلاء ذلك لانهم حين يحسون في سبيل الادب انما يحسون في سبيل الذين يقرأون ادبهم من الاجيال المعاصرة ومن الاجيال التي تأتي بعدهم .

..... وأول ما ينهني أن تكلفه الجعاعة المتحضرة للادب هو " الحرية " وأريد الحرية الحرية التي يأمن معها الفوائل ولا يتعرض ضحاها لشر أو كيد أو هوان . فالادب الحق حر بطبعه لا ينتظر أن تهدى اليه الحرية من أحد فبه وانما تولد معه حرته يوم يولد وتضمو معه .

من (حمام ونقد)
ص ١١٢

١- قيمة الادب العربي القديم :

..... فلو أنكم ذهبت توازنون بين العرب والهنود والفرس والمصريين القدماء لكان من حرككم أن تقدموا هذه الامم في الادب على الامم العربية بحال من الاحوال لاننا لا نكاد نعرف من آداب هذه الامم في تاريخها القديم شيئا يقاس الى ما بين ايدينا في الادب العربي . فاني ان يكشف ادب هذه الامم أن كان لها ادب أكثر من هذا الذي نعرفه نجبان تؤمن للعرب بالتفوق عليها في الشعر والنثر جميعا . للمصريين فنهم وللهنود قصصهم أيضا فاذا أردت أن توازن بين العرب والرومان فأظنك توافقني على أن الادب الروماني انما ارتقى حقا حين أثر فيه الادب اليوناني . فالرومان تلاميذ اليونان في الادب والفن والفلسفة والعرب يشبهونهم في ذلك ولكن العرب كان لهم ادب ممتاز قبل أن يتأثروا بالحضارة اليونانية . ولم يكن للرومان من هذا الادب الروماني الممتاز الخالص حظ يذكر لم يكن اذا الادب اليوناني هو الذي يمكن أن يقال فيه أنه متفوق على الادب العربي حقا ولكن من الذي يتيسر في الادب في أمة من الامم برقي الادب في أمة أخرى ؟ فاذا كانت ظروف الحياة العربية مخالفة أشد المخالفة لظروف الحياة اليونانية فطبيعي أن تختلف الآداب عند الامتين . وليس من شك في أن الادب العربي قد صور حياة العرب تصويرا صادقا فادى واجبه أحسن الادب . وكل ما يؤخذ به الادب العربي القديم هو أنه لا يصور حياتنا نحن الان ولكن ه أوافق أنت بأن الادب اليوناني القديم قادر على أن يصور الحياة الحديثة تصويرا يرضي أهلها ؟

من كتاب " فصول في الادب والنقد "

تيسرة الادب العربي القديم : القصص في الشعر العربي

يقولون : ان الشعر العربي فقير بالنسبة للشعر الاجنبي فليس فيه شعر قصصي ولا تضيي كما كان عند اليونان واذن فلا بد من المدول من هذا الادب القديم الى الادب الحديث . وهذا قريب فليس وانما كل الثقة من ان الادب العربي يخلو من القصص واخشى ان يكون من يجدون وجود الادب القصصي عند العرب اينما جحدوه لانهم لم يحلقوا بالخطب معنى الادب القصصي . فالذين يقرأون الشعر الجاهلي أو ط صغ منه والذين يقرأون الشعر الاموي كشمس جرير والفرزدق والاعطل يلاحظون ان مزايا كثيرة من خصائص الشعر القصصي موجودة في الشعر العربي . فاهم ط يفتار به الشعر القصصي ان شخصية الشاعر تفتى وان هذا الشعر يكون مرآة لحياة الجماعة وانا استطع ان اؤكد لكم اننا لا نعرف شيئا بصور الامة اصدق تصوير ونظرة ان نلصقها بأبد بنا كالشعر العربي .

من كتاب (من حديث الشعر والنثر)

ص ١٥

ج - اللغة العربية والحياة الحديثة :

فما لنا لا تلام بين لغتنا وحاجتنا أو بحجارة أصح ط لنا لا تلام بين اللغة والحياة . لسنا نعيش حياة الجاهليين فمن الحق ان تصطبغ لغة الجاهليين ولسنا نعيش حياة الامويين أو العباسيين ولا العاطليين بل لسنا نعيش حياة المصريين في أوائل القرن الماضي ، فمن الاسراف ان نستعمل لغات هذه الاجمال وأساليبها لنصف بها أشيا لم يصر لها وطوبيا من المحولم بحسبها ولم يشعروا بها . اذا كنا لا نعيش في الخيام ولا نتخذ هذه الادوات المختلفة الحضرة أو البدوية التي اتخذها الجاهليون أو أهل بغداد فليس من سبيل الى ان نشتع كما كان يشعر الجاهليون وأهل بغداد .

..... في اللغة قديم لا بد منه اذا أردنا ان تبنى اللغة وفيها جديد لا بد منه اذا أردنا ان نحيا . وأنصار الجديد في اللغة والادب لا يريدون الا هذا النوع من الحياة و ليس من الجديد في شي ان تصد اشتغال اللغة وتصرفها وان تعدى الافعال بالحروف التي لا تلاصقها وان تقلب نظام الجاز وفروب التشبيه و كل ذلك ليس تجد بدا وليس اصلاحا للغة ولا ترقية لها وانما هو مستخ وتضوه ليس أنصار الجديد بأقل كرها له من أنصار القديم وليس من القديم الصالح في شي ان تتغير الحياة أطمك دون ان نشتع بهذا التغيير أو تلام بينه وبين اللغة وليس من القديم الصالح في شي ان تكثر الاشيا المتحدثة التي تصطبغها في كل يوم بل في كل ساعة فلا تصطبغ ان تنطق بأسمها الا اذا وجدت لها اسما عربيا ورد في المعاجم اللغوية القديمة و ثم ليس من القديم الصالح في شي

أن تشعر الشعور الذي لم يكن يشعره فيرك من القذبة فلا تستطيع أن تصفه إلا على نحو ما كان بحسنة القذبة فيخطر هذا إلى أن تصح شعورك وتفهمه وإلى ألا تكون لغتك مرآة لنفسك وإلى أن يكون ما تكتب أو تنظم ضرباً من التفاني ثم ليس من القديم الصالح في شيء أن تأخذ نفسك بحلوك سهل القذبة في وصف الجبال فلا تعرف من فنون الشعر والنثر إلا ما عرفوا ولا تضيف إلى هذه الفنون شيئاً جيداً .

من (حديث الأرميا) (

ص ١١-١٢ و ص ٢٨

د - ترجمة القرآن للغات الأجنبية :

..... فإنا أريد ألا يرجع الأزهر نقل معاني القرآن نفسه إلى اللغات الأجنبية الحية أكثر مما أرجاه إلى الآن . ذلك أن الناس في العالم الغربي كثيراً ما يحرصون على قراءة الكتب القديمة نفسها فسي لغاتهم التي يتكلمونها أو في اللغات الأجنبية التي يحسنونها وهم يقرأون التوراة والانجيل ويقرأون كتباً أخرى قد سماها شعوباً لا تؤمن بالكتب السطوية ، يدعونهم إلى هذا الحرص حبه للمعلم ورفيقهم في المعرفة وهم يقرأون تراجم كثيرة للقرآن نشرت منذ آخر القرون الوسطى وما زال بعضها ينشر في هذه الأيام . وكان آخر ما وصل إليّ منها ترجمة فرنسية نشرت بعد الحرب العالمية الثانية للاستاذ الفرنسي " ريجيس بيلاشير " أستاذ اللغة العربية بالمسورون . وأصحاب هذه التراجم المختلفة يحطون بحياتها بالطبع وهي تبعات تقال في أكثر الأحيان . والشئ الذي أقطع به هو أن هذه التراجم لا تقع في نفوس المسلمين المتقنين لعلم الإسلام ومواقع الرضى ، لأنها تنحرف عن الجادة من هذه الناحية أو من تلك ، بعضها يخطئ الفهم ويخطئ الأداة وبعضها ينحرف عن السنة الموروثة فسي ترتيب القرآن ويحدث اضطراباً عديداً في نفوس الذين يقرأونه . ولن يستطيع الأجانب أن يفهموا هذا الموقف الغربي الذي يلقه المسلمون من كتابهم المقدس الكرم فلا يترجمون معانيه لهم ولا يقدسون اليهم من صورة يمكن أن يطمئنا إليها ويقرأ بها . على حين تقدم اليهم التراجم المختلفة للتوراة والانجيل وكل ما ينصل بالتوراة والانجيل من المباحث والشروح .

..... (فإنا) أريد أن يعبر عن المسلمون بهذا الواجب الذي نهضه كثير من غير المسلمين ويخلص أكثرهم وينحرف قليل ضخم عن الإخلاص ويتورط أولئك وهولاً في الخطأ الذي لا ينفع أحداً والذي يسمى الإسلام ويسمى المسلمون ، من عهد وغير عهد . والإسلام دين يتجه إلى الناس كافة لا إلى العرب منهم خاصة وليس من الطبيعي ولا من الممكن أن تعرض على الناس أن يقرأوا القرآن في نصه العربي إذا أرادوا أن يفهموه ، لأن هذا تكليف بالحال كما يقول الأزهريون .

فلا أقل من أن تفسر لهم القرآن بنقل معانيه إلى لغاتهم لتتبع لهم ما يريدون من ذلك دون أن يجدوا في ذلك مشقة أو مسراً ودون أن يتعرضوا في ذلك للخطأ أو الجهل والتعريف .

وأضيلة الاستاذ الأكبر (شيخ الجامع الأزهر) يوافقني فيطأ على أن نقل معاني القرآن إلى اللغات الأجنبية ليس مستحيلاً ولا معتقداً وهي ألا يكون من العسر بحيث يظن المخرجون .

فإنا لا أريد أن أنقل إلى اللغات الأجنبية ما في بيان القرآن الكرم من روح وأخبار وإنما أريد أن أعطي الأجانب من القرآن الكرم صورة صادقة تؤدي اليهم معانيه وأن لم يؤد اليهم روحه النظم وجمال اللفظ

وهي معاني القرآن نفسها من الروعة والبراعة ما يؤثر في القلوب الانسانية اعظم الاثر واقواءه و
لا يتحرك كله لا يتحرك جله و كما كان يقال لنا في الازهر أيام الشباب

من كتاب (نند واصلاح)

ص ٢١٨-٢٢١

طبع في بيروت و كانون ثاني ١٩٥٦

٢- الاكلوب الادبي في روايات طه حسين :

مقتطفات من رواية

١- دعا الكروان :

تتكلم آمنة من اختها هنادى بعد ان تركنا وأصبنا الدنيا التي كن يشتغلن فيها وفيها تركت
هنادى حبا ضائعا ومحبها خائفا خدعها من نفسها :
في هذا البيت تركت اخي قلبها وهي من أجل ذلك ذاهلة ذهولا متصلا وهي من أجل ذلك
ماجزة من أن تسمع لنا أو تفهم منا أو ترد علينا جواب ط نلقي عليها من سؤال . كنت أحبها محزونة لما
تورطت فيه من خطيئة . وط أشك في أنها أحست هذا الحزن وط أشك في أن النوم قد عدّها تعذيبا
لكنتي بعد أن أنفقت معها ليلة كاملة وتبهتت من أمرها ط تبهتت . استقبلت الصبح وتلصقي قدوب أسى
وحسرة على هذه الفتاة التي تنظر براها فترى حبا مذهبها وتنظر أمامها فترى خوفا مروحا وتسود لسو
استطاعت أن تعود أدراجها الى حيث الحب وط يمكن أن يستمتع من نعم أو يؤس ومن مسادة أو عساة
ولكنها تدفع الى أطم و تدفع الى حيث الخوف والرج والى حيث اليأس والقفوظ تدفع فتدفع لا تستطيع
أن تقام ولا أن تظهر شيئا يتم من مقاومة أو مطاعة و يا لها من قوة هائلة تسيطر على النفوس فتصحب
حظها من الشخصية والارادة صوا و هذه القوة التي يسمونها الحياء ورواية العرف وط له من حرطات :
ويصف على لسان آمنة مصرع هنادى بيد خالها :

ولكن لا أكاد أدبر لساني في نفسي ولا أكاد أستعجب ط كانت أمنا تقول و انما هي صيحة مفكرة
مروعة تنبئني في الجو وجسم ثقيل متبالك يسقط على الارض واذا اخي قد صرعت واذا خالنا هو صرعها
لانه أفعد خنجره في صدرها ونحن فاكفتان على هذا الجسم الصريح المضطرب ويتخبط ويتفجر منه الدم في
قوة كما يتفجر الماء من البنبوع ثم يهدأ الجسم المضطرب ويسكن اللسان المتحرك ويخف تفجير
الدم ويظلي الجو حولنا بهذا السكون الاليم و سكون الموت ونحن نبط نحن فيه من ذهول وفللة وباه
وخالنا قائم كالشيطان الا أنه قد أخذ الذهول كما أخذنا

ويصف المبتدس الذي خدع هنادى من نفسها : " فهو صائد يحتمل الفتيات احتيالا ويختبهن
اختيالا بصرفهن من الجادة ويحرف بهن من القصد حتى اذا بلغ ضيق ط يزهده فيهن خلى بينهن
وبين ط ينتظرهما من الموت او من جباة في شر من الموت واذن فقد خان هنادى ولم يحفظ لها
عبدا ولم يستبق لها مودة ولم يكذب بفارقها حتى أنصرف عنها وزهد فيها والتص لذته وهواه حيث
استطاع لم يحفل بها قدم من سو ولم يحفل بها قدمت اليه من تضحية ولم ينظر الى هذا كله الا على أنه
لعب يفتق فيه الوقت ويستعان به على احتفال الحياة وتسلو به الغربة في مدن الاقاليم "

من رواية (دعا الكروان)
ص ٥٦٠ ٥٦٠ ٥٦٠

(يؤدي الارهاق العصبي والعرض النفسي والدراسة المتصلة العميقة والاسراف في الشرب والشهوة التي
انهيار " أدب " العصبي) فأصبح اليه فأراه بها شرطا أراه لا أرى صاحبها من هذا لا تظهر عليه آثار
العرضة ولكنه مؤمن كل الايمان بأنه مريض لا يشكو شيئا ولكنه واثق كل الثقة بأنه مريض
قد عرض على الاطباء فلم ينكروا من صحته شيئا ولكنه مقتنع كل الاقتناع بأنه مريض وان الاطباء
مخطئون . ولا أكاد أتحدث اليه وأتوسط معه في الحديث حتى أستيقن أنا أيضا بأنه مريض وان مرضه
أخطر جدا مما يظن وما كنت أقدره فقد انتهى الى الجنون الذي كان يخشاه أو الى شيء قريب
جدا من هذا الجنون .

كان يتحدث الي في أمور السربون أو في أمر "الين" فاستقيم الحديث استقامة حسنة ولكنه لا
يكاد يسمع في الجوائز الطيارة - وما كان أكثر يسمع في الجوائز الطائرات في باريس - حتى
ينبهر بل يندب وهم بالخروج - فاذا سأله ما خطبه ؟ أجاب : أليس تسمع أن هذه الطيارة تأسه
دعا لي الى الخروج . وكان قد استقر في نفسه أن الصحف الفرنسية كلها مجمعة على طقته وبخذه
والكيد له . وكان يشتري منها أكثر مما يستطيع شراءه . وينفق في قراءتها أكثر وقته ليتبين هذا الكيد
الذي تكبده له . وهذا الفكر الخبيث الذي تنكره به ولم يكن يلقى في ذلك كبير جهد . فقد كان
هو الطائيا . وكل ما تذكره الصحف من الطائيا موجهها اليه ووضعا عليه انصباها . وكان يؤذيه من أمر
هذه الصحف انها لا تعرف له حبه لفرنسا وولاءه لباريس واقامته فيها حين تفرق عنها الناس .
أعد جحود الفرنسيون للجميل وكفرهم لصداقة الصديق؟

ثم يحظم الامر قليلا قليلا . واذا الحلقات جميعا يحكرون به ويكيدون له ويدبرون له السوء . ولم
لا ؟ اليس الحلقات يحاربون الطائيا وهو الطائيا ! وأصبح ذات يوم موطأ حقا . فقد جاءه النبا - ولست
أدرى كيف جاءه - ولا من أين جاءه - بأن الحلقات باتعمرون به لينفوه الى المغرب الاقصى . وهذا
يتبني بأنه قد جد في السعي لصف الحلقات من هذا الالم العظيم والظلم اللهيح . نكتب السن
جطاعة من أساتذته في السربون والى جماعة من كبار الساسة في مجلس النواب والشيوخ بقصرها
القصة ويستعينهم على انقاذ هذه الكارثة وهو ينتظر رد هم عليه . ولكنه ضيق بهارس هذه الخائفة
الطائرة التي لا تعرف جميلا ولا ترمى حقا ولا تحفظ ود الصديق والتي هي في حقيقة الامر صخرة
صادقة لهذه الفتاة الخائفة التي كانت تسمى "الين" والتي قد جحدت حقه ونسبت مودته وأعرضت
عن حبه أمراضا . أخذت تكيد له مع الكائدين وتنكر به مع الطاكرين . وهو يلج علي في أن يسارق
باريس وينتظر الرد على كتبه في مدينة أخرى أقل خيانة وفدرا من هذه المدينة الخائرة التي يحكمها
الخونة الغادرون والطبيب الذي يحوده لا يرى بأسا بأن يفارق باريس بينهم في مكان معتدل الهواء
كثير الشجر . وما هي الا أن يستقر صاحبها في أحد الفنادق في باريس في طرف غابات
من الغابات . وفي هذا الفندق تصدر رسائله التي لا تنلني الى أساتذة السربون والى رجال وزارة
الخارجية والتي أنا . وما لها من كتب تلك التي كانت تنتهي الي في الصباح وفي المساء من كل يوم
حسبي أن أثبت عيها هذا الكتاب القصير .

* نونبر في

لم يبق لي من أمل ولا شيء يشبه الامل أيها الصديق فقد أجمع الحلقات أمرهم وأمشوا عن منتههم
لا يتبلون في ذلك مراجعة ولا شفاعة . بل هم قطعوا علي الشفاعة كل طريق . فأعدوا علي حتى

أستاذة السرمون الذين كانوا ينجونني ويؤثرونني عند الابتار . فهو لا السايدة يتلقون رسالتي فلا يردون عليها ، وأكبر الظن أنهم قد عرفوا خطي فهم لا يقرأون كتبني إذا انتهت إليهم . والخير إن أحدهم فلانا ، كان قد امتلأ قلبه حبا لي وأجابا بي حتى قبل ما عرضت عليه حين خطبت إليه ابنته ، وهذه الخطبة التي كانت جبراً ، إلا أن يكون هذا الطائر الذي تعرفه ، فقد شربت معه ذات ليلة وتبسطت في الحديث . فلما أصبحت انتهت التي رسالة القطيعة من "الين" .

..... فلا مقام لي في هذا البلد ، ولا سبيل إلى الرحيل إلا أن تعينني وأن تحكم تدبيراً حكماً فمليون الحلفاء بقظة لا تنام ، وجواسيسهم منبئة في الحطات والثغور . ولست أدري كيف تريد أن تدبر الأمور . ولكي معتمد عليك في أخرجي من هذه الأرض . وأنا مستعد للتفكير فيما شئت من الأشكال والأشياء حتى أبلغ مصر . فإذا وضعت الحرب أوزارها ونهت للحلفاء أنهم قد ظاهروني حين أسأوا الظن بي وسمعوا في وشاية الوشاة ، فمن يدري ! لعلي أعود إلى فرنسا فأتم دروسني في السرمون

- ٢٢ -

وتحمل التي صاحبة الباب ذات صا حفيظة ضخمة ومعها هذا الكتاب ،
سيدي :

أنت تعرفني من غير شك ، فكثيراً ما حدثك علي صدقك ، وكثيراً ما حدثني منك ، وقد صورك لسي دائط علي أنك أحب أصدقائه إليه ، وأولاهم له ، وأحفظهم لسره . فأنا أحمل اليك هذه الحديقة بعد أن احتفظت بها فاما كاملاً ، لا لأنني كنت أنتظر أن يعود صاحبها التي ، فقد أياستي الأطباء من شفاك ، بل لأنني كنت أجد الجهد كل الجهد في فراقها ، وفي فراق ما يتصل به من الكتب والمتاع . ولكن هذه الأعمام التي نحبها قد علمنا الأمان للقضا والخضوع لها ليس منه يد . فاليك هذه الحديقة يا سيدي ، فإن لصاحبها من أبناء وطنه أهلاً وأصدقاً هم أحق علي بطيها ، وأجدر أن يفهموه ويقدروه .

وفي بيتي غرفة صغيرة منذ عام فيها كتب كثيرة جدا ومتاع ليس يذى بال ، فهذه الغرفة طبع أسرك حتى شئت أهملت فأخذت ما فيها ووجهته حيث أحببت .
ولك يا سيدي تحية طويها الحزن الذي ما أظن أنه سيقضي أو تهدأ لوعته قبل زمن طويل .

من "أديب"

س ١٤٠ - ١٤٥

ج - الورد :

قالت وفي صوتها حسان
لا يابست إلا صدقا حتى
ينم من كامن التبعاع
بدعوههم للفراق داع

القيمة اليهن نظرة حزينة وإن كان قلبها ليطوء الفرح والفرح والخبطة لبلوبها أرض وطنها ولأنها ستلقي ابنها بعد يوم ومضرب يوم . قالت لي وهي تنتهد تنهدا لم يستطع أن يخلص للحزن ، ((وددت لسو استصحبتهن إلى باريس . ولكن ماذا أصنع بهن أتنا هذا النهار الطويل الذي ستفقه في مارسيليا متقلبين من قهوة إلى مطعم ومن مطعم إلى قهوة ومن صادات إلى الطاء ؟ قلت متضاحكا وفي نفسي حزن لا يكاد يبين نعم ! وماذا تصنعين بهن في هذا النهار الطويل الذي ستفقه في مارسيليا متقلبة بوسن

لمتاجر و لا تلمين، واحد منها الا لتتركه الى غيره و حبة لذلك و مشغوفة به و لا تشتريه وانما تنظر من
تقدريه لعلمك ان تشتري ذات يوم؟..... والزهر لا يحسن النجوى الا حين يهدأ من حوله كل شيء
حين يخلو اليك وتخلو اليه و حين يفرغ لك وتفرغ له . فلم تحفل بنا اذن تلك الزهرات وانما انطوت على
نفسها انطوا و التوت معنا التوا و اسرعنا الي صاحب " البولطان " نلتصص عنده شيئا من ما و لانتظرنا
اشية او كارمة وصحبتنا بين القطار والسفينة ناعمة او بائسة واحتطت عبت الايدي بها حين بلغنا مستقرنا من
لسفينة وادت الى الانيق التي صفت فيها تصنيفا ولم تك تفرغ من الناس ويفرغ الناس منها حتى تحدثت فأحسنت
الحدث .

(عن رحلة الربيع ص ٢٧-٢٩)

١ - الرواية التاريخية واسلوبها :

سهلة بنت سهيل بن عمرو وأخوها

(يدخل عبدالله بن سهيل بن عمرو على أخته كعادته لزيارتها وكان يعرف بانها
تريد زوجها الهجرة الى الحبشة وهي تظنه لا يعرف)

ولما قامت لتوديعه ينحني عبدالله على أخته يريد أن يضمها اليه وان يقبلها فتذعر سهلة وتراجع شيئا
ليجلس عبدالله ويقول : - ان امرك لعجيب منذ اليوم يا سهلة اليس قد ارضعت الهجرة من قد ؟ قالت سهلة وقد
ظهر عليها الروح : أي هجرة ؟

فناك الفرق عبدالله في الضحك ثم قال : ط رأيت كاليوم فتاة فرة تريد أن تترك باخيها . ان هجرة اصحاب محمد
الى ارض الحبشة ليست سرا مكتوبا وانما هو حديث الناس في مجالسهم وحديث الملا من قريش في ائديتهم
وان قريشا لو شئت لآخذت على اصحاب محمد طرق هجرتهم ولكنها لا تشاء..... فقال عبدالله : ولماذا
هذا الذعر حين اردت ان اضحك وان اقبلك ؟ قالت : - ولم تستطع ان تمنع ابتها حلة ارتسخت على ثغرها
وضحكة عذبة جرت في صوتها - : فانك مشرك وط احب من المشركين قال عبدالله وقد ظهر في وجهه الحزم :
وقد بلغ بكم حب محمد والا استجابة لدينه ان تعدوا من اخوانكم . قالت سهلة : - وقد زالت ابتها من
ثغرها وجرى في صوتها حزم صارم لم يثبت له قلب الفتي :

- لو قد اقبلت محمدا واستجبت لدينه لعرفت ان الصدق من الاخوان والاباء في سهولة ليس بشيء تعلم بها
أخي انا نحب الله ورسوله أكثر ما نحب آباءنا وامهاتنا وأخواننا وأكثر ما نحب الدنيا كلها وما فيها من كسل
في وأكثر ما نحب أنفسنا !

من رواية (الجد الحسني)

٢ - نموذج من الدراسات التاريخية

١ - الفرق بين سياسة علي ومعاوية في ترويض مال المسلمين :

(وازن طه حسين بين السياستين بعد ان تكلم من حرب علي لاهل البصرة)
..... ونظر معاوية فاذا هو قد أصبح يلقى فلانا ووجها لوجه وهو بعد ذلك لم يتموض لحرب و لم يكلم
احدا ولم يكلمه احد و توتة موفورة و وعدته كاطة و اصحابه وانرون لم يهابوا في أنفسهم ولا في أموالهم .

وهم قد اجتمعوا على حبه وتصره حتى يثار لا ين منه الخليفة المظلم .

فأما علي فقد خاض حربا مفكرة قتل فيها من شيعته ومن عدوه خلق كثير . فعدوه واجدون عليه لانه وتروهم
فيمن قتل منهم وشيعته لا تبرا من الواجد بن عليه لانه قتل اخوانهم في حرب البصرة .

فاذا أضفت الى ذلك أن الفرق بين علي ومعاوية في السيرة والسياسة و فقد كان علي مؤملا بالخلافة كما
تصورها المسلمون أيام أبي بكر وعمر وفي الصدر الاول من خلافة عثمان و يرى أن من الحق عليه أن يحافظ على المسلمين
بأوسع معانيه بين الناس و لا يؤثر منهم أحدا على أحد و يرى أن من الحق عليه أن يحافظ على المسلمين
طالما لا ينفقه الا بحقه و فهو لا يستبج لنفسه أن يحمل الناس من بيت المال و بل هو لا يستبج لنفسه أن
يأخذ من بيت المال لنفسه وأهله الا ما يتهم الاو د لا يزيد عليه و وان استطاع ان ينقص منه نعل . وكان علي
لا يحب الادخار في بيت المال وانما ينفق منه على مصالح المسلمين و فان بقي بعد ذلك شيء نفسه بهيمن
الناس بالعدل . وكان يحب أن يدخل بيت المال فان وجد فيه شيئا لا يحتاج اليه لمصاحبة طاعة فتركه بهيمن
بين الناس بالقسط . ثم يأمر ببيت المال فيكسح وينسخ بالمال ثم يصلي فيه ركعتين ثم يقول : هكذا يجب
أن يكون بيت المال . كان علي اذا اتفق دائم على الناس و ولكن على أساس ثابت من العدل والقسط .

فأما معاوية : فكان يسير سيرة اقل ما توصف به أنها سير القرجل العربي الجواد الدامية و يحظي ما
وصحه أعطاهم و وصل الذين يريد أن يتألفهم من الرواس والقادة و لا يجد في ذلك بأسا ولا جناحا .
فكان الطامعون يجدون عند علي ما يحبون و ما رأيك في رجل جاءه أخوه عقيل بن أبي طالب مستتردا
فقال لابنه الحسن : اذا خرج عطائي فسر معك الى السوق فاشتر له ثوبا جديدا وتعلمين جديدا بن ثم لم
يزد على ذلك شيئا . وما رأيك في رجل آخر يأتيه عقيل هذا نفسه بحنان لم يرضه أخيه فيعطيه من بيت
المال مئة الف .

كان معاوية اذا بحث على مذهبه هذا في السياسة ويحلم أنه يحكم الله كل من كان له أرب في الدنيا و ثم
لم يكن ينفصل عنه على أهل الشام و وانما كان له من بني أمية أنصار في الحجاز يوصلون ضائعه الى من شأ
من أولئك الذين أقاموا على طاعة علي . وكان له عبوة في العراق يرقبون ويرهبون ويوصلون الاموال
ولم يكن علي من هذا كله في شيء و لم يكن يحرص على شيء كما كان يحرص على الاطاعة في المال وعلى الوفا
بالعهد وعلى الا بد من في الدين . ولم يكن يهضم شيئا كما كان يهضم المكر والكيد وكل ما يتصل بسبب
من أسباب الجاهلية الاولى . كان الحق اطمأنتنا و فكان يحضي اليه همة يدعو أصحابه الى أن يهضموا
اليه هضمين . وكان الباطل يهتأ و فكان يحرص عنه طاربا يدعو أصحابه أن يهضموا عنه عازمين . وكان له من
أجل ذلك أنصار يهضمون له الحب ويدون منه سلطانه بأنفسهم وأموالهم . وهو لذلك لم يكذب يستقر
في الكوفة حتى جعل أصحابه يطلبون اليه أن ينهم فيهم الى عدوهم من أهل الشام . ولكنه على ذلك أهمل
أن يهضم الى الشام قبل أن يرسل السكرا الى معاوية يدعو الى الطاعة والدخول فيها دخل فيه الناس لتكون
حجته ظاهرة ولتنبه من تبعه على بهتة من أسره وعلى هدى من الله !
ب - ابن عباس والمصلحة العامة وقهره بأموال المسلمين .

(ولما استيقن (ابن عباس) أن الدنيا قد أدبرت عن منه وان الأيام قد تنكرت له و وان الامر تهرد أن تستقر
لمعاوية . رأى ان ابن عباس على ذلك كله طرقي طريقته المستقبلية لا يحسن ولا يلتوى ولا يحب أمواجنا ولا
التوا من أحد و وانما يجري سياسته سعة همة ويسير سيرة عمر بالرفق بالمسلمين وبالحنان عليهم و ولكنه
لا يشتد شدة عمر ولا يهضم بالناس و وانما يحارب من حاربه في غير هداة وسالم من سألته في غير احتياطه
لا يعاقب على الكيد ولا يأخذ بالظنه ولا يهادي الناس بالشر حتى يبادوه .
..... رأى ابن عباس بنجم ابن عباس في أمول ونجم معاوية في صعود فأقام في الهجرة يفكر في نفسه أكثر ما يفكر
في ابن عباس وفي هذه الخطوب التي كانت تزدحم عليه و وكأنه أثر في نفسه بشيء من الخير وسار في بيت المال

سيرة تخالف الطالوف من أمر علي ومن أمره موحيين كانت الامام مقبلة على ابن عمه وعليه ، وكأنه انس من صاحب بيت الطال في البصرة ، وهو ابو الاسود الآوسي شيئا من التفكير فأغفل له في القول ذات يوم وخطى ابو الاسود بما رأى وما سمع فكتب الى علي :

" انا محمد : فان الله جعلك واليا مؤتظا وراعيا مستقولا . وقد بلوتك فوجدناك عظيم الاطاعة ناصحا للبيعة توفير لهم وتظلف نفسك من دنياهم ، فلا تأكل أموالهم ولا تترشفي أحكامهم وان عاينك وابن عمك قد أكل ما تحت يده ، بخير عليك ولا يسعني كتابتك ذلك . فانظر رحمك الله فيما قبلنا من أمرك وكتب الي برأيك ان شاء الله والسلام "

(فكتب الامام الى ابن عباس)

" انا محمد : فقد بلغني عنك امر ان كنت فعلته فقد اسخطت ربك واخرت امانتك وصحت امانك وخنت المسلمين ، بلغني أنك جردت الارض واكثت ما تحت يدك . فافزع الي حسابك وأعلم ان حساب الله أشد من حساب الناس ."

وليس فرجا ان يكتب الي ابن عباس ما كتب به فهو لم يعمد الرق في امر الطال ، ولا الادهان في امر من أمر المسلمين . ولكن الغريب هو ان يتلقى ابن عباس هذا الكتاب فلا يزيد علي ان يكتب الي علي

" انا محمد . فان الذي بلغك باطل ، وانا لما تحت يدي اذيت واحفظه ، فلا تصدق علي الاظن " رحمك الله والسلام ."

كتاب لا يبري حاسبه ولا يرضي قارئه ، وانما يدل على غلو في الثقة في النفس واستخفاف بخبره من الناس وابن عباس بعد ذلك قد صحب عمر وعرف سيرته وتشرده في حساب العطل ، وهو قد صحب ابن عمه وعرف انه لا يرق في امر الطال ولا يلمن ، ومن أجل ذلك لم يقع علي بهذا الكتاب الذي لا يخفي عنه ولا عن صاحبه شيئا .

فكتب الي ابن عباس يشدد في مطالبته برفع حاسبه اليه مفعلا ما يريد من ذلك :

" انا محمد . فانه لا يسعني تركك حتى تعلمني ما اخذت من الجزية ومن ابن اخذته ولفظ وضعت ما أنفقت منه . فأتق الله فيما أكتنفتك عليه واسترمتك حفظه ، فان المناع بما أنت رازي منه قليل ، وتبعه ذلك شدة بدعة والسلام ."

والغريب ان ابن عباس تلقى هذا الكتاب فلم يك يقرأ حتى خرج من طوره ، فلم يمنح صنيع العامل الذي يرفع الي امور المؤمنين حساب ما كلف حفظه وضبطه من أموال المسلمين وانما جعل نفسه نذرا لامة وكفا لخليفته وراى انه أكبر من ان يسأله اامة من شيء او يحاسبه في شيء ، فضلا عن ان يتهمه او او يتظن فيه فاعتزل عظه ولكنه مع ذلك لم يستعف اامة ولم ينتظر ان يحثيه ، وانما اعلى نفسه وترك العصر . ثم لم يتركه ليمود الي الكوفة او ليهيم في العراق او في حيث يستطيع الامام ان يأخذه بتقد بسم الحساب وسأله من عظه قبل ان يعتزله ، وانما ترك العصر ولحق بمكة حيث لا يهتفه سلطان الامام ، وحيث لا يقدر الامام علي ان يتأله بالعقاب ، ان تبين استحقاته للعقاب وانما الامام بالحرم أيضا بأمر الله علي وبأس خصه معاوية (بعد ان أخذ .. ما كان في بيت الطال ما ينقل (1)) ثم لم يكف بهذا الخطا كله ، وانما صرح لابن عمه ما يؤذي نفسه ويترك في قلبه وخبره حزنا لا ذما وألما مضا ، فأعلن اليه انه

يوتر ان يلقى الله وفي دمه شي من اموال المسلمين و على ان يلقى الله وفي دمه تلك الدماء التي سفكت
يوم الجمل و التي سفكت في صفين و والتي سفكت في النهروان و ثم يخيف الى ذلك ما هو اضر منه و اشد
أهدا و فيزوم لابن عمه انه سفك ما سفك من دماء المسلمين في سبيل الطغاة فهو اذا لم يعتقد ان عليا انما
قاتل ما في سبيل الحق و قاتل قوما كان يجب عليه ان يقاتلهم . كتب هذا كله الى ابن عمه ولم ينس الا شيئا
يسيرا جدا خطيرا جدا وهو انه شارك ابن عمه في سفك هذه الدماء و فشهد الجمل و شهد صفين و قواد
جيوشراين مع في هاتين المواقعتين ولذلك قرا علي كتاب ابن عمه فلم يزد ان قال هذه الجمل التي
تصور الحزن اللاذع و اليأس المر من الصدق والعدو :- و ابن عباس لم يشاركنا في سفك هذه الدماء .

عرف علي مسير ابن عباس الى مكة بهيئة الطال فكتب اليه (

" اما بعد . فاني كنت اشركتك في امانتي و ولم يكن في اهل بيتي رجل اوثق منك في
نفسى لعواساتي و مؤازرتي و ادا الامانة التي . فلما رأيت الزمان على ابن عمك قد كلب
والعدو عليه قد حرب و امانة الناس قد خربت وهذه الامة قد فطنت و قلبت لحنه ظهر
الجن و طارقه مع القوم الطارقين و خذلته أسوأ خذلان الخاذلين و خنته مع
الخائنين . فلا ابن عمك آسيت ولا الامانة اديت و كأنك لم تكن الله تريد بجهلك
او كأنك لم تكن على بيعة من ربك . و كأنك انما كنت تكيد امة محمد عن دنياهم او تطلب
مزتهم من فيهم فلما أمكنك الحزة أسرمت العدو و خلطت الوتبة و انتهمزت الفرصة و
اختطفت ما قدرت عليه من اموالهم اختطاف الذئب الازل دامية المعزى الهزلية
وظالمها الكبير . فحطت اموالهم الى الحجاز رحيب الصدر و تحطوا فير متأم من
أخذها و كأنك و لا ابا لغيرك و انما حزت لاهلك تراثك عن ابيك و أمك . سبحان الله
انما تومن بالعداء ولا تخاف من الحساب ؟ اما تعلم انك تأكل خراما و تشرب حراما ؟
او ما يحظم عليك و عندك انك تستغن الاطمة و تتكح النساء بأموال بيتي و الارامل المجاهد
الذين انا الله عليهم البلاد ؟ فاقى الله و انا اموال القوم و فانك والله الا تفعل
ذلك ثم أمكني الله منك لا اذرن الى الله فيك حتى أخذ الحق وأرداه و اقمع الظالم
و انصف المظلوم . والسلام ."

واستأمر كلاما ابلغ في تصوير الحزن اللاذع و الالاس المر و الغضب لحق الله و اموال المسلمين في
مراة اليأس من الناس و والشك في وفائهم للصدق و وحفظهم للعهود و وادائهم للامانة و وقد رتبهم على
على التزام الجادة و معصية الهوى من هذا الكلام .

من كتاب (علي وبنوه) ص ١٢٢-١٤٠

نظرات طه حسين في بعض مشاكل الثقافة

أ- تهيئة الشباب لملا الفراغ في بعض الخدمات :

وان في كلية الآداب فرعا للدراسات اليونانية واللاتينية ودرجات لهذه الدراسات هي الليسانس
الماجستير والدكتوراه و استقامة يحملون هذه الدراسات فلا بد من أعداد الطلاب في المدارس العامة لهذا
الفرع و تانيا أن التخصص في أي فرع من فروع الدراسات الادبية و التخصص الصحيح و لا سبيل اليها الا اذا اهتم
ليه الطلاب بمعرفة اللاتينية دانا و اليونانية أحيانا فلا بد من أن يهيأ الطلاب في المدارس العامة لهذا
لتخصص و وثالثا أن هناك مرافق مصرية أساسية يلزم عليها الاجانب طذ بدأت تهفتنا الحديثة وترهد

كرامتنا واستقلالنا أن نهسي* شبابنا للقيام على هذه العرائس في يوم من الأيام .

(مستقبل الثقافة في مصر)

ح ٢ ص ٢٧٥ فصل ٢٤

ب - كم لغة أجنبية يجب أن يتعلم الصبية والشباب في المدارس العامة ؟

* ما أعرف أن بيننا وبين هذه الشعوب الصديقين (إنكلترا وفرنسا) معاهدة تفرض علينا ألا نتعلم إلا لغتهم ولا نستمد العلم والثقافة إلا منهم . بل الذي أعرفه أننا قد أخذنا الامتيازات وأصبحنا أحرارا في أشياء لم تكن أحرارا فيها وأظن أننا أحرار في أن نتعلم من اللغات الأوربية ما نشاء ونسني أن نستمد العلم الأوربي والثقافة الأوربية من حيث نشاء . وقد فهم الشعب هذا منذ عهد محمد سعيد فأرسل أبناءه إلى ألمانيا والنمسا وإيطاليا و فهمت الجامعة هذا منذ أنشئت فجمعت اللسانية لغة مفرقة بين اللغات التي تدرس في كلية الآداب وأرسلت بعوثها إلى ألمانيا وإيطاليا أيضا . ولكن فهم وزارة المعارف بهذه الحقيقة كان بطيئا جدا فما زالت مدارسها محتكرة للإنكليزية والفرنسية وما زالت موقوفة أو كالموقوفة على إنكلترا وفرنسا ! فالخير أن نهسي* أنفسنا لتعرف ما عند الشعوب كلها لا ما عند شعب واحد أو شعبين اثنين ومن الحق أن كلا من هذه الشعوب الأربعة (١) له إنتاجه العقلي والفني الحضاري ومن الحق أيضا أننا ننتفع بمعرفة هذا كله أكثر مما ننتفع بمعرفة ما عند شعب واحد أو شعبين اثنين . وذلك أنفع لحياتنا العادية نفسها آخر الأمر . فإن معاملتنا التجارية والسياسية ليست مقتصرة على الإنجليز والفرنسيين ولكنها تتجاوزهم إلى أم أخرى

عن (مستقبل الثقافة في مصر)

ح ٢ ص ٢٦٢-٢٦٩

ج - مشكلة الامتحان :

فالصبي منا منذ يدخل المدرسة موجه إلى الامتحان أكثر مما هو موجه إلى العلم . مهيا للامتحان أكثر مما هو مهيا للحياة وأذن فليس المهم عند الصبي أن ينتفع بالدرس وأن يجد فيه اللذة والمتعة وأن يستلذ منها . وإنما المهم أن يستعد للامتحان وللنجاح فيه ليتفوق على أترابه أو ليحفظ مكانته بينهم وليرضوا أبويه ويسرهم ويحقق ما يعتقدان به من أمل ويتوقعان من رجا فإذا انقضت المعلم على التلميذ فأضحه ما يلائم هذه الأمانة من الثقة وأطلب إليه أن يختبر تلميذه في المادة التي يدرسها لهم بين حين وآخر وحين مرة على الأقل كل ثلاثة أشهر وأن يوضحهم درجات على هذا الاختبار فإذا كان آخر العام فليراجع هذه الدرجات ليرى يستحق التلميذ بحكمها أن ينتقل إلى الشهادة الأخرى أم لا يستحق ؟ فإن كانت الأولى أهبل التلميذ فرحا مبتهجا على آجازه الصيفية ثم على طه الدراسي الجديد وإن كانت الثانية أمتحن التلميذ امتحان النقل في المواد التي لا بد من أن يمتحن فيها فإن نجح فذاك وإن رسب أعاد ما يدرس

ح ١ ص ٢٠٢

(١) إنكلترا وفرنسا وإيطاليا ثم ألمانيا

ان التعليم الاولي الالزامي ركن اساسي من اركان الحياة الديمقراطية الصحيحة بل هو ركن اساسي من اركان الحياة الاجتماعية بها يكن نظام الحكم الذي تخضع له فالدولة الديمقراطية ملزمة ان تنشر التعليم الاولي وتقيم عليه لا فراض عدة اولها ان هذا التعليم الاولي ايسر وسيلة يجب ان تكون في يد الفرد ليستطيع ان يعيش ، والثاني ان هذا التعليم الاولي ايسر وسيلة يجب ان تكون في يد الدولة نفسها لتكوين الوحدة الوطنية واشعار الامة حقها في الوجود المستقل الحر وواجبها للدفاع عن هذا الوجود والثالث ان هذا التعليم الاولي هو الوسيلة الوحيدة في يد الدولة لتمكين الامة من البقاء والاستمرار لانها بهذا التعليم الاولي تضمن وحدة التراث الوطني اليسبرالذي ينمحي ان تنقله الاجيال الى الاجيال وليس الافراد في حاجة الى دفع الضرائب التي تمكن الدولة من البقاء والعمل انا لم تضمن الدولة لهم ايسر ما يحتاجون اليه ليعيشوا ويكونوا امة واحدة قادرة على الوجود .

(من مستقبل الثقافة في مصر)

ح ١ ص ١٤

ه - التعليم الرسمي العقيم والتعليم الاجنبي وخطره :

هناك التعليم الرسمي المدني الذي تنشئه الدولة وتقيم عليه وقد كان الى الان مقواضا هين الامر بقصد به الى افراض متواضعة هينة وقد رسم الانكليز له طريقة محددة وضيقة فأنسدوه وأنسدوا نتائجه وأنساره أشد الانساده ونحن نبذل منذ أعوام جهودا مختلطة مضطربة متناقضة لاصلاح ما أنسد الانجليز فلا نكاد نوفق في بعض الامور حتى تعدد والماديات فتزدنا الى الاخفاق والخذلان . وهناك التعليم الاجنبي الذي قام في مصر مستظلا بالامتيازات الاجنبية فير حافل بالدولة ولا خاضع لسلطانها ولا ملتفت الى حاجات الشعب وأفراضه ولا معني الا بنشر ثقافة البلاد التي جا منها والدعوة لهذه البلاد ويكون التلاميذ المصريين على نحو اجنبي خالص خليق ان يبغض اليهم بيئتهم المصرية وان يهون في نفوسهم قدر وطنهم المصري لولا ان سلطان مصر على ابنائها اعظم من ذلك وأقوى وأقدر على مقاومة ذلك ومحو آثاره .

مستقبل الثقافة في مصر

ح ١ ص ٧٢

النهاية



R E F E R E N C E S

(SOURCES OF THE PRESENT THESIS)

I - ARABIC

1. al-Aṣḥānī (Abu al-Faraj): al-Aghānī
2. Abū'l Ḥalā': Riṣālat al-Gufrān, ed. by Al-Kaylānī, (Introd. by Ṭahā Ḥusain), Cairo 1925.
3. Ḥamīd Yūnus (and Ḥuthmān Tawfīq): al-Azhar, Cairo 1946.
4. al-Jāhiz: al-Bayān wa'l Tabbyn.
5. Qudāma b. Ja'far: Naqd al-Nathr (Introd. by Ṭahā Ḥusain)
6. Sāmī al-Kayyālī: Ma'a Ṭahā Ḥusain, (Iqra' Serial No. 11, May 1952)

Ṭahā Ḥusain.

a - Novels, Short Stories, Autobiographical and Historical Books:

7. Adīb, Cairo n.d.
8. Aḥlām Shahrazād, Iqra' Serial No.1. Cairo 1953.
9. Ḥalā Ḥamīsh al-Sīra, 3 vols. Cairo 1933.
10. Ḥalī wa Banūh: vol. 2. of al-Fitna al-Kubrā, Cairo 1953.
11. Al-Ayyām, 2 vols. Cairo 1929.
12. Du'ā' al-Karawān, Cairo 1942.
13. Fī'l Ṣaif, Cairo 1933.
14. al-Ḥubb al-Dā'i, Cairo 1943.

15. Jannat al-Ḥayawān, Cairo 1950.
16. Jannat al-Shawk, Cairo 1945.
17. Min Ba'īd, Cairo 1935.
18. al-Mu'adhdhabūn fī'l Arḍ, Sidon 1949.
19. Riḥlat al-Rabi', Cairo 1948.
20. Shajarat al-Bu's, Cairo 1944.
21. 'Uthmān, Cairo 1947.
22. al-Wa'd al-Ḥaqq, Cairo 1950.

In French:

23. Étude Analytique et Critique du la Philosophie Sociale d'Ibn Khaldoun, Paris, 1927.

b - Literary Studies, Social and Literary Criticism:

24. Alwān, Cairo 1952.
25. ~~Nāqdu~~ wa Khīṣām, Beirut 1955.
26. ~~Nāqdu~~ wa ^{Islāh} ~~Naqd~~, Beirut 1956.
27. Bayna Byn, Beirut 1952.
28. Fi'l Adab al-Jāhili, Cairo 1927.
29. Fuṣūl fi'l Adab wa'l Naqd, Cairo 1945.
30. Ḥadīth al-Arba'ā', Cairo, Vols 1-2, 1937
Vol.3, 1945.
31. Ḥāfiz wa Shawqī, Cairo 1932.
32. Laḥzāt, 2 vols. Cairo 1942.
33. Ma'ā Abī'l 'Alā' fī Sijnih, Cairo 1936.

34. Ma'ā al-Mutanabbī, Cairo 1936.
35. Min Ḥadīth al-Shi'ar wa'l Nathr, Cairo 1936.
36. Mir'āt al-Ḍamīr al-Ḥadīth, Beirut 1949.
37. Mustaqbal al-Thaqāfa fī Miṣr, 3 vols. Cairo 1939.
38. Qādat al-Fikr, Cairo 1952.
39. Qaṣaṣ Tamthīliyyah, Cairo 1924.
40. Ṣawt Abī'l 'Alā', Cairo 1944.
(Iqra' Serial, No.23.)
41. Ṣawt Pāris, 2 vols. Cairo 1943.
42. Tajdīd Dhikrā Abī'l 'Alā', Cairo 1937.

In French:

43. De l'Emploi dans le Coran du pronom personnel de la troisième personne comme démonstratif, Paris, 1928.

II - ENGLISH, FRENCH, etc.

Abbreviations. N. Novel; F. Fiction;
A. Autobiography.

1. Brown (J.F.): Psychology and Social Order
2. Brunetière (F.): Manual of the History of French Literature, ed. by Ralph Derechef, London 1898.
3. Brereton (Geoffery): A Short History of French Literature, (Penguin) London, 1956.
4. Balzac: Old Gariot (Novel), (Penguin), London 1955.
5. Brockelmann: Geschichte Arabischen Literature, Leiden 1937.

6. Cazamain (L.): A History of French Literature, London, 1955.
7. Clark (A.M.): Studies in Literary Moods, London, 1946.
8. Cachia (Pierre): Tāhā Husyn, London, 1956.
9. Descarte: A Discourse on Methode, (Everyman's lib.) London, 1957.
10. Dumas (Alexander): Twenty Years After, (N.) (Everyman's Lib.), London, 1950.
11. Forester (E.M.): Aspects of the Novel
12. Flaubert: Sentimental Education, (N.) (Everyman's lib.) London, 1941.
13. Flaubert: Madame Bovary, (N.) (Everyman's lib.) London, 1953.
14. Flaubert: Salammbô, (N.) (Everyman's lib.) London, 1956.
15. France (Anatole): At the Sign of the Reine Pédaugue (N.) (Everyman's lib.), 1948.
16. Gibb (H.A.R.): Studies in Contemporary Arabic Literature (Bulletin of S.O.A.S.) vol.IV p.750.
17. Glaser (Sidney, Trans.by): Future of Culture in Egypt: by Tāhā Husain, Washington 1954
18. Green (F.C.): French Short Stories, (F.) (Everyman's lib.), 1951.
19. Hudson (W.H.): An Introduction to the Study of Literature, London 1954.
20. Enc. of Islam
21. Kahn (Shalom J.): Science and Aesthetic Judgment, London, 1952.
22. Longfold (H.S.): Feelings and Emotions
23. Lyon (D.H.B.): Discovery of Poetry, London 1933.

24. Lebon (Gustave): Psychologie de l'Education, Arabic Trans. by Ṭāhā Ḥusain. Cairo, 1922.
25. Leacock (Stephen): How to Write, London 1951.
26. Modern Home University (the), London 1936.
27. Misch (Gerog): A History of Autobiography in Antiquity, London, 1950.
28. Maurois (André): Aspects of Biography, Cambridge, 1929.
29. Paxton (E.H.)(trans.by): Egyptian Childhood,(A) by Ṭāhā Ḥusain, London, 1932.
30. Prevost (Abbé): Manon Lescaut, (N.) (Everyman's lib.), 1951.
31. Rousseau: Confessions (A.) (Everyman's lib.)1950.
32. Rodwell (J.M., Trans.by): Koran, (Everyman's lib.) 1953.
33. Severini (G.): The Artist and Society
34. Shipley (Joseph J.): Dictionary of World Literary Terms, London, 1955.
35. Sainte - Beuve (C.A.): Causier du Lundi ed. by E.J. Trenchman, London, 1850.
36. Sainte - Beuve (C.A.): Essays on Men and Women, ed. by William Sharp, London, 1890.
37. Stendhal: Scarlet and Black (N.) (Penguin), London, 1957.
38. Smith (W.O.Lester): Education, (Penguin), 1957.
39. Street (A.G.): Farmers Glory (A.), (Faber), London,
40. Thomson (C.): Write Successful Fiction, London 1946
41. Taine (H.A.): History of English Literature, ed. by H. van Laun, Edinburgh, 1873.

42. Vivian (Francis): Story-weaving, London, 1957.
43. Wayment (H. Lary, Trans. by:): The Stream of Days, (A.) by: Ṭahā Ḥusain, London, 1943.
44. Warren (Austin and Willick): The Theory of Literature, London, 1955.
45. Waldo (D.): Novels of To-day, London, 1956.
46. Winter (Yvor): Problems for the Modern Critic of Literature, (Hudson Review), vol.IX, No.3. Autumn, 1952)
47. Yelland (H.L. and others): A Hand-book of Literary Terms, Sydney, 1953.