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CHAPTER - I

GROWTH & DEVELOPMENT OF MODERN PROSE IN ARABIC

The nineteenth century marks a turning point in the development of modern Arabic literature. Egypt and the Arabic-speaking world, which had vanished for the last six centuries from the pages of history due to the invasion of Mongolians, were projected suddenly in the early 19th century. Napoleon's conquest in Egypt in 1798 A.D. opened the door to the course of French culture, which has remained in the sticking way that French culture does, beyond the duration of French political rule. So the French occupation in Egypt opens a very important phase of Arab revival.\(^1\) Thirty years later Muhammad 'Ali Pasha (1769-1849 A.D.), became viceroy and Pasha of Egypt in 1805 and he continued to this trend massively from Egypt to the whole of Arab World. Besides, he sought the aid of Western technique in which his chief associates were deliberately immersed.\(^2\) Since ancient times, there existed only rhymed prose traditionally in Arabic literature. This rhymed prose can be termed as classical prose. The classical Arabic prose is stylized and stereotyped. Besides these, the antithesis, balance and rhyme are heavily indulged in the classical prose. The words exceed the ideas and the style is however, in the spirit of the past, but not of this age. Subsequently, the classical prose gradually started to take a new shape by the impact of European literature, its style and imitation of its methodology. It seems to arise from the nature of modern Arab society or rather from the peculiar process of its historical development from the 19th century to this day. The themes of modern prose are the literary expression of the painful clash of traditional society with the Western world, Arabian intellectuals' unconquerable search for their own identity, their struggle to attain modernity with all the contradictions that attend such a struggle and
their wide-ranging manifestations, both comic and tragic. The new movement set out to liberate style from scholasticism and concentrated on the example of such classical writers as Ibn al-Muqaffa’ and Ibn Khaldūn, whose norms were simplicity and utility. The very exercise of writing about modern theories and problems, about science and logic, about criticism and rationalism, aided the movement towards accuracy and selectiveness of expression. Mustafā Lutfi al-Manfalūti’s essays are amongst the earliest works to show the new style as a finished instrument.

It has been mentioned earlier that it was due to the liberal efforts of Muhammad ‘Ali Pasha (1769-1849 A.D.) that Arabic underwent a revival. His reign marks the beginning of the Arab awakening. The modernising trend was continued by him till 1849 A.D. He stressed the need for scientific and technological education.3 He set up a number of modern technological and military schools in which modern sciences and European languages were taught. He also gave more importance on female education and therefore, missionary schools for girls were also opened. The graduates of these Western institutions were naturally more receptive to Western ideas and they played a pioneering role in Westernization of their language & literature.4 They were eager to develop the literary forms of the West such as short story, essay, drama and the novel which were unknown in the Arabic literary heritage. In Syria, Arabic literature was modernised particularly by Ibrahim Ali Pasha (1789-1848 A.D.) in 1830 A.D. and it regained its lost glory and progressed by leaps and bounds. Taking the full advantage of the rule of tolerance proclaimed by Ibrahim Pasha, the foreign missionaries returned to Syria and established schools and colleges of which some were later upgraded to universities. The missionaries brought with them modern sciences such as medicine, engineering, technology and European literature, which had some fresh matters like short stories, novels
and dramas. Thus, the Arabic prose literature used to take a new shape in accordance with European style and its literature. The European literature and sciences brought about a drastic change in Arabic in which the styles of al-Hariri (1054-1122 A.D.) in prose and that of al-Mutanabbi (915-965 A.D.) in poetry were continued amongst the people. Both the styles were same in character: highly technical, artificial, rhymed and decorated by words with less meaning. People liked the style of the “Maqamat” because of their being unacquainted with the usefulness of purity and simplicity. But, however, there existed a class which was in favour of the simpler and easier style of Ibn-Khaldūn (d. 1406 A.D.) which conformed to the Western.

The changes that occurred in the creation and reception of Arabic prose literature during 19th century were the consequence of a combination of some factors. Firstly, there was translation activity, itself a natural outcome of renewed or intensified contacts with the West. The efforts of Rifa‘ah al-Tahtawi (1801-1873 A.D.), a scholar, then Director of the school of Languages and of the Translation Bureau and his students in Egypt and of numerous Christian families in Lebanon were virtually mentionable in this regard. They began with the processes of translations, adaptations and imitations of Western literature continuously. Under the guidance of Rifa‘ah al Tahtawi, his students translated altogether more than two thousand works into Arabic and Turkish. In the renaissance of Arabic, translations played a vital role for the development of modern Arabic prose literature. The short story, novel and drama grew directly as a result of the translations and have become an integral part of modern literature. Secondly, with the establishment of printing presses in 1821 A.D. there was an availability of books, journals and libraries in which these were made accessible, such as the Egyptian “Dar al-Kutub” (National Library)
founded by Khedive Ismail (1863-1879 A.D.) in 1870. So after coming into contact with the Europeans, the authors tried to get rid of the outdated style of the "maqāmat" and imitated Ibn-Khaldun's style. Not only this, they also adopted the styles of al- Jazeera (d. 869 A.D.) and Ibn al-Muqaffa' (d. 760 A.D.) which were full of simplicity. European literature provided them with a simple, lucid and attractive style. Various styles came into being with lawyers and journalists adopting different styles of their own with different points of view. They wrote books on law and politics. Thus, modern European types like novel, short stories and drama found their way into Arabic.

The classical styles of al-Hariri and al-Mutanabbi lost their popularity gradually and vanished after the works of Nasif al-Yaziji (1800-1871 A.D.) and Muhammad al-Muwailihi (1858-1930 A.D.). Nasif al-Yaziji, besides being a court poet, was also a prose writer and played an important role in reviving the classical idiom. His book "Majma' al-Bahrain (1856 A.D.)" or The Conjunction of the Two Seas, written in the traditional maqāma style of al-Hariri and al-Hamadhāni, shows his mastery over the Arabic language. He dedicated his life to restore pure classical Arabic to its old status and sweep out all disfiguring modernisms in style and thought. Nasif was indeed one of the pillars of the modern Arabic renaissance and his influence extended far beyond the limits of Syria. Muhammad al-Muwailihi (1858-1930 A.D.) began to publish his contribution to the maqāma genre in a series of newspaper article under the title of "Fatrah min al-zamān" (A Period of Time) in 1898 A.D. He used his characters and events of his writings as instruments of social reforms. Then we must have to take the name of Butrus al-Bustani (1819-1883 A.D.), a pioneer in many branches of literary activity and founder of the first Syrian "National School". The breadth of his interests, visible even in his
comprehensive dictionary of classical and modern usage found a field of expression in his encyclopaedia *"Dâ'ira al-Mâ'rif"*, the first of its kind in Arabic. Another pioneer of the renaissance, Ahmad Fâris al-Shidyâq (1805-1887 A.D.), a Lebanese scholar, was noted for his studies in lexicography. Butrus al-Bustani (1819-1883 A.D.) and Ahmad Fâris al-Shidyâq (1805-1887 A.D.) attempted a prose style, free of rhetorical devices. Regarding the use of rhymed prose style in Arabic literature, Ahmad Fâris al-Shidyâq has commented as the following: "Rhymed prose is to a writer what a wooden leg is to a walker. I must not lean upon it in all manners of discourse lest it prove too limiting or lead me into a tight corner from which there is no escape. I have found that commitment to rhymed prose is more burdensome than commitment to verse, for the lines of a poem do not require a close linkage and affinity between them as do the versification of rhymed prose. One often finds that the writer of rhymed prose is forced to stray from the road in which he is engaged and is led to a different position from the one that would have satisfied him if he had not been bound to the rhyme. Our purpose here is to weave our narrative in a form acceptable to any reader. Let him who wishes to hear discourse that is rhymed throughout, interspersed with metaphors and decorated with metonymies, betake himself to the maqamat of al-Hariri or the Nawâbigh of al-Jamakhshari."8

However, we have seen that during the 19th century, there were twofold literary activities prevailing: "Firstly, it revived the Islamic rhetorical virtuosity with its conventional highly polished style and use of similes and parallelism among Muslim scholars of conventional education. Secondly, it created a new style, simple, direct and personal, among young writers of secular education in modern schools who studied Western
literature at the expense of classical Arabic rhetoric and who did not master the Arabic metres."

The history of modern Arabic literature indicates two most important factors: (a) To follow a rival culture. (b) Or to maintain the traditional method. Each Arabian as an individual and all Arabians as a society were forced to make a choice: either to ban Westernism and maintain the old heritage intact; or to desert the inheritance of the forefathers and abandon the Muslim discipline in favour of complete Europeanism; or to render their own Arab civilization and its instruments more congenial to Western ideas by a process of reform and adaptation. Therefore, the Modern Arabic literature had fallen in a critical juncture, a dilemma, a conflict between tradition and revolution, between the old inheritance and the new potentiality.9

Moreover, we must understand the situation of about the period of 1912. At that time, there was a sharp opposition between two contrasting schools of thought in Arabic letters. Firstly, there were modernists, almost all Syrians and Christian Syrians, headed by the new Syro-American school. Secondly, there were the classicists, who still clung to the medieval Islamic tradition and they were dominant in Egypt and in Muslim Syria. Between these two extremes, there were various intermediate grades including several writers with considerable influence. But they did not form a cohesive body sufficiently united in method or aim to counterbalance either of the opposing schools. The most prominent of these intermediate figures were Mustafâ Lutfî al-Manfalûti and Jurjî Zaydân, but, as the preceding study has shown, neither al-Manfalûti nor Zaydân, in spite of their great gifts and popularity, could establish a definite literary movement. Zaydân's writing was too colourless and didactic and al-Manfalûti was too superficial in thought and too strongly inclined to the
classical tradition in style, to attract readers who sought in Arabic literature something comparable to the books with which they were familiar in the languages of the West. Lord Cromer, the author of 'Modern Egypt' observes that French culture has exercised a peculiarly powerful attraction on educated Egyptians. So a question arose as to whether its effects have been altogether good or bad. Because it has been noticed that the Egyptian writers and readers were attracted towards particular currents in French literature, rather than towards French literature as a whole. Besides, there was a real kinship between the spirit of Arabic literature and the works of the romanticists. Therefore, it has been seen that how strongly Mustafâ Lutfi al-Manfalûti fell under the influence of such writers as Chateaubriand and in this regard, Mustafâ Lutfi al-Manfalûti was by no means exceptional.

Thus, under the influence of French literature and Arabic translations of Western literatures, there two groups of writers emerged: “The first group, distinguished by Mustafâ Lutfi al-Manfalûti and Mustafâ Sâdiq al-Râfî‘i, had some success in making Islamic prose a medium for spontaneous expression of inner emotions and poetic ideas for their romantic subject-matter. These Muslim writers termed their writings “nathrun shi‘ri (نثر شعري) or nathrun fanni (نثر فنني) which means poetic prose or artistic prose” and refused the term “shi‘run manthûr” (شعر منتثر) which means prosaic poetry.”

The second group used its simple style to express their emotions or their ‘philosophical’ thoughts, their love of nature, their abstract sorrows, in an imaginative and contemplative manner blended with a melancholic touch and choosing self-centred subjects. The style is invocational, suggestive and connotative with a subjective attitude, showing the influence of Jibrân Khalîl Jibrân (1883-1931 A.D.) and Amin al-Rihâni
(1876-1940 A.D.). Still sometimes the direct influence of the Qur’ân and even of the Bible is noticeable in their writings. After 1870 A.D., when Arabs began the superficial imitation of the European short story, the level of writing was no better than of the early novels. Incidents, the product of the author’s invention, were described in order to instruct the reader, to make him alive to his moral duties. Another purpose of these authors was to impart education and entertainment to the readers. These were educational in purpose, attempting to portray life in fanciful terms, divorced from reality. Writers of that time could not distinguish the characteristics symbolizing the individual Arab or his position in Arab society. This period, which can be termed as the period of development of the Arabic short story, continued into the opening years of the 20th century. Then, in the early years of the twentieth century, there began to appear romantic tales mainly written by Mustafâ Lutfî al-Manfalûtî and Jibrân Khalîl Jibrân. The romantic tales of these authors began to raise social problems on different issues. These immatures stories expressing the Arab writer’s protest against the defects of his society and its outdated leaders, usually ended with the hero’s death, a death accompanied by the author’s fervent sighing or tears of pity. This romantic trend in the Arabic short-story was less concerned with description of ways of living and ideas than with emotions of sorrow. It raised the standard of passive criticism, not the banner of open rebellion against the bonds of society.

1.1 MODERN STYLE IN ARABIC PROSE:

The beginning of the 19th century is most significant in the history of modern Arabic literature because a new prose style developed during this period. Moreover, a host of writers, thinkers, scientists, journalists, poets, translators and printers emerged in this time. They preferred the Western forms of essay, short story, novel and drama to the traditional
Arabic style. Accordingly, the modern forms of prose literature can be discussed in the following columns:

**Essay:**

The Arabic essay is a very important form of modern Arabic prose literature, which resembles classical "Risala" (letter). But the "Risala" was long and appeared in the form of a small book, while the modern essay was shorter and concise. The essayist often finds the description of some incident in a telling way of making his point. Such an incident may be fact or fiction, or a mixture of both. In this context, the name of Mustafa Lutfi al-Manfaluti (1876-1924 A.D.) is highly mentionable. He was one of the early essayists of this period. Mustafa Lutfi al-Manfaluti was the first person of the Arab literary renaissance. He obtained more appreciation than any other writer of his age. He made the essay his special form. Then, we can mention the names of Jamâluddin al-Afghâni (1838-1898 A.D.), Muhammad‘Abduh (1849-1905 A.D.), ‘Abdullah al-Nadim (1845-1896 A.D.) of Egypt and ‘Abd al-Rahman al-Kawakibi (1853-1902 A.D.) of Syria, Lebanese Ya`qub Saruf (1852-1927 A.D.), Amin al-Rihani (1876-1940 A.D.) as the earliest Arab essay writers. A renowned essayist was Fathi Zaghlul, who wrote on western ideas and theories. The Syro-Lebanese emigrants contributed to the growth of the essay in a bigger way and were noted for their objective approach. Jurji Zayidan (1861-1914 A.D.) and Farah Antun (1864-1922 A.D.) were among the outstanding essayists of this period.

**Short Story:**

In the 19th century, the short story obtained an unprecedented development. The Arabic short story is probably the most popular and most developed of all literary genres borrowed from the West in the early
part of the present century. Moreover, it is through this genre that we can trace out changes, both literary and social accomplished, by the wide range of its practitioners. The short story is a more condensed literary genre than the novel and reflects the feelings of the author, his outlook on life and society. It implies brevity, having no room for non-essentials. It proceeds in a direct and straightforward style. The obsolete devices of *Balāğha* (rhetoric) have no place in it and their displacement accelerated with the growth and popularity of the short story. The short story has shown a more vigorous development than any other literary genre in Arabic. The pioneer of the Arabic short story seems to have been Salim Butrus al-Bustani (1819-1883 A.D.). He had founded the magazine "*al-Fanan*" in 1870 A.D. and was a regular contributor of articles and short stories. His first short story, *Ramya min Ghair Rami*, was published in 1870. It is noted that the first outstanding Arabic short story writer was, without doubt, Mahmud Taymur (1894-1973 A.D.). He wrote travel books, plays and short stories and edited a magazine devoted to the short story. After him, Mustafa Lutfi al-Manfaluti has been regarded as a great story writer of early 19th century. He was also a novelist as well as an essayist. But a number of the essays in his collection known as the *al-Nazarât* are in story form. Moreover, there were many other short story writers born during this time. The most prominent short story writers who distinguished in the early period of Arabic literature were Mustafa Lutfi al-Manfaluti, 'Isa 'Abid and Tahir Lashin in Egypt, Mahmud Ahmad and Anwar Sha’ul of Iraq, ‘Abdul Masih Haddad of America and Jibran Khalil Jibran and Mikhail Nu’ayma in Mahjar. The Mahjar Writers introduced psychological insight for the first time in Arab fiction. Mikhail Nu’ayma reveals the influence of Russian realism in his story entitled "Sanatuha al-Jadida (Her New Year)."
Novel:

Novel is another important component of modern Arabic prose literature. It appeared in the second half of the nineteenth century with translations from European languages – chiefly French and English, especially in Egypt and Lebanon. Later, original novels were written in Syria and Egypt. Many novels appeared in serial form in magazines of the countries. The original Arabic novel first flourished in Syria. Thirteen or more novelists were active between 1865 and 1914. Their stories had social, ethical or educational aims and this was often indicated by the appropriate adjective with the word “qissa” (story) on the title page. In this study, it is found that the first original novelist was Antun al-Saqqal (1824-1885 A.D.) of Syria, who wrote “al-Ashum al-Nariyya” (Arrows of Fire) in a new style. Then Nu’man ibn ‘Abduhal-Qusatali (1854-1920 A.D.) wrote three novels which were published in serial form in *al-Fanan* between 1880 and 1882 A.D.¹⁹

Thus, the novel had made a start in Syria during the beginning of the World War-I (1914-1918 A.D.). These novels were often printed in Beirut and serialised in various magazines. It has been noticed that the Christians had played a major role in writing them. The sequences of high-flown classical language were being applied here and these novels were readable, though not of the first rank. The novel was also developing in Lebanon. Salim al- Bustani wrote a series of social novels serialised in *al-Fanan*, notably Salma (1878-79 A.D.) and Samiya (1882-84 A.D.). Muhammad Farid Abū Hadid of Egypt wrote a fine novel entitled simply “Zanubiya”.²⁰ Another most pioneer novelist was Muhammad al-Muwailih (1858-1930 A.D.), whose book “Hadith 'Isa bin Hisham (The Observations of 'Isa bin Hisham, 1907 A.D.)” criticised Egyptian society in the period of Ismail. This work constitutes the first stage in the
development of modern Arabic novel. This trend was furthered by Jurji Zaydan (1861-1914 A.D.) in the series of historical novels. In the early 20th century, Zaydan serialized his historical novels in the Egyptian newspaper "al-Hilâl". Most of the historical novels deal with the glories of the medieval world of Islam. For example, Sharl (Charles) wa ‘Abd al-Rahman (1914 A.D.) described the Muslims’ advance into France and their defeat at the hands of Charles Martel, King of France, at the Battle of Tours in 732 A.D. Al-‘Abbasa tells the story of Harun al-Rashid’s daughter of that name and her secret marriage to his visir, Ja’far, the Barmecide.\(^{21}\) These novels were extremely popular because of their clarity of language, simple structure and the author’s vivid imagination. Two other important writers from this period were Jibran Khalil Jibran (1882-1931 A.D.) and Mikha’il Nu’ayma (1889-1988 A.D.), both whom incorporated philosophical musings into their works.

Nevertheless, literary critics do not consider the works of these authors to be true novels, but rather indications of the form that the modern novel would assume. Many of the modern critics point to "Zaynab", a novel by Muhammad Husayn Haykal (1888-1956 A.D.) as the first true Arabic language novel, while others point to "Adhra Dinshaway" or The Virgin of Dinshaway by Mahmud Tahir Haqqi as the first true novel. A common theme in the modern Arabic novel is the study of family life with obvious resonances with the wider family of the Arabic world. Najib Mahfuz is the most significant figure to have arisen in this century in the history of the Arabic novel. He began his career as a novelist with historical fiction. His most matured work in the realistic vein is his monumental ‘Trilogy’-"al-Thulathiyyat", published between 1956 and 1957 A.D. It stands as a unique monument in the history of the modern Arabic novel for which he won a Nobel Prize for literature in 1988 A.D.
There were some other novelists who contributed immensely to the modern Arabic literature as Muhammad ‘Abd al-Halim ‘Abdallah (1913-1970 A.D.), Yusuf al-Siba‘i (1917-1978 A.D.) and Ihsan ‘Abd al-Quddus (1919-1990 A.D.). It is significantly noted here that Mustafa Lutfi al-Manfaluti was also one of the pioneers from amongst the modern novelists. He adapted several French Romantic novels- *Paul et Virginie*, Coppee’s *Pour la couronne*, A.Karr’s *Le Tilleul*, and Rostand’s *Cyrano de Bergerac* among them.

**Drama:**

Drama is also an important element of modern Arabic prose literature. It has not been seen in classical Arabic literature and there is not found any convincing reason for its non-existence in Arabic. Arab scholars started translating literary masterpieces from other languages in early Islamic period, but they had left out drama. There was an ancient tradition of public performance amongst Shia Muslims of a play depicting the life and death of al-Husayn at the battle of Karbala in 680 A.D. Hence, drama, in its modern form, first came to Egypt with the invasion of Napoleon Bonaparte (1769-1821 A.D.) in 1798 A.D. Napoleon Bonaparte arranged to stage some French plays in Egypt to entertain his troops, but this theatre could not make any impression on the Arabs, mainly for the reason that the dramatic performances were not in Arabic. Most of the scenes and the purpose of the authors were not intelligible for the natives. It was, however, only when Arabic began to be used on the stage that drama took firm roots in Egypt. Thus, the birth of modern Arabic drama took place both in Egypt and Lebanon. It is important to mention here that the modern Arabic drama did not develop gradually under the impact of the West, but it was consciously and deliberately imported from the west wholesale by Marun al-Naqqash (1817-1855 A.D.) in Beirut in 1847 A.D.
and Ya'qub Sannu' (1839-1912 A.D.) in Cairo in 1870 A.D. Marun al-Naqqash was the first writer to introduce Arabic drama in 1848 A.D. He staged a play entitled "al-Bakhil" (The miser) adapted from Moliere's L' Avare, inspired by the Italian opera in Beirut. Then, the Egyptian Ya'qub Sannu' was the pioneer in performance in Arabic in Isma'il's palace. He composed thirty-two plays including comedies, tragedies and musicals. Much of Sannu'’s theatrical output is unfortunately lost, but what has survived shows clearly Sannu’’s considerable talent as dramatist. Two of his most impressive plays are "Abu Rida wa Ka'b al-Khayr" (‘Abu Rida and Ka‘b al-Khayr) and "al-Amira al-Iskandaraniyya" (The Alexandrian Princess). These are competent plays, which have historical importance. Then we find Syrian actor Abu Khalil al-Qabbani (1833-1902 A.D.) as one of the most gifted and prolific dramatists. He is regarded as the father of the Syrian theatre. The name of first play written by al-Qabbani was entitled "Nakir al-Jamil" (The Ungrateful Man). Its characters were crude types and the play was a mixture of verse and rhyming prose. His another play was "Hiyal al-Nisa" (The Trickeries of Women), known as Lusiya (Lucia). Abu Khalil al-Qabbani had all the potentialities for producing successful plays. Outstanding litterateurs like Khalil Mutran (1872-1948 A.D.), Najib Haddad (1867-1899 A.D.) and Farah Antun (1874-1922 A.D.) started writing for the theatre. In 1912 A.D., drama entered the second phase of its development with Lebanese actor Jurj Abyad (1880-1954 A.D.). He started to translate famous European tragedies in pure and powerful prose as Othello of Shakespeare, Louis XI of Casimir Delaigne etc. Ibrahim Ramzi (1884-1949 A.D.) was also a renowned dramatist of Egypt. He wrote six historical plays, four social comedies, and two serious dramas, all of these deal with Egypt, past or present. Among them, his two plays "al-Mu'tamid bin 'Ibad" of 1892 A.D., "Abtal al-Mansura" of 1915 A.D. were outstanding one. "Abtal al-Mansura" is
regarded as his best play and depicts a vivid picture of Egyptian leadership during the Crusades. In the first two decades of the 20th century, a few important plays were written such as “Dakhul al-Hamam” by Ibrahim Ramzi, “al-Hawiya” by Muhammad Taymur (1892-1921 A.D.), “al-Sharit al-Ahmar” by ‘Abbas Allam, and “Tarid al-Usra” by Husayn Ramzi and these were new attempts to introduce realism into drama. Other pioneers in this area were Salim al-Naqqash (d. 1884 A.D.), Adib Ishaq (d.1885 A.D.), Ibrahim al-Ahdab (1826-1891 A.D.), Salim al-Bustani (1848-1884 A.D.) and Khalil al-Yazigi (1878-1889 A.D.) etc. Then, we must mention the name of Tawfiq al-Hakim (b.1898 A.D.) as the greatest modern Arab dramatist of the first half of the 20th century. He was most imaginative writer of the Arab world. He was a successful novelist, a short story writer and an essayist, but his main contribution had been to the field of drama. Al-Hakim wrote two types of dramas between the two world wars:- (1) Social Plays – These plays are collected in two volumes: “Masrah al-Mujtama” (The Theatre of Society-1950) and “al-Masrah al-Munaww” (Varied Theatre-1956). The famous full-length plays include:- “Sirr al-Muntahira” (The Suicide girl’s Secret) and “Rasasa fi’l Qalb” (A Bullet in the Heart). (2) Abstract plays- These plays are based on suppositions posed by mythology or religion or by al-Hakim himself. The most prominent among them are as Ahl al-Kahf (People of the Cave), 1933; Shaharzad, 1934; Pygmalion, 1942; and Sulaiman al-Hakim (Solomon the Wise), 1943. His works have been translated into a number of languages, Western and Eastern, more than the works of any other Arab writer. Thus, the drama as a type of literature has reached the climax in the modern time.

In this study, it is found that the revival movement was greatly enlightened by another two distinguished Arabian figures namely Sayyid
Jamaluddin al-Afghani (1838-1898 A.D.) and Shaykh Muhammad Abduh (1849-1905 A.D.), and both of them entirely transformed the Arabian literary atmosphere into a new turn. Sayyid Jamaluddin al-Afghani was the chief advocate of Pan-Islam. He advocated the revival of the caliphate, merging temporal power and spiritual authority as in the days of the Umayyads. His motive was to organize the East as a barricade against the imminent penetration of the West. Because he realized that the common people would follow the footsteps of Napoleon Bonaparte (1769-1821 A.D.) and hence his writings began to reflect a fierce Anglophobia accompanied by denunciations of decadent Muslim rulers. Al-Afghani took an active part in Arab’s national movement and in the political life of Afghanistan, Turkey and Persia where he sought in vain to build a strong Islamic society. He advocated reforms of Islamic society. He was sticking to the reformations of Islam on rational lines and urged that Western ideas could be imported without Western influence. His chief supporter was a Shaykh of al-Azhar called Shaykh Muhammad Abduh (1849-1905 A.D.), who was later to become Mufti (Judge) of Egypt. Shaykh Muhammad Abduh is the most significant name in the history of modern Egyptian thought and the development of modern Arabic literature. Because most of the contemporary writers and early founders of the Arab world, are in some degree, his heirs and descendants. He was converted from Sufi mysticism to rationalism and inspired to devote his life to the cause of reform by his close contact with Sayyid Jamaluddin al-Afghani. Under his influence, Shaykh Muhammad Abduh began to study modern European works and the mystic in him gave place to the reformer. When he entered public life, the conflict between tradition represented by the Azharite theologians, and modernism represented by the Syrian school, was spreading violence. Shaykh Muhammad Abduh taught that Islam and modernism were compatible and this became and has remained the motto
of modern Arabic literature, the starting point of all its contemplation. This compatibility could only be excused by emphasizing the rational against the mystic schools of Islam. He interpreted that Islam was tolerant of all scientific investigation and discovery. The Azharites seized upon Abduh’s fervent assertion of the universal and unexhausted values of Islam. Perhaps they hoped that his modernism would give the most powerful conception about the system of modernisation. So the modernists joyfully accepted the chance of entering the European tradition without sacrificing their own inheritance.31

There prevailed two distinct trends in the revival movement of modern Arabic prose literature. Firstly, the Neo-Classical movement sought to rediscover the literary traditions of the past and was influenced by traditional literary genres such as the "Maqâma" and the "Thousand and One Nights". Secondly, the modernist movement began by translating Western works, primarily novels, essays, short stories into Arabic. Individual authors in Syria, Lebanon and Egypt created original works by imitating the classical "Maqâma".

The very exercise of writing about modern theories and problems, about science and logic, about criticism and rationalism, aided the movement towards accuracy and selectiveness of expression.32 In this context, Mustafa Lutfi al-Manfaluti is such a modern prose writer whose compositions are amongst the earliest works to show the new style as a finished instrument. He is also reckoned one of the first creative writers in the realm of belles-letters to supplement the work of the Orientalists and translators. Mustafa Lutfi al-Manfaluti was the most significant essayist in the history of modern Arabic literature. His works achieved a phenomenal circulation in Egypt, Syria, Lebanon, Pakistan, India, Afghanistan etc. during the 20th century. His essays reveal some superficiality of thought
and an inconsistency of doctrine as the author sways indecisively between conservatism and reform. But his writings furnish the most convenient opportunity for studying the effects of a half century of copious journalism and translation in the modern Arabic prose style. I, therefore, think that the present generations have great need to find out the pros & cons of this distinguished modern litterateur and accordingly I am trying my level best to discuss all his important areas elaborately in this study.

1.2 CONTRIBUTIONS OF PROSE WRITERS TO MODERN ARABIC LITERATURE:

Modern era of Arabic prose literature begins from almost 1805 A.D. or 1220 Hegira. It is already said that when French attacked Egypt in 1797 A.D., Napoleon Bonaparte entered Alexandria with his force and modern equipments. The French occupation in Egypt from 1798 A.D. marks the next important phase of Arab revival. For the first time Egypt came in direct contact with European culture, its scientific progress and materialism. Napoleon had brought with him a group of scholars who established modern libraries and laboratories to carry out scientific and literary research. The Egyptians were impressed by the experiments in the laboratories, which stimulated learning and their desire for acquiring new knowledge. Then under the impulse of the reforms initiated by Muhammad 'Ali and his successors, we find an age of most remarkable activity in the matter of literary production.

In the renaissance of Arabic, translations played a vital role in reviving the modern Arabic literature. The process of translation movement of literature was started with Rifāʿat al-Tahtāwī (1801-1873 A.D.). He was the pioneer of Translation Movement in Egypt and translated "Telemaque" of Fenelon into Arabic and called his book in Arabic "Mawāqai 'I al-aflāk fī Waqai 'Telemāk". It was the first attempt to acquaint the Egyptians with
a western story and incidentally the first introduction of Greek mythology to Egyptian readers. Another prominent translator in Egypt was Muhammad ʿUthmān al-Jalāl (1829-1898 A.D.), who translated several French books into Arabic including Bernadine de St. Pierre’s novel “Paul et Virginie”. In the Levant Najib Tarrad (1809-1911 A.D.), Bashāra Shadid and Taniūs ʿAbduh (d.1926 A.D.) translated and popularized many French works. Some writers started translating without an adequate knowledge of the original language. The most remarkable examples from amongst them were Sayyid Mustafā Lutfī al-Manfalūti and Ḥāfiz Ibrāhim who didn’t know French. During the time of al-Manfalūti, many writers emerged in Egypt who were prominent in the field of prose literatures. Amongst them the following are distinguished: Ahmad Fāris ibn Yūsuf ibn Mansūr al-Shidyāq (1805-1890 A.D.) was famous for his studies in lexicography. Al-Shidyāq called for a modern arrangement in Arabic dictionaries, i.e. in the alphabetical order, instead of the traditional rhyme order based on the final root-letter. His “Lafīf fi kull maʿnā tarīf” is a dictionary of Arabic synonyms, preceded by an abridged grammar which appeared at Malta in 1839. Subsequently his another book “Sirr al-Layāl” (Secret of the Nights) came on metathesis and the alteration of consonants in the Arabic roots; his “Jāsūs ʿalā- l-Qāmūs” (The Spy on the Qāmūs), is a criticism of “Firūz-Ābādi’s dictionary. But his book “al-Sāq ʿalāl Sāq fīma huwa al-Fariyāq” (Leg over Leg), or the life and adventures of Fariac, is one of the earliest travelogues in the modern period with critical remarks on the Arab nations and on others. This was published in Paris in 1855. A versatile scholar, al-Shidyāq assisted in the translation of the Bible for which he travelled to England. Al-Manfalūti’s contemporary author Sulaiman al-Bustānī (1856-1925 A.D.) translated Homer’s “Iliad” with a preface renowned for its literary value. The “Iliad” was the first introduction of epic verse into Arabic and the translation is a masterpiece. Sulaiman al-Bustānī was also
the first to use methods of modern literary criticism in Arabic. Jurji Zaydān (1861-1914 A.D.), was an untiring and prolific writer in almost every field but drama. His four volumes of History of Arabic Literature (1911 A.D.) and his five volumes of History of Islamic Civilization (1902-1906 A.D.) were unique at their time of publication. His historical interests were diverse. He wrote histories of Greece and Rome, Modern Egypt, Britain and Pre-Islamic Arabia, a history of freemasonry in Egypt. But, above all, he wrote historical romances, forty in all. Al-Manfalūtī’s another contemporary writer was Farah Antūn (1864-1922 A.D.), who wrote novels of a moralistic or philosophical nature. He was a polygraph, an active translator, dramatist and a great novelist. He is said to have been influenced by Rousseau, Marx, Tolstoy and George Bernard Shaw. His historical novels include a “Triology” on the French Revolution and ‘New Jerusalem’ (Urashalim al-Jadida) which tells of the Arabs’ conquest over Palestine.35 Then, we see Muhammad Husayn Haykal (1888-1956 A.D.) as a great writer in the field of original novel literature during this period. His novel “Zaynab: Manāzir wa akhlāq Rifiyya (Zaynab: Rural Scenes and Morals) was written in Paris in 1910-1911 A.D. It contains beautiful descriptions of the Egyptian countryside and is the first social novel based on the life and habits of Egyptians. Haykal used the classical Arabic for the first time in written prose. He thus, sets a new trend, which was later widely followed by al-Manfalūtī, Tawfiq al-Hakim, Muhammad Taymūr (1892-1921 A.D.), Mahmūd Taymūr (1894-1973 A.D.) and others.

Subsequently, we find that the thousands of short stories appeared in Egypt and the Lebanon between 1870 and 1914, mostly in magazines and newspapers. The first outstanding Arabic short story writer was, no doubt, Mahmūd Taymūr (1894-1973). However, mention must be made of Sayyid Mustafā Lutfi al-Manfalūtī and Jibrān Khalil Jibrān (1882-
1931 A.D.) especially in the field of short story. We are going to discuss about al-Manfalūtī in this thesis in detail. Jibrān Khalil Jibrān was an uncompromising genius whose works have been translated into several languages. His output is extensive and diverse. He wrote eight important books in Arabic and an equal number in English. His Arabic books comprise “Arā’īs al-Murūj” (Brides of the Valley) and “al-Arwāḥ al-Mutamarrida” (Rebellious Spirits) which are collections of short stories, “al-Ajnihat al-Mutakassira” (Broken Wings) a novel, “al-Awāsif” (The Tempests), a prose work which contains his reactions to the first world war etc. Other prominent short story writers include Mikhā’il Nu‘ayma, ‘Isā ‘Abid and Tāhir Lāshīn of Egypt, Mahmūd Ahmad and Anwar Sha’ul of Iraq and ‘Abdul Masih Haddād of America. We have also found some outstanding essayists including Sayyid Mustafā Lutfī al-Manfalūtī during this time. Other most prominent essayists comprise Ya’qūb Sarūf (1852-1927 A.D.), Amin al-Rihānī (1876-1940 A.D.), Fathi Zaghlūl, ‘Abdullāh al-Nadīm (1845-1896 A.D.), ‘Abd al-Rahmān al-Kawākibī (1853-1902 A.D.), Jurjī Zaydān (1861-1914 A.D.), Farah Antūn (1864-1922 A.D.) etc.

Apart from the above discussion, there were some more writers, who also contributed short stories in different journals and newspapers during the 19th century. It is privilege for me to mention some names of such writers as the following: ‘Abdullāh al-Fikrī (1834-1890 A.D.), al-Shaykh Husayn al-Mustāfā, al-Shaykh ‘Ali al-Laythī (1830-1898 A.D.), Ibrāhīm al-Muaylihī, Muhammad al-Muaylihī (1858-1930 A.D), Muhammad Farīd, Ibrāhīm al-Laqānī, al-Shaykh Ibrāhīm al-Yāzījī (1847-1906 A.D.), al-Shaykh Ahmad Miṭṭāh, al-Shaykh Abdul Karīm Sulaymān, Hīfnā Nāṣif etc. The works of these writers are somewhat difficult for the common people. They could not understand the contents of their books and very frequently had to take help of the dictionary. As the authors applied
their peculiar and often obscure words, the common readers failed to understand the inherent meanings of their literary products. They were unable to express their views regarding the modern civilizations and cultural developments in their writings. Hence, their prose literatures are considered as one of the oldest kinds of literatures since they used mostly rhetoric & prosody and the rhymes in these writings.

It is worthily mentioned here that there were two types of prose literatures prevailing during that period. Firstly, the social prose literature that was published in a book and the secondly, the short story that was published in the newspaper. So as the first category is concerned, it deals with the social problems and the social troubles are attempted to be reflected or to reform the life-styles of common people in this literature. The most distinguished writers of this category were al-Imām Shaykh Muhammad ‘Abduh, Qāsim Amin (1865-1908 A.D.), Ahmad Fathe Zaghlūl, Dr. Ya‘qūb Sarūf (1852-1927 A.D.) etc. So far a second category is concerned, it is published in the newspapers and journals with lucid manner. This kind of prose literature is easy to understand. The meanings and the themes of the story as well as its subject matters have been prepared in accordance with the needs, interests, natures and aspirations of the common readers. Because at that time, it was mandatory for an international journal that the language of the concerned topic should be simple and comprehensible to the common people. In this area, some writers became eminent as the following: “Adib Ishāq, Salīm Taqīlā, Mustafā Kāmel, al-Shaykh ‘Alī Úsuf” etc. The styles and methods of these kinds of prose literatures were based on traditional system in the way of Qāḍī al-Fāḍil, Ibn al-‘Amid, Bādī’ al-Zamān al-Hamdānī etc.

Hence, it is known from the study that the above mentioned writers were solely confined to the rhymed prose during that time with the
exception of al-Manfalūti. He was not only the creator of modern styles and techniques but also a superb reformer of Arabic prose literature. It is highly remarkable that those writers who flourished in Egypt after the death of al-Imām Shaykh Muhammad ‘Abduh in 1905, differed widely in the stress which the writers laid on "Tradition and Westernism" - the two components of the modern literary movement. This controversy has burst into an explosion, which created restlessness in the realm of literature. Because there was no academic independence in Egypt. Al-Azhar University, the Dār-al-Ulum and the chief printing houses were the main departments of the Ministry of Education and a major academic or theological crisis has its immediate reaction in parliament and became an instrument of Party warfare. The Azharites and the Conservatives had only given a qualified blessing to modernism and that was also under pressure. They had given an inch in case the younger generation took an ell. The traditionalists had a strong exponent, Muhammad Rashid Ridā(1865-1935 A.D.) the Editor of al-Manar, who was a celebrated biographer and a disciple of Muhammad ‘Abduh. Though an advocate of reform in Islam, he objected to the spread of secularism. He censured severely the Turkish national movement for its apostasy from religion and when Mustafā Kāmal Pāshā founded his National Party, he opposed the leadership of Wafd party for its deliberate apathy towards religion. As literature reached out towards a wider public and looked beyond the frontiers of a narrow academic circle, it came into force to contact with social problems. Early in this century, Kāsim Amin and Malik Hifni Nāsif boldly championed women’s rights and advocated equality in education and social opportunity. So, in such an intellectual milieu, the genius and versatile scholar al-Manfalūti moved ahead boldly and accordingly made his career and played a tremendous role in creating a literary development.
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