CHAPTER V

APPLIED CRITICISM
Part I

al-'Aqqād

In the year 1319 al-'Aqqād wrote criticism on the Mawākib of Jubrān Khalil Jubrān. Later on he included it in a collection of articles which he published under the title al-Fusūl. In recognizing genuine poetry he attached main importance to the interdependence of its two elements, i.e. content and form. He thinks that these two elements are not equi-posed in the poem of Jubrān. It contains the thinking which is expected from the poets but it falls short in its form. It, therefore, cannot be regarded as genuine poetry. "The first thing to which we refer is that the form of the poem cannot be characterized as sound due to lexical errors in it and also due to weakness of construction and domination of prosaic expression over the poetic tone in its verses...As far as the meaning are concerned, the standard of their soundness, according to us, lies in their concord with the sound instinct and true nature. We do not find the meanings of the poet (Jubrān) to be so." 

al-'Aqqād quoted only two examples to show the defect of form. Both of them are of minor nature and come under lexical criticisms. Afterwards he turned his
attention to the meaning. He did not stop at explaining them and passing judgment on them but argued with the poet about the ideas which he expressed in his poem.

Al-'Aqqād starts the argumentation with unveiling the rebellious attitude of the poet towards life. "But rebellion against life does not always indicate a desire for a life which is more elevated and better. It often indicates that the rebel supports death and confusion and prefers them to life and ideal, especially if this rebellion is not based on a foundation of deep realisation of the laws of life which are firmly rested in the cores of natures and the depths of feeling. What we have read in the poet's Mawākıb makes us inclined to think that his rebellion against life is of this type."

Jubrān and al-'Aqqād do not look at life from the same angle nor do they agree with each other in their attitude towards it. This difference is the cause of the argumentation which al-'Aqqād superimposes on his criticism. Jubrān was impatient with civilisation, felt crushed under the heavy weight of its evils, disliked it and was pessimistic about it. So he felt inclined towards nature and wished to return to it. He observes a sharp difference
between his ideal and the reality. He was incapable of becoming an instrument of change. Perhaps he did not even want to be so. Therefore he took refuge in nature and threw himself in its lap as a compensation for his deprivation or as a reaction to the failure which he suffered in his real life, hoping that he could find in nature what made him feel freedom and equality.

لا ريب في المعاني حريماً الأدب الديموم
وعامي تعمور رسة من الديموم
فاما الملؤ ألقى زانا المنلى الديموم
لم يقل هدا حيمر

But al-'Aqqād does not think nature to be so and does not have a good opinion about it as Jubrān has. He is of the opinion that apparently it does not distinguish the noble from the ignoble but actually it does so. Therefore he does not admire the ideas contained in the above verses; rather he considers them to be faulty. For, the almond tree which the poet has cited as a model of modesty and equality "kills every weak tree which dares to grow beside it and cranes (to find), for itself, a place in space and light." It is why al-'Aqqād thinks that the above verses are indicative of unsound feelings. This thinking and his divergence from Jubrān in looking at the objects do not prevent him from showing his admiration for some of his verses and characterizing them as the truest and full of
Al-'Aqqād was satisfied with an impressive judgment on the above and a few other verses. So he showed his admiration for them but did not resort to explanation or clarification. In these verses he took in view only the meaning and neglected the form.

In his criticism of Jubrān, al-'Aqqād did not follow the theoretical principles laid down by him. He, therefore, did not refer to things like the unity of the poem, imagination and expression to which he had invited the people earlier and had interpreted them in new manner. There are two ways to justify this negligence. First, the theoretical response to the principles and values is usually immediate but to assimilate and transfer them to applied operation needs longer time. Second, the goal which al-'Aqqād and his companions aimed at was just to change the course of modern Arabic poetry from seeking inspiration from the ancients and imitating them to seeking it from the self and modernising it. In those days the imitative trend was more prevalent among the people and more dominant on them. These new literary principles were directed to this wide section.
of the society. Jubran, on the other hand, is considered as one of the modernists in the Arabic Literature. Hence, I think, an unconscious obstacle came between al-'Aqqad and the theories of literary criticism which he pronounced while writing on a poet of modern outlook.

The effect of these two factors diminished later on. After two years (1921) al-'Aqqad criticised Ahmad Shawqi. This gap of time between the two criticisms is enough for assimilation of the theoretical principles and transferring them to applied operation. Besides, Shawqi was the greatest poet of the imitative trend. Hence the unconscious impulse disappeared from al-'Aqqad's soul. So he criticised Shawqi depending on the new standards which were being tried to be propagated and popularised. Consequently his criticism of Shawqi, despite its excessive severity, is more representative of al-'Aqqad as a critic.

Al-'Aqqad included his criticism of Shawqi in "al-Diwan" which he published in two volumes in collaboration with his companion al-MazinI. In this book he selected a number of poems composed by Shawqi for criticism, most of them being elegics. His concentration on this topic is deemed to be born of his feeling that elegy is a good criterion for testing truth and sentiment.
Al-'Aqqād thinks that Shawqi's poetry is distinguished only by one characteristic, that is simplicity and grammatical correctness of the sentences. In his view, it was due to this characteristic that people admired his poems and read them, particularly towards the end of the last century and in the beginning of the present one. For, in those days the styles of the writers and the poets were not of a high standard and the words did not flow fluently. Therefore the greatest praise for a text was to say that it was like the flowing water. "If a poet becomes famous for excellence, the excellence in their (i.e. people's) opinion has no meaning except the power to write grammatically and in a sweet manner. This is the power which Shawqi used and mastered through long practice. It is also the characteristic of his elegy on Farid and of his (other) best poems."

But in al-'Aqqād's opinion the excellence does not lie in form; it is just the medium of the poet for communicating the meaning, as we have observed earlier. Meaning is the element which is more important in a poetic work though we cannot neglect the fact that these two elements of poetry support each other.

It is evident that al-'Aqqād characterised the poetry of Shawqi as the poetry of form in a narrow sense confining it only to the grammatical syntax. This merit of
Shawqi lost its value after the publication of ancient Arabic works which were written in a solid style and whose grammatical structure was simple. So the readers who grew after the generation of Shawqi were not dazzled by the form which was bereft of meaning. When they looked at Shawqi's poetry, they found it devoid of what they were searching for. Hence they did not admire it as their predecessors did. Rather the admiration of Shawqi's own generation lessened. For, they did not like to stagnate in their culture and knowledge, but they developed them and, consequently, their literary taste was elevated except Shawqi who stagnated in his place because he chose admiration of people as his objective and when he realized it, he did not have in his soul any desire for development.

If this criticism is taken on its face value, Shawqi should have tried to improve or change his poetical compositions according to the tastes and inclinations of the readers in order to retain their admiration for him. It means that perhaps al-'Aqqad was not serious when he levelled this charge against Shawqi. His aim seems to have been to tease Shawqi by representing him as an uneducated man who stagnated at his place and did not try to change or improve according to the dictates of the time.

Al-'Aqqad, however, had a specific and pre-supposed opinion about Shawqi's poetry that it was bereft of the
qualities of survival. Therefore in his criticism he refers only to what corroborates this view. He devotes his criticism of the elegy of Farid to the content of the poem or the philosophy of death expressed in it and his criticism of the elegy of 'Uthman Ghālib he devoted to the form of the poem.

Al-'Aqqād thinks that the philosophy of Shawqi is shallow and commonplace. According to him, it is neither based on an accurate view of life nor does it represent the essence of its immortal realities. But it is a type of aphorism of beggars, rather lower than their speech, for example: "life is deceptive; everything in it is mortal; what is with God is lasting; a large number of tyrants were crushed under the ground; who gives something, he will find it, etc etc. These are the sayings of beggars and these are the sayings of the prince of the poets:

He thinks the content of these verses is as obvious as to say that $2 \times 2 = 4$. Therefore it is the same whether a verse in this poem is removed or retained. Sometimes the removal is better because the poem is an elegy whose sub-
ject matter is a lesson as well as something awful. But in
the poetry of Shawqi they turn into a joke and mockery. For
an example in this regard al-'Aqqad refers to Shawqi's verse
on "Coffin of Farid or Day of Death as he names it."\textsuperscript{13}

So far as the place of righteousness is concerned, it is
Egypt, as the rhyme demands, not as Shawqi wants and as his­
tory requires. As far the meaning of the verse is concerned,
Shawqi says that if the carriers of Farid's Coffin had not
stopped it (from coming by itself), it would have moved
towards Egypt by itself!! Surprising! How capable is the
composer of elegy on the suns (amongst men) to transform
the great into the ridiculous and sanctity into derogation:
a Coffin moves alone on lands and seas and wanders through
towns and countries, turns hither and thither and (then)
proceeds straight, stops and (then) moves until it instinc­
tively stops at its grave before reaching which it strives
and does not turn to anything; and people give way to it
to end leave it/reach its destination. Is it out of such ima­
ges that poetry derives the material of elegy and reverence?
How bad is what has occured to the memory of the man through
the reverence of Shawqi! He wanted to say as al-Buhturi
has said:

\textit{زروان هنافنا تلك من ما في زمنه لنسي الهم النبر}

but he stumbled devastatingly."\textsuperscript{15}
He is not satisfied with stultifying the meaning but persists in abasing the poetic power of Shawqi by imputing plagiarism to him in order to deprive him of every virtue and talent which produces a genuine poet. From here al-'Aqqād shifts to another aspect in his criticism of Shawqi, that is making comparison between this poem of Shawqi and the elegy written by al-Ma'arri the last latter of whose verses is "al ( ٌ ). He makes his comparison move around two main axes: (a) The manner of looking at the mystery of death and understanding it; (b) finding out the verses which are similar to one another in these two poems. Al-'Aqqād thinks that al-Ma'arri has looked at the mystery of death and seen it in its immortal and universal reality. He observed it as an eternally continuous war between two hidden powers whose battle ground is every living soul and every particle in the depth of the earth and the height of the heavens. These powers are the good and the bad, the light and the darkness, the truth and the falsehood or the mortality and the immortality, and every one of them has its own soldiers and supporters.16

Al-'Aqqād has quoted certain verses from al-Ma'arri which prove the depth of his thinking. These verses reveal that al-Ma'arri was closely associated with life and had completely on its secrets. So he was not satisfied with its outward appearance. Therefore he penetrated into
the depths, as the great poets usually do, in order to disclose the reality, bring it to light and communicate it to the readers. In all this al-Ma'arri took the help of strong//deep feeling which made his closeness to the reality greater.

Feeling of al-Ma'arri towards death is the most comprehensive feeling that a man can have in regard to this dreadful secret", and it is, according to al-'Aqqād, much higher than Shawqi's feeling in this respect. For, Shawqi did not go beyond what is realised by senses in his approach to this immortal secret. Addressing Shawqi, al-'Aqqād said: "So far as you are concerned, you looked, but what did you see? Perhaps you know better what you look at and see. But we tell you what you do not know. You did not see anything for seeing which the spectator needs something more than the senses."

As far as the sec-con' axis is concerned, al-'Aqqād has quoted only similar verses of the two poems, and has accused Shawqi that he merely depends on al-Ma'arri: plagiarises his ideas and misunderstands their signification, preferring al-Ma'arri to Shawqi without trying to put forward a convincing reason for his preference.

The substance of al-'Aqqād's criticism of this poem is that he regards it as containing commonplace ideas
which flash in the mind of anyone whosoever he may be and realities which are known to everyone without anybody making them aware of them. Except this everything has been plagiarised from al-Ma'arri!

Al-'Aqqād has criticised the content of the above mentioned poem but he has not taken into account other elements of poetry despite the fact that they have their importance in his view and he thinks that they play a decisive role in distinguishing poetry from what is not poetry. But he did not want to deprive Shawqi of the poetic power on the basis of the content alone. Therefore in his criticism of Shawqi's elegy on 'Uthmān Ghālib he has concentrated on the technique of elegy which Shawqi has followed in his treatment of the subject. No doubt the content has connection with the technique but al-'Aqqād has not discussed it here as much as he has tried to convince the reader that Shawqi's poetry is weak in regard to technique as it is weak in regard to content.

'Uthmān Ghālib was a botanist and a physician. In his elegy, Shawqi has referred to these racial aspects of the man. Relating to the first aspect, al-'Aqqād has quoted the following verses:

النَّاسِ يَبَّأَبُونَ الْبَيْنِ بَيْنَ النَّاسَ
These verses, as we think, are not the result of a warm sentiment and true feeling. It seems as if Shawqi is discharging an undesirable duty which has been thrust upon him. In order to cover his feeble feelings he takes refuge in hyperbole and exaggeration. But he could not cover them completely. This was not due to the fact that the exaggeration was obvious in this poem but due to the fact that he selected a leaping poetic metre, that is "Majzu' al-Kāmil", which does not harmonise with the feeling of quiet and calm grief as it harmonises with the feeling of happiness and delight.

But al-'Aqqād does not look at this elegy from this angle. He pays attention specially to the manner of the composition of the poem. He thinks that the attribution of grief and lamentation to the field in which Uthmān was working is a sign of absence of poetic power and it is the result of the dictation of affectation and keeping away from nature. Consequently al-'Aqqād tries to make logical argumentation against such an inclination. If the flowers and aromatic plants wept on the death of Uthmān Ghālib and showed their grief for him because he was a botanist,
then the flowers must not shed even one tear if the dead - 22
for or your - is mineralogist!

Lack of good taste, sound imagination and deep feeling is what makes a poet incline to adopt and depend on
this method in composing poetry as al-'Aqqād says. Due to
the fact that poetry cannot remain serious under such cir-
cumstance, we observe him resorting to mockery in his cri-
ticism. He did not confine himself to the logical argumenta-
tion and inquiry about the feelings of those vegetations
which were not mentioned in Shawqi's poem in the context
of 'Uthmān Ghalib's death, but himself began composing
verses on the pattern of Shawqi about 'Uthmān Ghalib as a
physician because he disliked what Shawqi has said in the
following verses:

امام الكيسي فأسد لزأمس
اردني النبات بسحليم رأسهم في الأتمام
طلفي الدارس السفاح س الفرنس الشراب

Al-'Aqqād comments on the above verses as follows: "The
reader observes that he (Shawqi) does not follow his first
method (of composition). This decidedly was not a disapp-
roval of it or forsaking it, but the talent betrayed him
and the creation discomfited him. Otherwise what would
have stopped him from composing verses like the following
without departing from his earlier style:
In fact, al-'Aqqād did not compose these verses but for the sake of poking fun at Shāqī's style in composing elegy. We have already indicated that al-'Aqqād has characterized this style as a joke and jesting which does not harmonise with the solemn occasion like death. In addition to this, towards the end of the article he has pointed out to another thing which is connected with meaning and has called it absurdity. So he comments on the following verse of Shāqī:

شأن تم ترآه الله أجا الربا

The poet orders the dead to stand up from death. Why? to see a marvel ...... the hearer thinks that the marvel which the buried will see after his resurrection is more wonderful and in contravention of the laws of the cosmos than the return of the dead to life. But as soon as he completes the verse he comes to know that the marvel which the buried is resurrected from his grave to be surprised of is just looking at a dead who is resurrected. So have you heard anything which is more foolish than this empty and vain nonsense in incompetence and absurdity?
In the second volume of "Al-Diwan", al-'Aqqād takes up Shawqi's elegy on Mustafā Kamil. He has selected it first on account of it being the marvel of Shawqi according to his admirers and supporters, and secondly for protecting himself from the charge that might be levelled against him concerning the standard of the poem which he selects for criticism so that it might not be considered that he pounces upon the weakest and the most faulty of the poems.

He thinks that this poem represents well the defects related to meaning which are common in imitative poems. These defects are quite large in number. The most prominent of them are: looseness, improbability, imitation and fondness for the appearance at the cost of the essence.

Having these defects in view, al-'Aqqād divides his criticism of this elegy in four parts. In the beginning of each part he gives a short explanation of what each of these defects means to make the reader understand the term and then to lead him to realise the correctness of his critical attitude.

(A) **Looseness:** By this al-'Aqqād means that the poem is a disunited whole and has no integral and perfect construction in the materialization of which the verses sustain one another. In other words, by looseness he means what is contrary to what he meant by the unity of meaning as men-
Al-'Aqqād is of the opinion that Shawqi's poem is loosely joined so much so that one can make changes in it and remove verses from it without causing disorder in its meaning or structure. In order to convince his reader of the genuineness of his view, al-'Aqqād cites the poem as composed by Shawqi and then he changes it order. In order to illustrate the point we may be permitted to quote certain verses as written by Shawqi and then as rearranged by al-'Aqqād Shawqi says:

As far as al-'Aqqād is concerned, he has picked up the verses from various places and rearranged them to form the poem anew. The first three verses as he has arranged them, are as follows:

الشرفان عليه ينسكان كنها في مأمن وآداب
يا تعالما الاسماء أحراماء في الله من خلل ومن رسول
لما نسيت إلى الخذاء من أسب في الو серьى ورفي الريحان

الشرفان عليه ينسكان فئهم في واقع واحد
رديانه الخين المعم على الدنيا، رحلب سبيت الوجاجان
ما قبل ليس بعد مرة دكرها فلا لدن لادن عرشان
in the order of Shawqi's composition are: the first, the fourteenth, and the twenty first.

As a matter of fact when we scrutinize the two arrangements, we do not find any difference between them. Even then we are inclined to agree with al-'Aqqād when he says that his arrangement is better. For, in the first place, there is not a single idea or uniform ideas running through the whole poem; and secondly Shawqi is interested in the verse as a unit. Hence al-'Aqqād characterizes it as a heap of sand on account of the absence of a link between the meaning of its verses. "The incoherency of the poem becomes obvious when the reader asks himself if he has read any poem which is more loose than this one. According to the answer would be formed his judgement regarding the (death) of the poem's origin in the intuition of Shawqi."

(B) The improbability: By it al-'Aqqād means the absurdity of meaning. According to him, it is of various kinds, such as, affectation, exceeding the bounds, exaggeration, deviation from the reality, turning the mind unreasonable ... "And their examples are abundant particularly in this poem."

al-'Aqqād has selected eleven verses representing these examples. They form the one-sixth of the poem. The verses which he has selected, he presents them as a sample
to affirm that the meaning of the poem are absurd. Thereby he does not mean that the defect lies only in what he has selected, because the poem as a whole, in his opinion, is a result of improbability and worthlessness. He attributes his selection of these verses only to the fact that they are tasteful though their taste is stale.

One of the examples which al-'Aqqad has cited is the following verse of Shawqi:

\[ \text{اليلة البر، تعال رحماء غلبه السلام والقبان} \]

He comments on it as follows: "The iron rails are not bent down because they are not made to stand erect, but they are as Shawqi knows, laid down on the ground. They can be taken to be so only if he thinks that they are the poles of telegraph. But if they are out of those things which stand erect or are bent down, then the meaning has no sense. For, what is the use of saying in elegizing the great personages that the walls or poles, for instance, bend their heads on their death?"

In order to prove that Shawqi exaggerates and his mind deviates from what is reasonable al-'Aqqad has quoted the following verse:

\[ \text{ان نحن لما أشي رض فانه من ده الدنيا فانه اليابن} \]

He thinks that this verse can be said about anyone whatever be the field of his activity. Consequently he has
likened these words to the raving of the mad.

Besides, the verse contains improbability in it as it considers Mustafa Kemal to be a builder of the pillar of morals in this world covering all the times and places. It can be derived from this verse that the prophets and reformers, who existed in different ages and at numerous places, did nothing, "Mustafa was a political leader who was awakening this nation. If it is said about him that he awakened every one in Egypt in his time, it would not be true. For, many a person in Egypt got awakened by events, lessons and awareness which awakened Mustafa himself and many a person are there whose ears and hearts the voice of Mustafa did not reach! So if it is said over and above this that he is the man who awakened every one in Egypt in every age, this observation becomes nonsense and foolish. And if one does not confine himself to this and says about him that he is the man who awakened all the people belonging to all the nations and all the ages, the case is even worse than nonsense and foolishness. In this regard we have not gone beyond the zone of his political movement. So what is your opinion if anyone crosses this zone to reaches the zone of moral reformation and pretends that for morality no pillar is standing in this world but it is built by a man who was born towards the end of the nineteenth century and that he built it before he started to
breathe and to move even a step and before his name produced any echo?"

Even if al-'Aqqad is right in criticizing the above verses, then, as we think, he has tried to criticize certain other verses in an artificial manner. For example, he comments on the following verse of Shawqi:

Thus: "Patience in the adversity of life is known but patience in its prosperity, what is it? C, woe to us, we forgot that the calamities/ comforts are the same. So no wonder that the man remains patient in prosperity and that adversity makes him cheerful."

Shawqi here is writing elegy. The subject by its nature reminds one of death and brings it before the eye. As such, the life as a whole and with all its prosperity and adversity is marked with one stamp and acquires one taste and it is a painful stamp and a bitter taste. So the prosperity does not lessen the awe of the inevitable end. Similarly the adversity does not make it agreeable. For, one who is in prosperity suffers the apprehension that he would lose his prosperity and one who is in adversity feels sorry that he is passing his life unhappily. Consequently, prosperity and adversity become the same, and man needs patience to occupy himself with.
It would be possible for us to be contented with this interpretation if we read the verse cited by al-
'Aqqađ and the one preceding it:

रियाया ले तेिया है देखते हैं अल-अस्सा
फाहर हले सिंगे रिसपेा से हाया रिहसपेा सेिया

(C) Imitation: Its meaning is well known. Hence al-
'Aqqađ has not explained it though he has mentioned that its most obvious form is the repetition of familiar mean-
ings. That its simplest form is plagiarism. al-
'Aqqađ's criticism on the poem was concentrated on plagiarism. He
trace some verses of the poem back to al-Mutanbī, Abu
al-Hasan al-Ma'barī, Ibn al-Habīb al-Misrī, al-Ma'arri,
Muslim b. al-Jalīd and al-Sharīf al-Raḍī. One of its exam-
| 50 plae is the following verse of Shawqī:

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About it he has said that it is 'derived from the follow-
ing verse of al-Mutanbī:

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(D) Fondness for the appearance at the cost of the essence: From the denomination itself one can understand what is meant by the above title. It signifies drifting away from cores and realities of objects and pre-occupation with glitterings of manifestation. al-
'Aqqađ thinks that this defect is similar to improbability - this denotes
that it relates to the defects of meaning - but differs from it in that it is more deceptive and hence it becomes more difficult to recognise it. Al-'Aqiqād has quoted as an example of this kind of defect the famous verse of Shawqi:

دفء قلب الزمان، لا أن البقاء دقائ زمان

and comments on it saying that it is the core of the poem in view of Shawqi's lovers; so what are the meanings you think it contains? Its meanings are that a year or one hundred years for which a man may live consist of minutes and seconds; this is the gist of the verse. So if someone says that the day is (of) twenty four hours and the hour is (of) sixty minutes, in the opinion of Shawqi's readers, put forward an admirable aphorism? But they are telling you that he associated the beatings of the heart with the beatings of the watch and this is the marvel which we admire and by which he guided us to the necessity of preserving life. Here it becomes obvious that in their admiration they are short-sighted and that their forged eloquence does not relate to the essential realities and spiritual meanings but to the casual similarities (which appeal) to sense. Otherwise, if the watch was associated with the heart in those days when time was measured by sand or water glasses, could any meaning be understood from this association and do the immortal beings
of heart have any real connection with the beatings of min­utes and seconds so that one derives from them the secret of life?"

Indeed, this interpretation of al-'Aqqād is unjust. He does not want to observe the beauty of the verse but tries to deprive it of its artistic value whereas it is one of the beautiful and rare verses in the poetry of Shawqi. As if the heart, by means of its beats serves as the observer of man counting his age and every beat generates the feeling of the passing away of a fraction of life as the beat of the watch annihilates time.

Injustice on the part of al-'Aqqād in this regard has led some scholars to give up justice in the defence of Shawqi. Muṣṭafā 'Abd al-Latīf al-Saḥartī says: "If a just critic looks at this poem from the psychological viewpoint, he would not find any fault in it provided he goes deep into the personality of Shawqi. As Shawqi views the events of life philosophically. He does not lament on its incidents but rises above them and brings out their lessons. In composing his elegies he has followed this path. Instead of lamenting, he philosophises and draws a general picture of his theme and mixes certain aphorisms with it..."
So the presence of this verse in the elegy is one of the marvels of this personality .... and it is not valueless bereft of wisdom as the critic (i.e. al-'Aqqād) says who refused to respond to Shawqi and to get acquainted with his soul." Also, he acquits the poem of all those defects which al-'Aqqād attributed to it.

This defence is dictated by sentiment, dazzlement by Shawqi's fame and the limited understanding of al-'Aqqād's observations. Al-Saharti has adduced his view but, in our opinion, does not try to put it in a convincing manner. He thinks that al-'Aqqād does not realize the nature of Shawqi's philosophy whereas al-'Aqqād has discussed this philosophy and has adjudged it logically and reasonably, as we have observed previously. In addition to this, the presence of a beautiful verse, like the previous one, does not mean that the poem is perfect or that we should overlook its defects.

We do not acquit al-'Aqqād of the bias against Shawqi, yet his critical acumen was generally objective. What al-Saharti has observed cannot be traced to the incomprehension of the philosophy of Shawqi by al-'Aqqād but to the fact that Shawqi has relied upon certain concepts of poetry and its art which are different from those of al-'Aqqād. Consequently, the two concepts clashed with each other and the result was this criticism.
From the above discussion on al-'Aqqad's criticism of Shawqi we can draw the following points:

1. In his criticism, generally, he has concentrated on the content. He has discussed it in conformity with a method which brings together exposition, interpretation and judgement. He does not confine himself to paraphrasing in the form of prose those meanings which Shawqi has expressed in his poetry but has proceeded further to the intellectual argumentation sometimes and mostly to derive such meaning from the text which are not explicit but implicit in it.

al-'Aqqad does not make his critical judgements the result of his expositive and interpretative method. But often he passes a general judgement on the text which he wants to criticise or refers to indirectly and then quotes certain verses, interprets and analyses them in order to support his judgement. This method makes the critic forego objectivity and justice in selecting the verses and interpreting them. This method, however, would not lead to all these things if it is based on a thorough and minute study and full acquaintance with the writings of the poet so much so that the judgement does not become sentimental.

It seems to me that al-'Aqqad did not pay attention to the whole of Shawqi's poetry. He chose just certain
samples out of it and criticised them relying on sound principles of criticism and accurate concept of poetry. Therefore the persuasiveness of his criticism is rooted, as we think, on the one hand in his sound point of view and on the other in his marvellous power of dividing the problems into branches and addressing them and consequently hypnotizing the reader and making him feel that the real and the correct thing is what he reads.

2. He did not discuss the form with all its united elements. Basically he took up one problem, that is organic unity and passed the judgment that it was absent in the poetry of Shawqi. Maybe, it is this judgment which led him to criticise the poem verse by verse in lieu of considering it as an integrated work and looking at it accordingly.

3. He stamped his criticism with violence and severeness and devaluated the poetry of Shawqi utmost and did not hesitate from using most severe phrases such as nonsense, absurdity, incompetence, foolishness etc. which we find on every page of this criticism. This obvious severeness makes the criticism devoid of objectivity in view of the reader. This is why al-'Aqqad was charged with bias and his supporters like Li'lab Nū'aymah reproached him. Al-'Aqqad himself had suspicion regarding the reason of the popularity of the book, al-Diwan. He mentioned that
the love of literature alone was not the reason of its
great demand; the reason indeed was the severeness and the
deadly attack which the book contained.

Through this bias al-'Aqqad did not aim at destruc-
tion for the sake of destruction. There was a noble objec-
tive behind it, that was to direct the Arabic poetry posi-
tively to depth and authenticity.

Part 2
Ibrahim al-Hazini

Al-Hazini has not restricted his critical activity
to theorization and introduction of his views on literary
problems but has directed a part of this activity to app-
lied criticism. He has dealt with the poetic creations
belonging both to the modernist and imitative trends.

It is evident in his personality that he is senti-
mental, susceptible and aggressive. This aspect of his
psychological formation prevailed over his criticism of
contemporary texts. Hence we see that he exaggerates in
praising the text or assails it in an extremely severe
manner.

Perhaps his criticism of the book al-'Aqqad
entitled "Biography of a Devil" is the best proof of this
view. He was obviously full of emotion when he began it.

He says: "For the first time in the history of the modern
literature - and the Arabic literature also - the reader
observes a perfect artistic work based upon a specific idea
around the axis of which the poem revolves and rotates.
This perhaps is the most conspicuous and greatest distinc-
tive (feature) of the modern literature. Man used to com-
pose poetry and he was driven to the composition by an
impulse independent of the soul. But here you see strong
structure - whose idea grew due to an understandable
reason and a natural and manifest cause. The poet applied
his mind to its totality and details and then moulded it
in a form which he chose for it after deliberation and pre-
sented it in an artistic and musical style which he crea-
ted for it."

This quotation revolves around two ideas which we
have discussed earlier. They are: unity of subject and
the poet's resort to his soul to seek inspiration from it
for composing poetry. These are the factors the availabi-
liity of which is sufficient for drawing al-Mazini's emo-
tional admiration in such a manner that he makes such gen-
eralizations whose significance the reader does not realise
such as "whose idea grew due to an understandable reason
and a natural and manifest cause ... and presented it in
an artistic and musical style which he created for it"
though we think that the "understandable reason" becomes clear only at the end of the article when he says: "The impulse for its composition was the doubt and the rage which befell the poet towards the end of the war and during the events which took place in Egypt first of all (after it) and which shook in him all the foundations of belief and deformed all the circumstances of human existence. Consequently it was established in his mind that life, as Solomon the wise had said after experiencing it, was a handful of wind and totally false. But this cloud passed away and he came back to his first view regarding truth and justice believing that the truth exists in the core of things and that reality and falsehood are two contradictory things and cannot be reconciled with each other like existence and non-existence."

So the reason is the scepticism of al-'Aqqād and his return to the faith. This could not be known to the reader had he not referred to it and made his reader think that this was the reason which he meant.

Whatever the case may be, when he dealt with the poem he remained confined to description only. He paraphrased the idea which the poet had expressed and occasionally cited some verses without endeavouring to analyse the text or make its range wider. For instance, he says,
As for as the theme of the poem is concerned, as is evident from the title of the article, it is the biography of a devil who:

So the devil was dropped on the earth to mislead on it those whom he wished. He got perplexed in the beginning as to where to go:

So he descended for the first time to the earth of the negroes where:

So the damned and vainglorious devil scorned them and ridiculed his fate "and walked away unhappily" till he settled 'around the Mediterranean Sea or the Persian Sea (Gulf?)"

This does not represent a living criticism and degrades the function of al-Māzīnī as a critic for he does not act as a strong link between the poet and the readers. He does not analyse the idea and consequently does not expand its range for the readers nor does he bring out the real artistic value of the poem.

Although there is the possibility of characterising this review as descriptive criticism which means that the
critic devotes his criticism exclusively to description and explanation without passing judgment on the text, yet al-Māzīnī did not append an explanation to his criticism but deduced the general sentimental judgment - as we think - when he said: "But we thank the cloud of this doubt which induced him to mould this unique marvel in the language of the Arabs and it is right for us to take pride in it as against the excellence of the West ... and if the language has widened (enough) for the narrative poetry in this manner, it would not be deficient for other types of poetry by the blessing of God and then due to the virtue of al-'Aqqād."

We do not want to say that the sentimentalism of al-Māzīnī diverted his attention from the narrative poetry which the Arabs recognized in the poetry of Imru' al-Qays and 'Umar b. Ḥabīb Rabi' a for instance. But we observe that the judgment of al-Māzīnī was based only on the content of the poem. His reader does not find him paying attention to one of the most important elements in the artistic expression, that is the form, with the exception of the following vague remark about al-'Aqqād which we have already quoted: "An artistic and musical style which he created for it." Neglect of the form in critical treatment or in judgment means reducing the value of the criticism to half because the poem is not merely content and it cannot be
brought into existence without form.

I think that al-Ḫāzīn wrote the poem of al-
'Aqqāl due to their friendship, otherwise this poem is an
ordinary one and does not reflect poetical skill. If we
exclude the theme of the poem which perhaps was new at that
time, we will not find any important thing in it either in
the use of language or poetical depiction or strength of
imagination.

Al-Ḫāzīn wrote criticism on the poetry of Hāfiz
Ibrāhīm who is one of the imitative poets and the modernists
have devoted themselves to demolish their reputation. Al-
Ḫāzīn published his criticism in a series of articles in
the newspaper 'UKĀZ' in the year 1913. He collected and
printed them under the title "Shi'r Hāfiz: poetry of
Hāfiz" in the year 1915.

Before criticising Hāfiz he made a comparison be-
tween 'Abd ur-Rahmān Shukrī who represents the literary tre-
nd of al-Ḫāzīn and Hāfiz who represents the conservative
trend. In the beginning of the comparison he says: "In
brining out and vindicating the merit of Shukrī as well
as in showing the superiority of the new doctrine over the
old one, we do not find (anything) better than comparison
between a natural poet like Shukrī and the other one like
Hāfiz or Ibrāhīm who is one of those whose compositions
are artificial. For, God did not create (any) two (persons) who in their doctrines are more opposed to and in their trends are more different from each other than these two and, as has been said, a contrary thing shows the beauty of the other contrary thing. Hafiz is a man who in the beginning grew up amidst sword and gun. On account of this you observe in his poetry something of the harshness of a souldier, regularity of his movements, his assiduity, weakness of his imagination and his inability to invent and to produce something artistic. Perhaps this is also the reason why Hafiz does not compose poetry but only on the subjects he is asked to. But in spite of the narrowness of his scope and the backwardness of imagination, he was the most eloquent of the tongue with which the newspapers speak and the ablest amongst the people to compose their (i.e. the newspapers) ideas and to arrange their news and paragraphs if a poet can be praised on account of this or in it there is anything to boast of for anyone, no matter whether he is a poet or not. As far as Shukri is concerned, he is a poet who does neither raise his eyes to (anything) higher than the hopes of the human soul nor direct it to (anything) deeper than the human heart. This is his habit and his concern. He does not exaggerate like Hafiz in beautifying his poetry but as far as embellishment and embroidery are concerned, he is satisfied with making you hear
the sound of the gushin. of the blood from the wounds of
the heart and with confiding in you ascolilqgy of heart and
conscience and with showing you the eyes of the Jew upon
the cheeks of the flowers..."

The reader feels at once that the scale of Shukri
would be procransent in this comparison. Al-Mizini, while
quotait, verses the meanings of which are identical or close
to each other, has exaggerated greatly is showing his pre-

tenve for Shukri so much sso to opinie that one verse of
Shukri's poetry is more valuable than what Ḥāfiz and the
like have composed as a whole. This exaggeration is natu-
ral for a sentimental critic like al-Mizini who puts be-

tore him compositions of two poets, one of whom is his
friend and represents his literary doctrine and the other
plots against him and is associated with a doctrine which
he contests.

Whatever the case may be, what concerns us here is
his criticism of Ḥāfiz. He pursued the effects of his
poetry for the sake of demoting his literary position.
These effects revolve around plagiarism inerc of imagi-
natio, imprecision in his mistakes regarding language and
etymology.

A - He thinks that taking heart to plagiarism, gene-

erally, indicates that the poet is not have a fertile
brain and that no possesses a barren intellect. The defects would be greater if the meanings adopted do not have much value. For, this points to the fact that the spirit keeps itself far from sublime meanings. This, in al-Māzīnī's opinion, is the characteristic with which Ḥāfiz's poetry is distinguished. As a matter of fact, most of the verses which al-Māzīnī has quoted do not fall in the category of plagiarism; he has clearly played trick and has found fault with them artificially. For example, he quoted the following verse of Ḥāfiz:

and says that Ḥāfiz has taken it from al-Maʿarri's verse:

He says so in spite of the fact that the difference is clear between the meanings of the two verses. Ḥāfiz argues with his soul whereas al-Maʿarri confirms a reality and complaints and feels weary of it. The meanings of al-Maʿarri's verse have become just a part of Ḥāfiz's argumentation with his soul.

B - Regarding the aimlessness and degeneration of meaning in the poetry of Ḥāfiz, al-Māzīnī has quoted as an example the following verse:

had kan fejrūr, yihd nath, madda madda sīrārā.
It is a verse which Ḥāfiz composed on the occasion when Ahmad Ṣawqī was honoured with the title "Zay". Al-Māzīnī does not look at the verse as praise but interprets it as an indication of jealousy saying: "Does it not prove that Ḥāfiz is jealous of Ṣawqī on account of his literary acumen, genius and status and wishes if he could have an instinct and nature like that of Ṣawqī? Is jealousy an indication of liberal spirit; of great self-confidence and of contempt for ordination which are the result of the greatness of the spirit and of the majesty of the soul?"

C - With regard to exaggeration Al-Māzīnī does not deny that it is a sign of mental power and of penetrating insight but denies that the exaggerations of Ḥāfiz are so. He thinks that they are the exaggerations which indicate short-sightedness, inertia of imagination and insincerity of sentiment.

D - His observations regarding language point out to his awareness of its niceties. For example, he comments on the following verse of Ḥāfiz:

Saying that the correct thing to say is: "لا ننسى اسمه يقلب طره" (82) "لا ننسى اسمه يقلب طره" (82)

His comment on the following verse:

" Nirzān fi rāhā al-dāhā al-dāhā al-dāhā (84) " Nirzān fi rāhā al-dāhā al-dāhā al-dāhā" (84)

is the correct thing to say is صر به and not صر به.
And on the following verse:

And on the following verse:

الآذار والبحار... في حنان الهاماء عادراً

Al-Mazini comments that Hafiz "committed an unpardonable mistake because it is not correct to say that محمد فل يلسا عادراً... عادراً or صبيان, but it is correct to say عادراً or صبيان."

...at some other places he found fault with Hafiz artificially. For example he thinks that in the following verse:

وكم فلك النازم إنتميّ لتيه في عينة رايان

the use of which is useless after الفضل السهيل whereas actually it emphasizes the meaning. Perhaps his dislike for the الفضل السهيل and his inability to put up with it led him to his criticism.

No doubt al-Mazini has manifested extravagance in his disdain for the poetry of Hafiz. His extravagance and exaggeration become obvious in his indeliberate references and judgments such as his comment that the search in Hafiz's poetry of something with which the soul is not shocked and the taste is not disgusted baffled him, and that he is not a poet but just measures the feet and scans the verses and nothing from his poetry will survive in future and so on and so forth. This criticism was motivated by personal bias. Dr. Nialmāt Ahmad Fuṣūṭ attributes this to the fact that he had come to know of Hafiz's conspiracy against him.
in the Ministry of Education. But al-Māzīnī has refuted this accusation in the preface of "Shi'r Ḥāfiz". He has mentioned that this motive did never exist as he had neither any relation with Ḥāfiz nor was he even introduced to him. But he is not right in his pretension and wants to show that his criticism is objective. We think, nothing can prove his bias more than his later withdrawal from this criticism and characterizing it as nonsense, foolishness of the youth and 'nothing'. He says: "As far as the criticism is concerned, we have cancelled it from our writing without being sorry for its cancellation, because the foolishness of the youth has instigated it"; and says about the man who plagiarized his criticism of Ḥāfiz: "I feel shy on diverting attention to the burglary of my criticism by our friend who acted like a thief lest the people might become aware of what I hoped sincerely to have been forgotten that it was I who wrote this old nonsense. Due to this I give as a present to our thief what he has taken away ... and how easy it is that one gives as a present that which is nothing."

In the year 1921 al-Māzīnī in collaboration with al-'Aqūd published two volumes of the book 'Al-Dīwān.' In it he criticized the poetry of his old friend Ḥāfiz. In these lines on al-Māzīnī's criticism of Ḥāfiz's poetry we have observed how he makes com-
parison between Ḥāfīz and Shukri whom he calls a modernist poet and how he raises the status of his poetry to such a level that he says that a single verse of his poetry is better than what Ḥāfīz and the like have written as a whole.

Due to a certain dispute between al-Māzīnī and Shukri, as reported by some writers, the former, as if having forgotten all his past admiration of the latter, pronounced dreadfully upon him. In short, the point of dispute was Shukri's observation regarding some of the poems of al-Māzīnī that he had plagiarised the European poets. Al-Māzīnī has admitted this plagiarism. However, the grudge remained concealed in his heart and when it found an opportunity it sprang up to stamp his writings on Shukri with severity and sharpness. It is but logical that Shukri's observation was the result of a previous dispute between the two about which we know nothing and which was the cause of the estrangement between them.

Whatever the case may be, al-Māzīnī selected for his criticism a title (Idol of the Toys) which indicated his intention to damage Shukri's poetry. He started his writing with such a bitter mockery of his former friend that he made his criticism a divine joke and considered him to be an idol which was insensate vis-à-vis the marvels of life and the fascinations of nature, "because the
curse of the divine pervaded his interior, so he became the most miserable person in his soul and nothing could save him from it and from a variety of calamities which afflicted him but only the spade of the archangel which destroyed him. Would that the soil of obscurity was not removed from him! For, he was born as lead and the light and heat of life did not benefit him nor they brought any change to the inertia of his nature, though, while he was thrown among the debris of his life, he suspected that he inspired the waves (to move) with his whip and revolved the cosmos with his planning and wisdom. Whenever his form or his condition appealed to him, or his rejection or negligence incited him, he said: "I am the god of Poetry." So the winds slapped him and made his body roll over the frozen sea and the waves hit him with the spray of their mockery and made him stone deaf with the churlishness of their laughter. So how great is this god at whom everything pokes fun, even the wind and the water!... which churlishness is greater than that with which this unfortunate man has been hit who does not stop at the pretension of speaking but wants to be a poet, an artistic prophet and an apostle with a doctrine of guidance in literature?

This abusing has nothing to do with criticism. It shows the reason how al-Kitābī is biased against Shukri and how he tries to strip him of every virtue. It conforms
with al-Māzinī's anger and emotion. The first thing which he claims that Shukri lacks is the power of expression and the beauty of communication which, according to al-Māzinī, are the secret of success in literature. He mentions that Shukri's failure in his style is one of the greatest causes which led him to obscurity. Besides, his poetry is devoid of everything which is great and evokes admiration or of everything which is beautiful and provides pleasures and Shukri imitates every poet and follows every writer and weave on every loom.

These are the judgments which al-Māzinī has passed but has not cared to substantiate them with Shukri's poetry, nor has he examined its defects in such a manner which could satisfy the reader or could make him feel that he was objective and the verses which he has quoted are not of such nature as to remove those shortcomings from his criticism. For example, he has quoted from Shukri some verses regarding the philosophy of intermarriage of souls and has commented on them as follows: "Which generation does this idiot want to create to understand those absurdities?... Is it not sufficient that there is in the world a fool like him so that he wants to create a whole generation of his own type?"

It is evident that al-Māzinī has not clarified for us the absurdity of this idea. He has slackened the rein
of his ill-will and has forgotten the scientific and objective consideration so much so that he has made to appear most of Shukri's poetry to be meaningless excepting a few verses which also he has utilised for condemnation. He says; "It is not surprising that he has some intelligible verses, because if you sit for some time with a mad man or an idiot, his tongue may utter a sentence or a few sentences in which you feel traces of intellect."

When al-Mazini completes this general survey of Shukri's poetry he refers to the limitations of his criticism and says: "When the source of the poverty of writing is the poverty of mind, we shall start our criticism with the indication of the trend of his mind which is implicit and is extracted from his writing and then we will unveil the absurdities with which his divans are crowded and we will end our writing by tracing his palagiarisms of the Arab and Western poets as a whole."

But in his criticism al-Mazini has adhered only to the disclosure of the mental trend of Shukri. He has emphasized the idea of madness by mentioning the verses which include this word (madness) explicitly or implicitly like conversation with self, absence of reason and the like. He has pointed out that Shukri has attributed madness not only to himself but also to all the people and to life and age.
In his writing al-Māzinī has not tried to criticise the verses but, as we think, has brought them together to suggest that the frequency of repetition of the idea of madness assures that Shukri was a mad man.

In the second volume of "al-Dīwān" al-Māzinī reiterates the above idea and adds to it that Shukri's mind was pre-occupied with crime and that he was incapable of expressing himself. At length he says: "This is Shukri; we have drawn his picture for you with his pen and these are his attributes, inclinations, tendencies and trends of his mind and all these are abnormal things and are not to be found in the sound and straight natures as we and the people understand them. So, have we exaggerated? Never."

As a matter of fact, what al-Māzinī has written about Shukri cannot be regarded as criticism, because he has merely aimed at vengeance. He has admitted at some place that he is a man having vengeance in his nature. For proving what we have said, there is nothing more relevant than two things. First, the book "al-Dīwān" did not aim at drawing pictures of persons but at propagating the new literary doctrine and removing from the path the ideas which were neither true nor in conformity with the reality of literature. Hence what al-Māzinī has written about Shukri is not consonant with the above objective. When he says that Shukri is an imitator and that his ideas are absurd,
he proceeds only a superficial judgment and directs his entire attention to prove that Shukri is mad. Suppose he is so. Does this imply that we should evaluate his poetry or say that as long as a man is mad his poetry is worthless? In fact, this exposes the inconsistency of al-Māzini's observations. He has written about his old friend that he was mad. A similar indication was made by him regarding al-Manfalūṭī also. Taking his stand on this presumed disease he sought to reduce the significance of their literature, specially the poetry of Shukri. But at the same time he connected madness with genius in his writing on Ibn al-Rūmī. This is obviously a weak point of his criticism. Madness either should be a cause of devaluation of the literature of all these authors or it should be a sign of genius. Al-Mazini, unfortunately, did not adopt this course.

Secondly al-Māzini has retreated from his criticism of Shukri later on. "He incidentally hurt this poet in his book al-Dīwān Jue to certain psychological motives which we do not know. But he realized his extravagance in attacking (Shukri) and his haste in provoking (him). So after some years he wrote again disapproving of his anger and admitting the excellence, merit and superiority of Shukri."
FOOTNOTES

1. Al-'Aqqād: al-Fusul, p.46.

2. The poet has used the word "جورا" in one of his verses. According to al-'Aqqād it should have been "جورا". In another verse the poet has written "رين لم يندم". Al-'Aqqād correctly thinks that it should have been "رني لم يندم".

3. Ibid., p.47.

4. Either there is a fireman in forest nor a wretched slave; nobility is just absurdity and floating bubbles. So if the Almighty throws blossom on dry leaves. It does not say this is ignoble and I am the noble lord.

Jubrin Khalīl Jubrīn: al-Majmu'ah al-Kamilah...p.357.


6. My iness in the world is nothing but a ghost which is a siren and when it assumes form, the mankind becomes terror of it. Ibid., 40, and see Jubrīn: al-Majmu'ah al-Kamilah, p.350.


9. Ibid., 1:10.

10. Every one comes to earth; the caravans come one after another and death is their guide; the ancients have passed way generation after generation; neither the urban nor the rural men have remained; do you see and do you hear anything about them except their good souls and virtues which remained?

11. Ibid., 1:11. At other place he divides aphorisms into two kinds: (a) crude: which is conceived by a fertile nature, sharp intellect and eloquent tongue, (b) trite: the best of it is just repeating the obvious and it brings no credit to anyone. Al-'Aqqād includes Shawqi's aphorisms in the second type, Ibid., 1:65-74.
13. If you had lifted its reins, it would have brought by itself the martyr to the place of righteousness.
14. If there was any one who had longing and had tried to do more than what was in his capacity, it would have been the restrum which had hastened to you.
15. Ibid., 1:15-16; Al-‘Aqqād has proposed that the elegies of Shawqi be named as a joke of elegy because he laments on people in such a way that in his elegy seriousness and joke are mixed with each other.
16. Ibid., 1:18.
17. Ibid., 1:19.
18. Ibid.
19. Ibid., 1:20; He also refers to plagiarism in his criticism of Shawqi’s elegy on Fatimah Bint Isma’il, Ibid., 2:77.
20. The vegetable kingdom on the earth clamoured on Ghilis’s demise.
   In the funeral ceremony you find the Nature among the mourners;
   and the stars of the earth feel dejected and gloomy due to grief, and the flower in its calyx sheds tears of itself.
21. Ibid., 1:23.
22. Ibid., 1:24.
23. Ibid., 1:23.
24. Ibid.
25. As far as the catastrophe of medicine is concerned, inquire about it from the group of physicians; The death took away their leader and their resort (when faced with) difficulties; the deliverer of lectures which brought up fruitful plants (i.e. students).
26. On Ġlib's death the carriers of fevers on the earth are delighted.
The conqueror of their soldiers has passed away; so
they revolted after his death.
The garrisons of Mārib became visible due to pleasure.

27. al-'Aqqād: al-Diwan, 1:26-27.

28. 'Uthman you stand up and see a marvel, God has revived
the mummies.

29. Tāl. 1:20, and see 1:30.

30. Ibid., 2:44.

31. Ibid., 2:34; Dr. Shawqi Dayf has mentioned that al-
'Aqqād chose the weak poems. See al-Shi'r al-'Arabi
al-Mu'āsir, p.65.

32. Al-'Aqqād: al-Diwan, 2:45.

33. East and West, their far and near, lament upon thee
in a mourning ceremony;
0, the servant of Islam, the Heaven and gratification
are the rewards for the warrior of Allah;
When the news of thy death came to Hijáz, sorrow spread
among the pilgrims and the two Harams became awe-
struck.

34. Ibid., 2:48.

35. East and West, their far and near, lament upon thee
in a mourning ceremony;
It is your conscience which is alive and eternal and
may be there is a living being whose conscience is
dead. So build up for yourself a memory to last after
your death, as memory is the second life of man.

36. Ibid., 2:51.
37. Ibid., 2:47.
38. Ibid., 2:54.
39. Ibid., 2:54.
40. Ibid., 1:59.

41. The flags and the iron rails of the great station in
front of choir (the two Harams) hillocks are bent

42. "Mqâqâ"; al-Dîwân 2:54; and see the examples cited
by him on 2:56 too.

43. If for the morals a pillar exists in this world, then
you are (its) builder.

44. Ibid., 2:55.

45. So be patient in prosperity and in adversity of life,
(for) prosperity and adversity of life are the same.

46. Ibid., 2:57.

47. Perhaps the prosperous did not find but pleasure with­
in which there is a sort of grief. So be patient in
prosperity and in adversity of life, (for) prosperity
and adversity of life are the same.

48. Ibid., 2:49.

49. Ibid., 2:56-61.

50. So build up for yourself a memory to last after your
death, as memory is the second life of man.

51. The remembrance of man is his second life, his need
is what he misses, and the superfluities of life are
what engage him.

52. Ibid., 2:59.

53. The beatings of the heart of man say to him:
'The life is minutes and seconds.'

54. Ibid., 2:61.

55. Dr. Muhammad Manâ'ûr: al-Shi'r al-Misrî Ba'da Shawqi,
1:17.

56. The beatings of the heart of man say to him:
The life is minutes and seconds.

57. Mustafâ 'Abd al-Latîf al-Sahârî: al-Shi'r al-
Mu'âṣîr 'alâ dial' al-Naqad al-Hadîth p.150 and after­
words.

58. Ibid.

59. After praising the book al-Dîwân, Mikha'il
Hu'aymah says, "If both of them (i.e. al-'Aqqād and al-Mazīnī) had kept aloof from pinching the personalities amongst writers and poets whom they criticized, the book would have been free from blame and reproof and they would not have committed mistakes but only those which other critics are prone to commit, like attaching to a certain work more or less value than it deserves." Sūl-Ghirbāl, p.216.

60. Al-'Aqqād, al-Rūsūl, p.147.

51. Dr. Muhammad Mandūr: al-Shīr al-Misrī Badā' Shawqī, 1:5;

Dr. Tāhā Tāsinyn has referred to the credit of al-'Aqqād and al-Mazīnī in their criticism of Shawqī, Ḥafiz and other imitators. The reference deserves to be quoted: "Is it true that the strife between al-'Aqqād and al-Mazīnī and Shawqī was only for wounding and destroying? Or the truth is that the strife opened for the contemporary Egyptian litterateurs new doors of art and new horizons of criticism and taught them that poetry should not be imitation of the ancients and their copies in the magnificence of word, splendour of style and beauty of composition... If there was no credit for al-'Aqqād and al-Mazīnī in their criticism of Shawqī specifically and of the doctrines of imitators in poetry generally except that they opened for the Egyptians the doors and windows through which they could observe what was necessary for them to observe and through which they could know what was necessary for them to know about the modern doctrines which were prevalent amongst the Westerners regarding poetry, criticism and literatures generally, this credit indeed is great... Hence al-'Aqqād and al-Mazīnī did neither destroy Shawqī nor lower his dignity but they placed him where he should be in the history of līt-


64. Ibid., pp. 38–39.

65. The all merciful who does favour to all manufactured him as the dusk of darkness in the bottom of hades; and threw him on the earth accursed as a lesson, so listen to the strange lesson.

66. But the evil continues to be clever, and the path of straying is paved; when you meet him you will not find him alien, never, and not having (only) a few friends.

67. The shadow does not sleep in its sides, and they are a standing shadow upon it.

68. Ibid., pp. 35–36. It is actually Ṭarīq al-Gulf.


71. Ibrāhīm al-Māzinī: Shi'r Hāfiz, p. 11.

72. Ibid., p. 12.

73. Dr. Ni'mat Ahmad Fūdah: Adāb al-Māzinī, p. 230.


75. O my soul, I committed crime against thee, and before me my father had (also) committed (it) against thee, so do not blame me.

76. This is the crime my father committed against me and I have not committed against anyone.
77. Dr. Muhammād Haddūr: al-Naqd wa al-Nuqyād al-
marāṣirān, p.153.
78. Your respect from the point of view of sagacity and
elevation was unlimited, but it has become limited by
it (that is, the title of Boy).
81. Don't forget one who began to look around but his
eyes did not see amongst people anyone except you.
82. Ibid., p.10.
83. Was he fond of the širi of Hīma? Is not there any
prescure for this dear?
84. Ibid., p.43.
85. The earth and the seas are the same in their habits;
both of them are treacherous.
86. Ibid., p.52.
87. Before you the time has killed it while it was trifling
in bātīf and safety.
88. Ibid., p.55.
89. Ibrāhīm al-Māzīnī explains that his fretfulness from
the time in the soul right from his boyhood when
he was a student. Qāhirat al-Rin, pp.142-144.
90. Ibrāhīm al-Māzīnī: Shi'r Hāfiz, p.49.
91. Ibid., 45; we have seen that he prefers a single verse
of Shukri to the whole of the poetry of Hāfiz and the
like, p.12.
93. Ibrāhīm al-Māzīnī: Shi'r Hāfiz, p.3; Hasād al-
Hashīm, 155.
95. Ibid., p.281.
96. Dr. Mahmūd al-Ru'bāyī has summarised the story of the
dispute and its circumstances in his book Fi Naqd al-
Shīr p. 101-103.
97. 'Abd ur-Rahmān Shukrī: Dīwān 'Abd ur-Rahmān Shukri 5:373.
98. Ibrāhīm al-Māzīnī: Dīwān al-Māzīnī, 2:120.
100. Ibid., 1:50-51.
101. Ibid., 1:51-52.
102. Ibid., 1:52 and in 1:54 of the same book al-Māzīnī has reported that Shukrī includes himself amongst the modernist poets though he is very far from them and follows the worthless from amongst the ancient poets.
103. Ibid., 1:55.
104. Ibid., 1:56.
105. Ibid., 1:57.
106. Ibid., 1:57-58.
107. Ibid., 2:86-89.
108. Ibid., 2:89-91, 93-95.
109. Ibid., 2:92.
110. Ibid., 2:95.