ABSTRACT

This study on the modern trends of literary criticism in Arabic consists of five chapters whose salient features may be indicated as follows:

1. Literary revivification of Arabic literature in this period was not an immediate result of Napoleon's invasion on Egypt. It rather was a result of the feeling of nationalism which started to prevail amongst the Arabs, particularly Egyptians, in the last century.

2. By the beginning of the present century certain new views began to surface regarding poetry. These views may be taken to from the basis of some of the concepts propagated later on by the group of al-Dīwān. They, for instance, are (i) considering poetry as a rhythmic composition and neglecting the rhyme and (ii) regarding poetry as an expression of feelings simmering in the heart besides finding fault with the imitative trend.

3. 'Abdūr-Rahmān Shukrī was the outstanding person from among the members of al-Dīwān. He was almost a teacher of his two associates, namely al-'Aqqād and al-Māzīnī, at least during the first stage of their literary life.

4. The critical activities of the members of al-Dīwān were for the most part individualistic. They put for-
ward new concept of poetry and its art. While proceeding in this way they took recourse to the views of English romantics in general and to those of Coleridge and Wordsworth in particular. All the members of al-Dīwān adopted the views of the English critics but differently. As far as Shukri is concerned, most of his views are the reflections of the ideas of the above two critics. Al-'Aqqād on the other hand, has been influenced mainly by Coleridge. This may be due to the fact that Coleridge's approach to the problems is philosophical which agrees with al-'Aqqād's tendency in dealing with them which is intellectual. But al-Māzīnī has been influenced by Wordsworth in particular.

5. Concerning some problems of poetry, the members of al-Dīwān could not comprehend properly what the romantics had opined. Organic unity is an example of this. Shukri treated it in a simple manner and did not pay attention to its relationship with the other elements specially with imagination. In those days al-'Aqqād also did not understand this problem thoroughly while al-Māzīnī did not devote any part of his writing to it.

6. Despite the fact that the members of the group of al-Dīwān have been influenced by the romantics, they have their own conceptions about various problems. Or rather they mix up their personal ideas with the views expressed by the
Romantics so much so that the reader may be misled in recognizing the source from which they took help as has been the case with Dr. Muḥammad Manāṣr and some other scholars whose efforts in this regard have been pointed out by us in this thesis.

7. The fundamental principles which the members of al-Dīwān have enunciated have been followed partly in the criticism written by al-'Aqqād on Shawqi. As far as al-Māzīnī is concerned, he has not complied with them in his writings on al-'Aqqād, Ḥāfiz Ibrāhīm and Shukri. He indeed has proved himself to be a sentimental critic. Shukri has made no contribution in the field of applied criticism.

8. Although the members of al-Dīwān have adduced certain views in regard to the problems of poetry in which some sort of deficiency may be traced, yet they have been able to influence greatly the literary scene of the Arab world. From imitation they turned it towards modernism so much so that the growing generation adopted the new concepts which they preached. As a result of this achievement the imitative trend receded back and faded away gradually, not only in Egypt but in all the eastern countries of the Arab world.