CHAPTER I

SALIENT FEATURES OF THE REVIVAL OF LITERARY CRITICISM IN ARABIC

FROM

THE SECOND HALF OF THE 19TH TO THE BEGINNING OF THE 20TH CENTURY

A - THE IMITATIVE TREND

B - NEW EFFORTS
Most of the scholars agree that the literary revival in the Arab countries started when the French occupied Egypt in the year 1798 i.e. after six years of the July revolution. They introduced a scientific outlook and other prerequisites of the modern civilization which were unknown to the Egyptians. Their most outstanding contribution was the introduction of the printing press which facilitated publication to some extent.

Though the above point of view is largely accepted, it is not conclusive and correct. For, in my opinion, historical events do not affect the prevailing civilization instantaneously. Indeed these events require some period to stabilise and give chance to the new ideas and opinions to find their way to the people, and become a part of their culture and thence get reflected in their artistic and literary activity.

However, the French invasion on Egypt under Napoleon had another aspect too. Like any other colonialist Napoleon did not want to serve Egypt. The purpose behind the archaeological discoveries which the French made and the publication of newspapers which they introduced in Egypt was to serve the French themselves. Napoleon was induced to occupy Egypt by his realization of its strategic position and his wish for materializing his political dreams. His main object was to weaken the British by blocking their passage to India and threatening their interests there. Therefore what the French carried with them to Egypt or did there was to serve their purpose as indicated above. In other words, it was not directly beneficial to the Arabic literature.
Al-Shaykh al-Jibarti - an eye witness - refers to some actions of the French which astonished the Egyptians. He says: "The most wonderful of what I saw ..... is that one of them took a bottle ... and poured something from it in a beaker and then mixed with it some other liquid with the result that the liquide rose up and a coloured smoke came out of it (and continued for some time) till it ceased. The contents of the beaker became dry and the residue was a yellow stone, then he threw it away. We took it up and examined it. He continued the process likewise and now the residue was a blue stone. The third time the residue was a ruby red stone. Once he took some white powder and hammered it gently on an anvil. A bomb-like frightful voice came out of it. We were taken aback and they poked fun at us."!

As far as the Arabic works printed and circulated by them are concerned, they were small in number and loaded with the people to remain calm and peaceful. The two newspapers, one of which was devoted to the publication of general and internal information about Egypt and the second which catered for the cultural, economic and social affairs, could not benefit the Egyptians because their
language was French. In addition to this, the French invasion soon faced a severe opposition from the British government and from the Egyptian people and ended in complete failure and ultimately resulted in the withdrawal of the French from Egypt.

On the other hand, we are well aware that the Egyptians, before the French invasion, were living under the Ottoman rule. A number of them had learned the Turkish language thoroughly as a result of this political subservience. The Turkish litterateurs were closely acquainted with the new literary movements which appeared in Europe generally and in France particularly, so much so that a modern European - Turkish literary trend was born in Turkey. Still for this relationship between Egypt and Turkey we did not find any tangible and positive trace in the Egyptian literature though it was expected that its echo should have been found in the literary circles there. So, what could be the case regarding a new colonialism whose reality became evident and its traces paled off soon.

The essential and perhaps sole effect of the French invasion on Egypt was that it drew the Egyptian's attention to their
backward condition and opened their eyes to a new world whose
clear traces were discernible in their life later on.

Muhammad 'Ali the great, an officer in the Anglo-Turkish
army which was charged with expulsion of the French from Egypt,
had succeeded to the thrown of Egypt. He was an intelligent
ruler and tried to win the hearts of the Egyptians. He initiated
various reforms and paid attention to science and knowledge. For
this purpose he founded modern educational institutions, one of
them, perhaps the most important, was the "Institution of Langua-
ges", and sent educational missions to England, Italy and France.
The influence of these missions became manifest on the Egyptian
life gradually. These delegates felt a dimensional gap between
their own life and the life which they witnessed in the West.
Hence the sorrow burst in their souls. It was their national
obligation, as they realized, to warn their kinsmen of the back-
wardness in Egypt. Therefore some of them made it the subject
matter of their writings as their ability. These works had a tan-
gible effect in introducing the people to the reality of the sit-
tuation. At the same time these works played some role in pushing the
people towards change and making them acquire modern knowledge in
order to be able to improve upon various aspects of their life of
which literature was one.

At the first moment we find the literary situation at that
time smothered by common phrases, ready expressions and exhausted
ideas. The most exalted aim of a poet was to recite a rare josting or a queer word or a trick of eloquence. The Arabic poetry did not come out of this frame at that stage. For it was the inheritor of the low poetical models produced during the backward periods of the Arab history and also because most of the knowledge of the poet was dependent on those comments which he heard in the assemblies. So he was not reared by a good cultural nursing which would nourish his intellect with valuable product and would open his eyes to the reality of the literature. This means that his "poetical" product represented the prevailing thinking amongst his people. Regarding poetry this thinking revolved around two elements: content and form.

In those days the contents of Arabic poetry were only a repetition of what the ancients had said whether it was regarding the subjects in their details (the poems revolved around panegyric, eroticism, satire, elegy etc.) or regarding the ideas reflected in the text. The condition as the same in respect of the form. A single poem included numerous subjects. It started either with nasib (love poetry) or with a stand on the ruins and then turned to other subjects. But the manner in which the poets expressed themselves deviated from sublimity and became of a low standard, particularly in the case of the use of similes. Besides, the whole structure of poems became very weak.
It is not expected of literary criticism that it would rise above this situation. For, one of the aspects of the criticism is that it is a reflection of a cultural situation. It seeks inspiration from and depends on it. When the literary scene is poor and shallow as well as the literature - the material of criticism - is brittle and valueless, it is natural that the criticism is not distinguished and does not follow definite rules; it depends on the emotion of the critic be it admiration or disapproval and on the judgment which is unaccounted for. If we find some reason behind his judgment, it does not surpass the grammatical, paradigmal and rhetorical affairs which are unable to move the literary situation forward and develop it.

Literature and criticism are continuously inseparable. Whenever literature takes a step forward, criticism keeps pace with it and perhaps vice-versa. The manifestations of change and development of literature started with the development of political consciousness, feeling of nationality and desire for liberty amongst the Egyptians. This feeling was embodied when the great revolution led by Ahmad 'Urabi, which demanded the nation's right to be free and have a parliamentary system, was ablaze.  

The revolution affected the souls of the litterateurs. Hence they felt that their political revival necessitated a
parallel literary revival which would not be materialized unless they turned to the Arabic heritage to borrow and seek guidance from it for coming to the right path in their literary activities. At that time they found manuscripts and printed books which they inherited from their ancestors and which were easily available to them. So they turned to these books, studied, assimilated and imitated them. Some of them, especially al-Sā'āti and al-Bārūḍi, were able to restore the lost eloquence and sobriety to the Arabic poetry. But al-Bārūḍi's achievement was more astounding than what his fellow poet achieved. For, he was not satisfied with extrication of poetry from its cheapness, weakness and blind imitation, but while composing poetry, went ahead of this to seek inspiration from his personal experience to such an extent that the reader almost feels al-Bārūḍi's personality in what he has composed as al-'Aqqād has mentioned and, due to it, has called him the Imam (leader).

As literature turned to the heritage seeking inspiration and guidance from it, literary criticism also followed the footsteps of the old Arabic criticism. We find the critics of this epoch - the second half of the 19th century - depending on what the old Arab critics had stated, though sometimes their views appear to be distinct and independent. al-Shaykh Husayn al-Kārsīfī and Hamzah Fath Allah are consi-
Jared to be the best representatives of the imitative trend in the modern Arabic criticism.

Several pages of "al-Wasilah al-Adabiyyah", which is a collection of the lectures delivered by al-Marsifi in the college of "Dar ul-'Ulum" till the year 1888, reflect his views on criticism. These views are based on what Ibn Khaldûn wrote in his "Maqaddamah" about poetry and its art. Both of them defined poetry in the same way. Ibn Khaldûn defined it as "eloquent composition which is based on metaphor and portrayal, is distinguished by parts which are uniform in rhythm and rawiyy; its every part is independent of the rest in its meaning and object and follows the particular styles of the Arabs." This definition - which al-Marsifi has quoted in its original form - concerns itself with form which is the outer manifestation of poetry and the first thing which the reader feels. Hence the poet takes refuge in suggestive expression by adopting metaphorical and descriptive style.

This is a characteristic of both poetry and prose. The demarcation, therefore, between these two arts lies in the fact that poetry has a unified rhythm and rawiyy and that the poet adheres to particular styles of the Arabs. Consequently the poem, on the one hand, consists of numerous subjects; and every one of them is independent and distinct and,
on the other, it is not stuffed with aphorisms, proverbs and the like which keep it back from being poetry. For illustrating this Ibn Khaldun has referred to the poetry of al-
18 Mutanabbi and al-Ma'arri.

Al-Marsifi looks at poetry exactly in the same manner, be it in the definition or in the necessity of the poet's adherence to a unified rhythm and rawiyy, plurality of subjects and imitation of the ancient poetical models. However, he departs from Ibn Khaldun in two matters: (a) He considers the compositions of al-Mutanabbi and al-Ma'arri as poetry because they follow the poetic styles of the Arabs. (b) He forgives the poet if he does not complete the meaning in one verse provided the poem be good.

With the exception of these two matters al-Marsifi follows the footsteps of Ibn Khaldun. He places before the poet a model which is inevitable for him to follow. This model is the old Arabic poem in the sense that it contains various subjects and in it the poet shifts from one subject to another in such a manner that the reader does not feel metabasis.

Al-Marsifi directs the poet to the requisite steps when he advises him to memorise the aphorisms and proverbs of the Arabs in order to attain the power to compose poetry
which is of the standard of the ancient poetry. These aphorisms and proverbs compress within them vast meaning in a few words. By memorising them the poet is able to compose something which is unique using as few words as are absolutely necessary. In the same manner the poet ought to memorize a good quantity of the ancient eloquent poetry till a faculty develops in his mind on whose loom he weaves poetry. (While doing so) he selects the texts which are of equally high creer and have abundant styles... One who has not memorised them his versification is defective and bad. His versification becomes pleasant and sweet only when he has memorised them in a great quantity. So for him who has memorised only a small text or has not memorised it at all, there is no poetry but only valueless versification. For one who has not memorised the text, it is better not to compose poetry. He should embark on the composition only when he has memorised the text in a large quantity and has sharpened his talent to weave poetry on its loom. With much practice his faculty stabilises and becomes strong."

In short, it is possible to say that these steps are memorisation of the texts for polishing the talent and practice of composition for developing it. The importance of memorisation is not confined to making strong the faculty. It also enriches the poet in language and introduces him to
the path of the past poets in the composition. When memorisation has its desired effect on the soul of the poet, he should try to efface the apparent forms of the texts which he has memorised from his mind.

Even in the event of practice and stabilization of the capacity to compose poetry, the talent does not help the poet always. Therefore, he should seize the suitable time for the composition. Al-Marsifi thinks that the best time for realising this is "the time of prayer when one awakes from sleep, when his stomach is empty and his mind is alive ... If he finds it difficult even then, he should postpone it for another time and should not coerce himself to compose poetry." When the talent is awakened, the poet ought to refine his composition and remove from it the verses which do not reach the level of excellence attained by other verses. When al-Marsifi made the ancient Arabic poetry a model to be followed, his intention was to invite the poets to extricate the Arabic poetry from the condition in which it was those days. At the same time he ties the poet to a model which does not permit him to make a personal contribution, particularly in the field of ideas. So al-Marsifi thought it proper to deal with the details of the poetic composition which relate to both the meaning and the words or the content and the form.
As far as meaning is concerned, al-Marsifi speaks of the plagiarism. This is a topic which has been discussed by the ancient critics as well as the modern scholars. What al-Marsifi has written about it agrees with the ancient views. His intention, as far as we understand, is not to block the way but to expand it before the poets. Consequently, he has divided the meaning into two kinds: One which is distinguished by its novelty or unique point of view. So a person who adopts such meanings may be taken as a plagiarizer. But he is neither an absolute one nor is blamed for this if his meanings are more perfect than his predecessor’s. The second kind is that whose meanings are familiar and common; hence the adoption of these meanings does neither harm the poet nor make him blamable. May be while referring to this he is inspired by what al-Jahiz has said about the meanings. According to him they are scattered in the way and known to the non-Arabs, the Arabs, the Beduins, rural and urban people. Therefore the credit goes to the suitability of rhythm, the choice of words and the excellence of craftsmanship which are used by the poet in expressing them.

The real plagiarism, in al-Marsifi’s view is the assault of the poet upon a previous meaning without attaining its level in his poetry as is the case with the foll-
The word 
الحن (prudence) is connected with movement and settling down ... but the connection of 
الجود (generosity) with movement and settling down is not correct. Instead it is connected with the circumstances. So the saying runs that he is generous in all the circumstances/good and bad.

In the same manner it is not appreciable that the poet repeats his meaning again and again/various poems as Abu Nuwas did while he said:

واعن بالحن بماداً  
شل جمل الحرم يجيل

After this al-Marsifi takes form into consideration. His discourse in this connection relates to word. He thinks that the commensuration of the word with the meaning
is necessary. The verse should not be stuffed with words and consist of only a small meaning. For this he quotes the previous verse of Abu Nuwas ("generosity does not surpass him...") as an example and opines that its meaning is only that he is never devoid of generosity.

In addition to the necessity of use of words according to the meaning, al-Marsifi enjoins the poet to use the words properly and not to misplace them. In support of his opinion he quotes the following verse of Abu Nuwas:

\[
\text{كل نظر وليلة مناكه لما عقبيات اردن اليدين نزير}
\]

He comments on it saying "(sharpness) is a characteristic of eagle. Al-Qamus says: a Sharpened eagle (عقاب عقبيات) is one which possesses sharp claws. So when he uses this word for wrists it is not correct."

Undoubtedly, al-Marsifi wants to direct the poets to the ideal way in their compositions. Poets are unequal in their status due to inequality in their artistic powers. Even an individual poet, in his opinion, does not always retain the same standard. Sometimes he rises high and at others he falls low, as his poetry is sometimes good and at others bad. It is not given to the poet always to compose the poetry of a high standard. Therefore we should
not be dazzled by his fame in judging his production/should rely on "certain rules" which evaluate his writings in keeping with his adherence to, or deviation from these rules.

Indeed we can recognize the substance of these rules only when we think that what is meant by them is the constitution of the ancient Arabic poetry and the poetry of the later period which follows it both in form and meaning as we have indicated earlier. These rules do not represent on something which people agree or disagree wholly. We have seen that al-Risafi himself borrows ideas from Ibn Khaldun and even then differs from him at some places. Moreover, his reference to the rules comes into clash with his view of taste. He is of the view that "the realization which is connected with the harmony of things and which necessitates the approval and disapproval is what is named as taste; it is something natural, and grows and develops by looking at things and actions from the point of view of their suitability to the objective which is wanted from them."

Although taste is a personal faculty which is cultivated and developed until it becomes purified and its judgment becomes acceptable, yet it is not the same among all. Actually it differs from time to time and from one condition to another in the case of the individual himself while rules are not so. For, they are
nearer to intellect and do not yield to the feelings and sentiments.

I think that al-Shaykh al-Marsifi took only taste into consideration while passing his judgments. Due to this his judgments have become of a general nature for supporting which he did not put forward any explanation or give any reason. This can be witnessed in his comment on the following verse of Abu Nuwás:

فاَنَ كُنِّي لَا خِلْلَا وَلَا زِوجَةٌ وَلَا بِرَجْحَةٌ عَلَىَّ سَنَةَ

He says: "The words خِلْلَا (close friend) and زِوجَةٌ (wife) should not have been used by him". The same is the case with his comment on another verse of the same poem.

جُوَادٌ اِذَا الْاَيِّي كَفُنَّ عَنِ النَّدَّ. * وَمِنْ دُرْنِ غَرْثِ الْمَنَاءِ عَبْرَ

He simply says: "it is a cold phrase".

Satisfaction with the judgments which are not based points out on reason to the al-Marsifi's esteem for, and his dependence on taste alone. But sometimes he expresses his judgments in detail as he commends a certain text for its good craftsmanship or for its soundness. His comment on the poem of al-Bārūdī, whose first verse is as follows, is of this kind:

تَلاَهَتْ اَلْاَبَا يَصِرٌ سَحِيرٌ * رَدَارَتْ اَيْمَانَ زَفَيرٌ
"Look, may Allah guide you, at the verses of this poem and study them verse by verse; you will find shells of jewels; every jewel, because of its preciousness, is set in a separate shell. Then look at them collectively and see the beauty of the context and the fineness of the arrangement. You will observe that neither the order of the verses can be changed nor can a third verse be inserted between two verses. I leave you to your sound taste and lofty determination to follow this ideal path if you are one of those who are eager to attain perfection."

On scrutinizing this text we come to the conclusion that it is general and emotional. It is emotional because he has depended merely on taste. Due to this, such passing phrases as "You will find shells of jewels; every jewel, because of its preciousness, is set in a separate shell ... and see the beauty of the context and the fineness of the arrangement ..." etc. are found in his comment. From these sayings the reader does not extract some thing on which he could rely or could be satisfied with. Perhaps in the comment of al-Marsifi he finds inability to manifest crystallized and incarnated emotion; otherwise he would not have resorted to the use of words like: "Look .t" and "I leave you t' your taste."

In this text there is nothing to suggest that al-Marsifi has changed his attitude towards the
poem and has shifted his belief from independent verse to a
to poems the parts of which are correlated and have well arran-
ged structure, as some scholars think. Moreover, the beli-
ief in the independence of the verse does not mean a call to
weaken or lose poetical structure. But the call is to
keep the poets away from enjambment, i.e., the suspension
of the meaning of the verse and connecting it to the next
one to make the meaning complete. This is considered as one
of the defects of poetry. Besides, al-Marsifi was lenient
regarding this defect and forgave it if the poet was other-
wise good, as we have observed earlier. Al-Shaykh Hamzah
Feth Allah followed the footsteps of al-Marsifi in his criti-
cal views. It means that he also was an imitative critic,
borrowing his ideas from ancient Arab critics and keeping
pace with them in his impressions and critical judgments.
But he tended to compare two literary texts to clarify his
attitude. He named these comparisons as judgments (al-
Muhakarat). He explains his method in this regard by say-
ing: "When the meanings in two or more verses or sentences
are nearly similar and the basis of preference is mere tas-
to and sound instinct, it is difficult to explain the cause
of this preference. There may be some writings the beauty
of which in words and sense reach to such an extent that
they attract the hearts exceedingly. But if you try to
explain the nature of this beauty even without making comparison, the expression may elude you and there may not be much scope for it, so much so that it may be said that this beauty is like the beauty of the faces which can be realised but cannot be described ... The same is the case with poetry. Two good and rare verses may be nearly of the same value but men well versed in the art of poetry know which one of them is better if their meanings are the same or which one of them is better in its meaning if their meanings are different.

This text clearly signifies that al-Shaykh Hamzah ibn al-`Abdillah, in his comparisons, relies on taste and the capacity to distinguish good from the bad one which are the result of a long study of the texts. On the basis of it he points out to the other details, like the necessity of the poem to be precise, fresh and beautiful in its meaning; these things have to be conveyed in sweet and magnificent words which are for the subject. It is evident that, with the exception of personal taste, we do not find any rule on which we can rely to know these things. I think, al-Shaykh Hamzah realizes the fact that taste is different from person to person and that its degree is unequal amongst people. Hence he does not dictate that the others should submit to the judgment of a specific individual taste. For,
every one has his own taste and is free to accept or reject the judgment of a certain critic on the basis of its being in harmony or disharmony with his taste.

The critical judgments of al-Shaykh Hamzah which are based on taste, are not passed without explanation. These explanations are closely related to language, grammar, etymology and such other things and to the manner of their usage. This is the thing which conduces to insert his writings in the field of linguistic criticism which, besides being a partial criticism, does not help the literary taste to develop in a beneficial manner and it does not reveal to the reader the points of beauty or ugliness. Such critical tendency results in the decline of the artistic role entrusted to the critic who is a link between the writer and the reader and makes cut the artistic maturity in the text by way of explanation and commentary.

In the later period of the 19th century there appeared a critic, Muhammad al-Nuwaylihi, who was conscious of the influence of literary criticism on scientific and artistic writings. He felt that the criticism "serves the literature. So he attempted to analyse critically the literary works in the Libyan newspapers as was the case with the foreign newspapers."
It was expected that this critic would do something which is distinct from what his predecessors did. But he followed their footsteps in the criticism based on language and taste. He was not benifitted, in this regard by his culture and consciousness. His criticism of a part of the first Divan of Ahmad Shawqi reflects his style clearly. He indicates the fine points of Shawqi's poetry and considers them to be nice without giving any reason. An example of it is his comment on the following verses:

This is an example of unique and good poetry." The reader does not find the justification of this comment. He does not know where the unique and good points are hidden from the point of view of the critic.

On other occasions he revealed the defects of Shawqi's poetry and to prove his opinion he took resort to the linguistic criteria. An example of it is his comment on the following two verses:
He says: "the plural of the word بذع (branch) is only گیسین, گیسانه and گیسان." 55

New Efforts:

The factors which we have indicated above and which paved the way for the revival of the critical thought among the Arabs in the second half of the last century have continued to exist and have become deeper and wider. 12 "The contact of the Egyptians with the foreigners increased gradually in the later part of the 19th and the beginning of the 20th centuries. The change in the mentality of the Arabs was proportionate to their contact with the foreigners. The Egyptians started to borrow from the Western culture which had reached them first in the form of translation and then from the Western languages (directly) after the Egyptians embarked on learning them, especially the French and English languages. Hence a great change took place for the crossbreeding of their thoughts with the new culture. The modes of publication widened and they brought the means of attaining culture within the reach of every one so much so that printing and journalism became the active elements of the development of literature and both of them worked for its circulation as they had nourished it with various kinds of knowledge." Beside, this
the orientalists played their role in this regard either by their studies which reached Egypt or by their arrival there to serve its institutions. As a result of it their scientific experiences in research and studies based on induction, logical criticism, exact deduction, premises and propoundant conclusions were transferred to the Egyptians.

The result of these factors was that there appeared a number of litterateurs looking forward to change the critical scene by viewing poetry differently from what was familiar in the past and what al-Shaykh al-Marsifi and al-Shaykh Hamzah Fakh Allah had publicised anew among the people. But the thing which should be pointed out here is that the appearance of a group of the moderners in this period does not mean retraction of the imitators and diminution of their trend. Their voices remained audible and they were powerful and at so many times stood against the new calls.

A number of the moderners among the litterateurs directed their attention towards the form of poetry. They saw that a single poem includes various subjects and there is no link connecting them in a unified structure. Al-Shaykh Najib al-Haddad has pointed out that the Arab poet often takes resort to another topic before taking up his principal subject in the poem. In the Western poetry note-
ing of the sort could be witnessed. The Arabs also find fault with a poet who completes his meaning in two verses, no matter what the position and status of this poet is. They decry al-Nābihīyāh for his following verses:

* وفِي رُكِّةِ الْجَفَّارِ عَلَى نَسْمَةٍ
 ِرِمْمٍ اسْتَسْتَبِيَتْ بِمِمْ عَالِمٍ
* شَهِدتُ لَهُ مَوَافِقَ مَوَادَاتٍ

Khalil Mutrān, who is a poet of distinguished literary status and his critical views have historical importance, was more severe than al-Shaykh al-Haddād when speaking on this problem. He censured the Arabic poem for the multiplicity of its subjects lacking in a firm connection to interlink various parts and meanings of them. "May be in a single poem is so many precious things are collected as are not collected in one of the museums. But there is no connection in them and they are scattered. Besides, the subjects (like) love poetry, panegyrice, complaint of time, description of blood, she-cameland of battle fields, citing proverbs and narrating a phorisms etc. which no poem includes but only to create pessimism, to jumble and gallop and fight among themselves in the mind of the reader and to take to any and every direction between the sky and the earth."

On the basis of unity Mutrān commands the poem of "Martini" entitled "al-Masū wa al-Madinah" (the evening and
the town) saying: "We have read in the French journal
"White" the translation of some Italian poems composed by
a poet called Martini which are of a new poetic style in
depiction (which he has drawn in them). In spite of being
unfamiliar, we find them to be excellent in description
and nearer to the manner of the Arabs in composition with
the exception that the verses and their meanings are connected
with one another aiming at one object in the poem in
contrast to our old and modern poems as the editor of this
journal (i.e. he himself) tries to do (in his poems) contrary to the familiar method."

The view of the above two litterateurs implies an
allusion to the organic unity. Perhaps we feel in it a confu­
sion between this unity and the unity of the subject. For,
the organic unity does not interfere with the multiplicity
of the subject. A skilled poet is able to preserve his
artistic creation from being incoherent and to connect close­
ly its various parts with one another.

The views which al-Haddad and Mutran expressed ema­
nated from the European literary culture by which they were
influenced. It was also an endeavour to apply the Western
critical principles to the Arabic poetry in general, includ­
ing the ancient one and evaluate it according to these
principles without paying attention to the special features with which this poetry is distinguished or without trying to extract the critical standards and principles from the Arabic poetry itself. Such an application most likely leads to injustice to what a nation creates. In addition to this, the Europeans were not given to compose organic poetry originally but gradually they made it attain the distinction of development and unity.

It was better for the two above mentioned critics to restrict their criticism to the poets who imitated the ancient ones in everything and not to direct their attack to the original productions too. For, in our opinion, such an attack indicates inadequacy in understanding the real nature of the Arabic poetry, especially the ancient one. What bestowed on this poetry the diversity and stamped it with the special characteristic is the distinct environment in which it was composed. Hence it is not possible for this poetry to be surrendered to the western principles of literary criticism and to be evaluated accordingly. Instead, it should be evaluated according to its conformity with the feelings of the poets and according to the true interpretation of the circumstances. Therefore the ancient texts should not be censured if they have not been composed organically or if they lack in unity of subject; rather their being devoid
of this unity is a true characteristic of theirs. So the sound standard on which we may rely in the evaluation of our ancient poetry is the unity of emotions and feelings which Dr. Muhammad al-Nuwayhi has named as the vital unity.

Whatever the case may be, these two views are important because they reveal the fact that some of the modern Arabs are acquainted with the most significant artistic characteristic of the poetry which became common later on, i.e. the organic unity. However, if al-Ijaddad and Mutran were wrong, as we think, in their criticism of the ancient poetry, they were mostly correct in what they wrote about the contemporary poetry.

The first thing which drew the attention of critics like these was the fact that the contemporary poets were interested in imitating their predecessors and weaving their poetry on their loom and what resulted from it, i.e. their poetry lost its artistic and sentimental value and did not indicate the time of its composition. This realisation became a moving force for the critics to search the elements which guarantee for poetry its value and significance. Hence they became aware of 'truth' which is considered as the pivot and base of the creative work.

Perhaps Khalil Mutran is one of the earliest critics who payed attention to this problem. He saw that the
poetry of his contemporaries lacked in truth due to their interest in imitating their predecessors, seeking inspiration from their compositions and avoiding their personal feelings. Consequently if an anonymous poem is recited, one may think that it belongs to the pre-Islamic or the Islamic period. If it is correct that the litterateur is a painter depicting the conditions of his age, how will he be a modern poet having a rich mind traveling to distant countries in a few minutes while he remains sitting (at his place), knowing whatever happens in the smallest and far-off village while he has not moved a step towards it? Then you read his poetry and behold! the oil lamp has replaced the electricity which shines like the sun and the gas which radiates like the moon, the row of the slow moving camels has substituted the train which crosses the far-off lands swiftly, the lines of naked trees in the desert have taken the place of telegraphic poles and the large inhabited cities with their clubs, wide streets and carriages have faded away and on their ruins the villages having low roofs, black chimneys and narrow alleys have been erected."

Truth does not lie in exchanging what the ancients have mentioned with what resembles it now or takes its place in the modern times. This is an aspect which al-'Aqqad, has also pointed out. The truth indeed lies in the sincerity of heart and emotion which results in the
immortality of poetry and saves it from negligence.

We may interpret in the same manner what al-Sheykh Najib al-Haddad has said about European poetry. He commends it for its adhering to truth and not indulging in the use of exaggeration of meaning or of form.

The above mentioned views revolved around certain general aspects of poetry which each of their propounders indicated according to his culture and understanding. We do not feel any attempt, on their part, to put forward a conception of poetry on which they depend to treat its problems. Perhaps we can extract this conception from their writings to say, for example, that poetry, according to Mutran, is the true expression of soul and life restricted to one subject and distinguished by compact structure.

However, to form a definition from what one has said is one thing and to say it distinctly is another. It is possible that these litterateurs kept away from adducing a certain conception of poetry, because it was not sufficiently clear in their minds or because they supposed that their explanation clarified the object and served as a substitute of the definition. If this thinking is correct, they were not right despite the fact that poetry is an art which cannot be defined. The disclosure of its conception
is a sound guide which leads the steps to the right direction into a new order. In the same way their avoidance of definition resulted in keeping the conception of poetry imitative, rather primitive: in the eyes of the people who payed attention to poetry so much so that a poet like Ahmad Shawqi mentioned that in the beginning he did not have an exact idea of this art and thought it to be mere praise of the rulers! Later on the absurdity of this view became clear to him.

I think that after some time the litterateurs were awakened to the need of change in the conception of poetry in order to materialize their objective i.e. to change the quality of the artistic creation itself and to raise it to the level at which they aimed. The effect of this late awakening, generally, was that the succeeding litterateurs concentrated their views upon the essence, nature and function of poetry as well as upon the quality of its criticism.

Mustafa Sadiq al-Rafi'i is one of these litterateurs. He laid down for himself a cultural foundation based upon the books of Arabic heritage and upon something of the foreign literatures. He benefited from this culture in defining poetry in a manner different from how the ancient and those having an imitative trend defined it. He said:
"The first requirement of poetry is accumulation of its means. It is dependent on the nature polished by wisdom and on the thought elucidated by expression. So poetry is nothing but the tongue of the heart if it addresses the heart, and envoy of the soul if it communics the soul. A tongue which is not lucid and an envoy who is not wise arc useless."

Poetry, according to this quotation, is talent before anything else. Two basic streams, i.e., polished nature and thought, are a must for this talent in order to bear fruit. Poetry is not a ground to be tread by anyone without having an aptitude for it and without polishing and nurturing this aptitude.

The poet transfers his thought and emotion, which simmers in his heart, to the readers. People are equal in their emotions and feelings no doubt, but all of them do not possess the capacity to arrange their feelings in the form of poetry, besides understanding them. This is the mission which the poets who should be truthful in their expression, undertake. Had it not been for the truth and for the glorified ideas and the familiar words, they would not have been able to address the hearts and the souls and to influence them.

It seems that al-Rafi'i asserts the role of the idea and relies on it in distinguishing poetry from prose.
In this manner he rejects the earlier view that poetry is a rhythmic and rhymed writing. It means that rhythm and rhyme do not dominate his mind; they occupy only the second place in it. To know them perfectly is not considered as a sign of the poetic power; they are two complementary parts of poetry and not the only things to differentiate it from prose. "If poetry were these rhythmic and rhymed words, we would have considered it as a kind of the rules of parsing which no one knows except those who have learned them. But poetry occupies the place of speech in heart; everyone pronounces it but cannot evaluate it. What befalls poetry after it in the form of rhythm and rhyme is like what befalls speech in the form of correct syntax and vowel points. Indeed, you praise the speech for its vowel-points and you do not praise the vowel-points for the speech."

Al-Raḍī again in the preface to the second volume of his Divan (1904) mentions how he understands poetry and the conditions which are necessary for a poet. In it he says: "Poetry is the meaning of what the heart feels. So it is a notion of the heart. When the feeling pours its light on it, it reflects on the imagination and the meanings of things are imprinted in it as the images are imprinted on the mirror.

He repeats the same idea more clearly in the preface to the third volume of his Divan. He mentions that poetry
is an expression and depiction of "a living world of the meanings and words. The good poet is one who makes it a miniature of the whole world. It is necessary for it that it reflects a ray of the spirit. If the soul divests itself of it, its refinement mixes with the beauty of the poetry. Probably a man is enthralled with the pleasure of imagination, so he imagines it in the place of his soul and imagines himself in the place of the poet."

This utterance contains a call to seek inspiration from nature and to make the poet possess freedom of thought in relation to the whole world. The poet adopts his ideas and images from it and concentrates his experience in his poetry so that the reader finds the echo of this experience in his soul. In order to realize this intercommunication between the creator and the reader, poetry should keep off the sensory depiction and replace it by the depiction of the nature's impact on the soul. So, in poetry "there are styles which are produced by intuition, but the final verdict about these styles is that they are representations of the nature. As if a poet transfers the scenery of the earth to the high spirit which sends the ray of life to the body. Hence this scenery increases in the strength of the divine ray and when it connects this strength with the body, it readily overflows the heart and shakes it in such a manner that due to it we realize rapture."
On account of this view, al-Rafi‘i becomes one of those who find fault with the poetry which is affected and is fond of imitating the meanings and images of ancients. 

Imitation, in al-Rafi‘i's opinion, exterminates the most important element of poetry, i.e. sincerity of sentiment and seeking inspiration from the surroundings which give a chance to the poet to add something new to what his predecessors have achieved.

There is an opinion expressed by one of the anonymous contemporary litterateurs, I think him to be al-Manfuluti, about poetry. It resembles in certain respects to what al-Rafi‘i has said and surpasses it in other respects. This writer has given a brief definition of poetry. According to him poetry is "a portrayal which speaks." He is of the opinion that this definition is applicable to the real poetry everywhere. For, impact is the known basis of poetry and it is considered to be good and elevated in proportion to the quantum of the impact which it leaves on the soul.

This impact is the result not of superficial but of deep suffering which leads the poet to utilise his artistic powers, one of which is the strength of imagination, to tear the curtain which is drawn on his heart and soul to show what simmers in them in a style which is capable
of creating the same impact on the heart of the reader. This is the essence of his observation: "The known basis of poetry and the measure of its excellence is the impact which it leaves on the soul. The secret of this impact is that the poet — by the beauty of his style, power of his imagination, finesse of his method and the variety of his device — is able to tear the curtain which is drawn on his heart and to depict what is in his soul for the reader in such a way that he is on the point of seeing and touching it; so he shares with the poet his feelings and intuitions; when he weeps, laughs when he laughs, is angry when he is angry, is happy when he is happy and flies with him in the wide space of imagination; so he sees the nature with its earth, sky, suns, moons, gardens, flowers, plains, mountains, chanting birds and the things which are vocal or silent whereas he does not move a step towards it and does not get tired in this process."

This view keeps poetry away from prosaism and consigns it to depict images. Poet cannot depict images if he lacks the necessary implements such as powerful imagination and beautiful style. He resorts to his imagination for picking up what excites his feelings and to his style for transferring his emotions to the readers and consequently to create a sentimental communication between him and them.
If we turn to the above text, we find the writer citing the reference on rhyme and rhythm. In fact, these two elements, in his opinion, do not have a conclusive role in distinguishing poetry from prose. The first touchstone of poetry is the sincerity of feelings. If a certain text has this quality, it is poetry, be it in the form of poetry or prose. "Poetry is only a strown jewel which the versifier, if he so wishes, may cast in the mould of poetry and the writer, if he so wishes, may cast in the mould of prose."

"The imaginative writer is a poet without adhering to rhyme or metre. Rhyme and metre are only colours and hues which decorate the writing casually as is the case with certain other things. There is no relationship between them and the essence/reality of poetry. Had it not been a natural impulse in the soul that a man repeats what he says and sings what he repeats to amuse his soul and to delight his sentiment, no versifier would compose poetry and no prosodist would describe metre." To support his view he turns to the case of the Arabs in the beginning when they did not know rhyme and rhythm but they were awakened to them by their listening to the regular harmony in the rustle of trees, the murmur of rivers and the chirp of birds.

As long as the matter is so, what is connected with expression of the sentiment at a later stage is not its genuine part but only a casual one. The value of expres-
ssion is not indebted to casual things like rhythm and poetry is not their name as it is greater than them. It is "higher than tunes and rhythms. The addition of rhythm to poetry is only like an ornament in the neck of a beautiful girl or embroidery on pure silk. Neither the girl grieves if her neck is devoid of ornament nor the silk loses its value if it has no embroidery: same is the case with poetry; being unrhythmic does not take away its beauty and charm."

This view aims at expansion of the scope of poetry so as to include artistic prose too. Yet in his writings we do not find what would indicate his belief in the existence of two arts, namely poetry and prose. In place of this we observe him dividing the verbal art into poetry and composition. Poetry, according to him, is the speaking portrayal on the pattern we have mentioned above while composition is the speaking portrayal decorated by rhythm and rhyme. He thinks that people became used to express what they felt in the form of composition and this was why they specified it with the term "poetry" and did not include prose in it. However, it is strange that this writer cites composed quotations only when he wishes to prove the correctness of his opinion.

Whatever the case may be, this writer seeks inspiration for his understanding of poetry, at least regarding
its form, from new voices which influenced the European literature called upon people to break the shackles of prosody and to make the poet free of them in order to enable him to express himself without any obstacle. In the preface to his translation of the Iliad Sulayman al-Bustani has indicated that the Europeans have a prosaic style which they name as poetry. Amin al-Rayhani also since the year 1905 has endeavoured to introduce this type of writing to the Arabic poetry and has named it as “free verse.”

Ibrahim al-Muwaylihi speaks about poetry in the same way as is the essence of the previous approach. He makes the “incorporeal realities” the distinguishing feature of this art in comparison to others. He thinks that poetry is to show and to illustrate to the reader by different ways the incorporeal realities which are hidden and to recreate the beauty of the existing things which had been worn out by being looked at repeatedly.

Accordingly, the person who possesses this power is distinguished from others in picking up something out of what surrounds him, in bringing it out to the view and giving it a new form. But this power alone does not make poetry worthy of being called artistic if it is not connected with the power of creating impact. It is through the
possession of these two powers in equal measure that poetry is born and is distinguished. Otherwise it exists in the instinct of every man and every man is a poet but every composer is not a poet. Poetry exists in prose as it exists in composition if an impact is created by it on 'the soul'.

This leads us to a discussion on the role of rhyme and rhythm in recognising or distinguishing poetry. One can imagine that al-Muwaylihi, in this connection, does not care for them and that he includes prose also in poetry. But actually, as we believe, he aims at the spirit of the poetry in what he has said and at the possibility of feeling it in a prosaic text or in not feeling it in a composed text. Hence this spirit becomes an important basis for distinguishing the character of poetry from other things. The correctness of this interpretation becomes clear to us as he excludes the composition of the scientific rules or the compositions which are the result of the endeavour of the ungifted people from the category of real poetry.

What we have referred to above concerns the spirit of poetry. As far as poetry itself is concerned, according to al-Muwaylihi, it consists of two things: (a) the fact that poetry is one of the states of the soul; (b) the rhythm. The former comes under his commentary which we have presented earlier. As regards the latter, we are going to
discuss it in the sequel.

Al-Muwaylihi looks at rhythm in a distinct way. From his statement we gather that it does not mean precise use of feet. It is rather an organized harmony which the ear finds delightful and is amused with. This harmony is like that of colours so much so that we do not find in it a discordant note or a note which makes one dislike it. This is derived from his statement: "Rhythm is a combination of numerous sounds in a manner that the ear feels in them one sound after another and when it hears the last one it remembers the first and from it educes a unity all at once. This is what is called symmetry and harmony in the tradition of the musicians. For the power of hearing rhythm in making the sound harmonious is similar to the concord and harmony between the shapes of the bodies for the power of seeing. So the rhythmic verse is a musical implement in the poetry as is the case with the flute in the musical instruments."

The significance of this text is that the rhyme has not been mentioned clearly in it, despite it being a complementary part of rhythm. This is what was understood about it by the imitators particularly. So, does it mean that Al-Muwaylihi was one of those who called upon the people to write blank verse? Perhaps! But we cannot determine the factors which led him to this. In the later part of the
19th century some of the Arabian writers had become aware of the blank verse and since the beginning of this century a larger number of them became acquainted with the European productions which included this kind of poetry. So, from which of these two sources did al-Muwaylihi receive inspiration to form his opinion, from the Arabian productions or from the Europeans? This is what al-Muwaylihi does not help us to know.

Whatever the case may be, the call to compose poetry which is rhythmic only found its echo later on and the Diwan was inclined to it as we shall see.

Besides this basis of the ideas of al-Diwan's group regarding the form of poetry, we find a basis regarding its substance in what Amir Shaki Arsalan mentions when he says: 'It reveals the man in the highest notions which come to his mind, in the deepest sentiments which affect his heart and the farthest range of his understanding. Poetry is man's view of the nature in the mirror of his (own) temperament. So it is a universal sentiment and an absorbing feeling which man adopts wholly and in all their features.'

Poetry, according to him, is not an instantaneous result of emotion but is the result of deep thinking and long absorption of the poet in his surroundings. The reflections of this condition are not mechanical and
mythic. But as they seem to the poet, it means that the poet's vision is something personal and that his expression emanates from this vision.

However, Arsalan does not confine himself to this view of poetry. He extends it and says that there is another field of poetry, that is the human soul. It is "an independent world whose horizon no vision perceives and a sea whose bottom no perception does realise. Consequently the greatest poet among the people is one who is most capable of expressing these ideas and sentiments in their most delightful forms and most brilliant colours."

From the previous pages it is evident that most of the litterateurs, whose critical views we have discussed, have confined an important and double role to impact. It is on the one hand a measure to determine poetry's excellence and, on the other, function and an objective at which it aims. These litterateurs are satisfied with the impact as the function of poetry. But "an anonymous contemporary litterateur" has added something more to it. He thinks that poetry endears life to the people and beautifies it in their eyes in order to urge them to develop it and to make progress. In this regard he observes as follows: poetical tunes which we hear from the mouth of the people at one time and from the mouth of the nature at another, are those
which have decorated this life for us and dressed it with the white soft cloth of happiness and bliss so much so that we love it, take interest in it, covet eagerly for it and prepare the equipment to live and be pleased with it. So we have written, recorded, compiled, invented and learned and taught, built and built strong, sowed and reaped, worked and made profit... So poetry is the mystery of this life and the cause of this existence. The realities do not fly to us but on its wings and living is not pleasant for us but in its neighbourhood.

These are the theoretical views about the nature of the artistic creation and they are considered implicitly as a standard of literary criticism. Some of the litterateurs have shown the way of evaluating poetry. Their suggestions in this regard are mostly theoretical. They include:

1. Mustafā Sādiq al-Rāfi'i: He makes the change of composition into prose a means to reach a sound critical judgment. If the critic does this and finds that the text retains its impact, it is a proof of the poetry’s excellence. He says. "As far as the standard (of poetry) is concerned, betake to what you want to criticise and turn it into prose; if you can omit something of it which does not lessen its idea or in prose the text becomes more perfect than what it was in composition, then it is indeed an idle talk or a kind of it. Poem will not be poem but only when
you find it from its first verse to the last moulded in the same form of excellence." At another place he indicates that the standard of criticising poetry is that it is unaffected, draws inspiration from nature and becomes one of the living beings.

2. Some of them followed the way of comparison between two litterateurs or literatures. Al-ShaYkh Najib al-Haddad made a comparison between Arabic and European poetry. He mentioned that this process is difficult and demands some special stipulations." The writer ought to know the language of each one of these poets, his poetical status among his people, he should be capable of ju u the poetry and showing the difference between our and his own poetry. This will necessitate great knowledge and wide acquaintance with all these languages."

He tried to disclose the way of the Arabs and the Europeans in composing poetry from the viewpoints, the content and the structure. He also wanted to show the special features of these two categories without aiming at preferring one to the other. If we fin him referring to his preference for a certain characteristic of any one of the sides, it is an accidental reference and not the objective intended deliberately to be achieved by al-Haddad.
3. Al-Shaykh Muhammad al-Mahdi observes that judgment is an inevitable necessity in comparison, provided that it is not passed without adequate deliberation, examination and study of the text; some people do so without fulfilling this condition, and due to this they do not perform their duty towards literature properly. So, if, for instance comparison is made between two poets, it is necessary for the critic to be thoroughly acquainted with all that the two poets have composed and to be objective in his approach without being influenced by his own whims. Who makes comparison should be one of those who have sound taste, vast knowledge, and full acquaintance with all that the two poets have composed. He also be far from whims as well as from imitation and minute observation of meanings and words. Then he compares the words, styles, created meanings, prettiness and ugliness of the imagination, proficiencies, transpositions, stanzas, adoption and creation. It is also obligatory on him to mention the reason of every appreciation or disapproval in such a manner that the reader is satisfied and provides him with what makes him capable of making judgment. So before he reaches the end of the comparison he can do nothing but pronounce the judgment."

This is a sound approach to comparison. It lays down for the critic the conditions which are necessary for
him to succeed in his mission. It also ordains him how to proceed in this mission so that the particulars of his writing become complementary and directed towards judgment. When one reads such writing later on he finds that the judgment has not been made at random and that it is justified.

Al-Shaykh al-Mahdi is of the opinion that comparison is the best way for criticising texts and understanding literature. It strengthens the literary faculty and discloses the fine points of the text which are followed by the writer in order to improve or them and by the readers in order to imitate them. It also discloses the defects of the text so that they may be avoided. "In the same way mind has neither the practice of correct understanding, nor moving in a spacious field of meanings, nor does it evaluate the things as required but only through comparisons which portray the shape of every poet in the soul (of the critic) and define a firm and irrefutable judgment about him."

4. Perhaps, in those days, Khalil mutrān was the only litterateur who practised applied criticism. But there is nothing in his criticism which indicates the application of his theoretical principles which we have mentioned earlier. He was content with short statement about the compositions of the poets and some particulars of their lives without benefiting from them in shedding light on the
tistic creation or directing his criticism to a specific direction. He puts the composition of a certain poet in a particular class to which he gives a definite name. For example he names the composition of Ismā'īl Pāsha Sabri as "poetry for the sake of poetry," the composition of Ahmad Shawqī as "genuine and superior poetry," that of al-Sayyid Tawfīq al-Bakri as "poetry of pre-Islamic revivalism" and so on and so forth.

Some of these nomenclatures suggest the nature of the poetry which he has quoted, as, for instance, the nomenclature of the poetry of al-Sayyid al-Bakri. It guides the reader to his interest in the use of uncommon words as we know them now and to his interest in following the footsteps of the pagan bards in composing poetry. This is not the case with the nomenclature which he has used for the poetry of certain other poets, such as his remark about the poetry of Hāfiẓ Ibrāhīm that it is explicit poetry, about the poetry of al-Būrūdī that it is "artistic and musical poetry" and about the poetry of al-Shaykh Ibrāhīm al-Yāziji that it is "the poetry of perfection."

These are general and inaccurate judgments and do not convey anything important except his phrase "poetry for the sake of poetry" which draws attention because it reveals the awareness of the existence of two literary trends: art for the sake of art and art for the sake of society.
But what Mutran has said does not indicate, as we think, a
correct understanding of the first trend. For, he has justi-

fied the judgment about the poetry of Isma'il Sabri by 

saying that he was a poet who composed only a little poetry, 

he wrote poetry to vent what simmered in his heart, his 

writing might not exceed six verses at a time and mostly 

he wrote only two verses, then he left what he wrote to be 

lost. Mutran says: "And thus time passes by him and poe-

try simmers in his heart; so he sends out his two verses as 

if to set a couple of birds free. They fly away in space 

while they are beating their hemistiches with glittering 

wings singing to the harmony of prosody till they dis-

pare and their tune ceases to exist and goes into the world 

of oblivion."

This is a lame justification which has nothing to 
do with criticism. It suggests that poetry for Sabri was 

like the notion which occurred to him. So he can, curred, 

revised and later on sent it out.

The idea of "poetry for the sake of poetry" is not 

that the poet expresses what simmers in his soul. It is 
a literary trend which spread in Europe. Its purport was 

that the poet pays great attention to his work till he 

raises it to the highest degree of beauty and he does not 
pay heed to the problems which the people want him to write 

about. For, the aim of the poetry in the eyes of the be-
lievers in the theory of "art for the sake of art" is confined to beauty and pleasure.

The critical opinions mentioned above, whether theoretical or applied, as a whole are concerned with subjective poetry. These litterateurs have their own excuse, that is, they were not familiar with other kinds of poetry in Arabic such as epic and drama.

Al-Sha‘ith Najib al-‘Abd al-Darr alone has referred to this thing. He has mentioned that the Arabic poetry is an echo of what seethes in the soul of the poet. But there is another type of poetry which he regards as superior to the subjective poetry. By this he means the poetic drama which the Europeans considered as 'the first rank poetry" and regarded it as the best indication of the poet's skill. Because, in it, the poet neither speaks about himself nor expresses his sentiments but represents the sentiments of others this is a proof of the poet's deep insight and his literary capability. The Europeans are "entirely right in this belief (namely preference of drama) because the composition of the poetic drama is more indicative of the merit and the power of invention than the arrangement of the Diwan in the form of the qasa'id (poems) and amqat. Poetic drama requires the power of invention in its narration, skill of composition in the creation of its verses, and
refinement of imagination in depicting the sentiments of its actors and in bringing out the difference of their conditions. It also requires accuracy in arranging its acts, strengthening its plot and connecting them with one another. This necessitates a long deliberation, great ability and excellent power of imagination and composition in a manner different from what is required in independent poems and magtu'āt."
FOOTNOTES

1. Ibrāhīm Azkī Bey: "Al-Jilālah al-Maliyyah ... pp. 6 & 9; Dr. Māhir Hasīn Pambī: ''Tatawur al-Shī'r al-'Arabi ... pp. 91-130.

2. Dr. Muḥammad Ṣuḥūr al-Malālah al-Faransiyyah wa Ṣuḥūr Muḥammad 'Alī, pp. 56 & 14 after. Amin Sā'iḍ: "Tārikh Misr al-Siyāsī ... p.16.


4. Dr. Māhir Hasīn Pambī: "Dīl ... p.12.


6. Dr. Jamūl u-Dīn al-Shayyāl: Tārikh al-Tajamūmah ... p.11; Dr. Muḥammad Ṣuḥūr al-Malālah al-Faransiyyah ... pp. 162 and 184-186; Dr. Shawqī Dāyf: "Al-Mad al-'Arabī al-Muḥāzir ... p.12.


8. We think that it would be useful to indicate here an observation of Dr. Tāḥā Hasayn about the connection of literature with revolution. He says 'Same is the case with the French Revolution. The literature of the 18th century paved (the way) for it. But this revolution created its literature only in the middle of the 19th century.' See his book Qisām 'Ila Hā'īr, p.39.

If such was the effect of the revolution on its own, it is quite natural that its effect must have been more slow on a nation which was stranger to the French and had no relation with it except the interests of the latter in it, Dr. Tāḥā Hasayn's view is also helpful in removing the general impression about the effect of the French invasion. It was not a magical rod which changed in an instant from established and deep-rooted situation only create quite a new one.


10. Az-Zāqī al-Fuḍūl, p.117; & S'hu'ard Mīṣr ... 22 & 71-73; Dr. Muḥammad Mādur: Muhādarat Fi al-Shī'r al-Misti Da'īn shawqī, 1:1.

In fact it was form generally which constituted the aesthetic base of poetry in the eyes of the Arabs at a time when vast cultural development took place in the Arabian-Islamic empire under the 'Abbāsid. Dr. 'Izz u-Dīn Ismā'īl has indicated this aesthetic base when he says: "The word of beauty in form, word and phrase
dominated the thinking of the litterateurs, so they paid attention to this external beauty. The critics initiated the uncovering and exposition of the element of external beauty for the litterateurs who, in their turn, adopted something of what they (the critics) had uncovered. The result was that the share of these litterateurs in it as well as the degree of the excellence which they attained differed from person to person. Only a few (critics and poets) employed themselves in searching and finding out what was behind the apparent forms." See his book al-Usus al-Jamaliyyah Fi al-Naqd al-'Arabi, p.171 & Chap. II Sec.I.

This minority to which Dr. 'Izz u¢-Din Isma'il has pointed reduced gradually till it diminished and the form — the queer and resonant words and eloquent decoration, etc. became the stuff of the poet and the medium for proving his proficiency and ability. With the passage of time there remained no important role for ideas to play. And when poetry is devoid of this element and the poet concentrates his activity on making the words and similes his prey, then, naturally, affectation and perhaps weakness too penetrate into the text. This weakness was inseparable from the Arab poetic works in the backward times or what we call the "dark ages."

Before the recent revival of poetry the Arab litterateurs followed their nearest predecessors. Hence their poetry was marked by the trends glanced over earlier.

12. al-'Aqqāl: Shu'ārā' risk ... pp. 10-11.
13. al-'Aqqāl: l'Aib, p. 3;12,133,140.
14. Ibid.
15. 'Izz ud-Dīn al-Jumān Nash'at al-Maṣūf al-Adabi ... p.16.
16. The last letter of the verse.
18. Ibid.
21. Husayn al-Marsīfī: Ibid. 2:464-465; Ibn Taḥātabā al-'Alawī also explained the principle of agility of transition and advised the poets to shift from one subject to another in such a way that it makes the reader feel the consecution and continuity of the idea. See his book 'līr al-Shīr.
28. Generosity does not surpass him nor does it lag behind him, but generosity exists where he exists.
29. He moves along with prudence and prudence settles where he settles down.
31. When the caravan arrived at Fustat (the Capital of Egypt) the one who gives shelter (al-Khaṣib) gave shelter to all of them and so that they might not be humiliated.

32. When the mounts take us to Muhammad their backs are forbidden for men (i.e. they are made to get down and become his guests).


34. I consulted Diwan Abu Nuwas, ed. by ʿAbd al-Raḥmān al-Ṣāfī al-Ghazālī, Cairo, 1953, p.480; and the publication of Dār Sādir & Dār Beirut, Beirut, 1962, p.323. In it the first word of the second line of the verse is خَيْبَةٌ and not خَيْبَاءٌ. Moreover, the verse makes sense only if we read خَيْبَاءٌ in place of خَيْبَةٌ. Therefore, I think that al-Marsifi has not given correct example in support of his observation.


36. Ibid., 2:463.

37. Ibid., 2:473.

38. If thou art not a close friend nor a wife no curtains would be hung on thee by me.


40. If hands cease from munificence he is still generous and jealous of the women's honour. Ibid., 2:477.


42. I indulged in amusement but (could not forget) what the heart conceals. I hid except what the sigh discloses.


44. ʿIzz ud-Dīn al-Amin Nashʿat al-Naqūṭ al-Adabi, p.21

45. Dr. Safāʿī Khāṭūsī: Fur al-Taqātī al-Shīʿī, pp.276 and 279.
46. Ilmuz Fath Allah al- Muwahib al-Fathiyyah, 2:120.

47. Ibid, 2:122, ... Some aspect of this point of view can be observed in Tabaqat Fuhul al-Shu'ara' by Muhammad b. Sallam al-Jumahi, See 1:5, ...


49. Ibid, 2:123.

50. Dr. Muhammad Ghunaymi Hilal : al-Naqd al-Adabi al-


52. When we were, and do not ask how we were, exchanging love according to our choice; and we had guard in chastity, so the desires became tired of control she (the beloved) pulled me with my dress which was not agreeable to be pulled and said: O, the poets! You are men, so be afraid of God and do not deceive the maidens because their hearts are as soft as air.


54. The waists are delicate, they are pulled (even) by fingertips; Hands are full of them and they are (like) moist branches.


57. Ibid.


59. They came to Tamim at-Jifar and they are the people who participated in the battle of 'Ukaz. I observe': that their stand was sincere, I stand a witness to my true affection for them. See Najib al-Haddad : Ibid, p. 131.
60. Khalil Mutran: al-Kuttab Amsi wa al-Kuttab al-Yawm, al-Majallah, Vol. 2, 1900 A.D., pp. 42-43. It should be observed that some 'arab critics, at that time, did not approve that the poem be confined to only one subject. One of them, for example, was al-Qistaki al-himsi. See for him Manhal al-Worrud ... p. 215.


62. Dr. Muhammad al-Ruwayhi: al-Shi'ir al-Jahili, 2:450 and 2:435, ...


64. Al-Aqqad: Shuwar: Misr ... pp. 50-51.


69. Mustafai Shahiq al-Rafi'i: The preface to his Divan, 1:3; and Mukhtarat al-Mufadduti, pp. 97-98.

70. Ibid.

71. Ibid.

72. Mustafai Shahiq al-Rafi'i: Fi Sarigat al-Shi'ir wa Tawazmin il-Khawarij, 1 preface to his Divan 2:3. In this preface he speaks about plagiarism also, though it is one of the old subjects. He considers it not as a defect but as something unavoidable, provided that the adopted meaning melts in the soul of the poet in such a way that his personality is not sub-

73. Wajid al-Nabidi, op.cit., pp. 133 and after.

74. Dr. Muhammad Al-Ruwayhi: al-Shi'ir al-Jahili, 2:450 and 2:435, ...

75. Al-Aqqad: Shuwar: Misr ... pp. 50-51.


77. Wajid al-Nabidi, op.cit., p. 133 and after.


79. Mustafai Shahiq al-Rafi'i: The preface to his Divan, 1:3; and Mukhtarat al-Mufadduti, pp. 97-98.

80. Ibid.

81. Ibid.

82. Wajid al-Nabidi, op.cit., pp. 133 and after.
...them in the manner of their predecessors. But it is necessary for them to present what they have adopted in the form of their own compilations, convey it in a different manner and increase the beauty and excellence of its composition and the perfection of its form. If they do so, they will be deserving it more than those who forestalled it. This is something about which there is no doubt but the condition is what we have mentioned above." See the preface to his Divan 2:7; Ibn Tabūtaba al-'Ulawi: 'Iyār al-Shi'r, p. 76.

73. Mustāfā Sūdiq al-Rūfi'i: Naw'un Min Naqū al-Shi'r, the preface to his Divan, 3:3.

74. Ibid., 3:12.

75. Ibid., 3:11-12.

76. Abūd al-Udibā' al-Mu'āṣirin: al-Shi'r, in Mukhtārūt al-Manfalūtī, p. 52. In this definition he agrees with the opinion of the Parnassians who believe that poetry is an incarnation and a portrayal which speaks. About this group see Dr. Muhammad Ḥandūr al-Naqū wa al-Nuqāf al-I'āsirūn, p. 121.

77. Abūd al-Udibā' al-Mu'āṣirin. Ibid., p. 52.

78. Ibid., p. 19.

79. Ibid., p. 50.

80. Ibid., p. 51.

81. Ibid.

82. Ibid., pp. 52-57.


84. 'Abbās Tawfiq: Tājīhāt Amin al-Reyyūnī ..., p. 94.

87. Ibid., pp. 199-200.
88. Ibid., p. 196.
91. Ibid., p. 26, ...
92. Shakīb Arsalān, Ḥaqiqat al-Shīʿr, in Mukhtārāt al-Mafalūti, p. 117.
93. Ibid., p. 118.
95. Bustafā Qāq al-Rāfīʿi: the preface to his Dīwān 1-8; Mukhtārāt al-Mafalūti, p. 105.
98. Ibid., p. 137.
102. Ibid., p. 67.
103. Ibid., p. 76.
104. Ibid., p. 68.
105. Ibid., p. 71.
106. Ibid., p. 74.
107. Ibid., p. 65.
109. Poems having less than seven verses.