CHAPTER III

‘ABBĀS MAHMŪD AL-‘AQQĀD

1889–1964
'Abbas Mahmud al-'Aqqād was born in Aswān in the year 1839 in a middle class family. He received his education in his home town at an elementary schools and then at a primary school. After passing the primary stage and spending two years in the secondary school, he decided to give-up formal education. He left Aswān for Cairo when he was just fourteen years old and was employed in a government office. Later on he left the office and joined al-'A'ndādiyyah Secondary School as a teacher where he met his future friend Ibrāhīm al-Nāzīnī. After some time, however, he left the teaching work and took up journalism as his profession. At the same time he was associated with al-Wafād Party and became editor of its newspaper, Al-Balāgh in the pages of which he indulged in a verbal war against the spokesmen of the other parties, such as Muḥammad Ḥusayn Haykal who supported the Al-Ahrār al-Dustūriyyūn Party and contributed articles to its journal bearing the same name. After some time al-'Aqqād was appointed a member of the Egyptian Senate and also a member of the Academy known as "Majma' al-Lugah al-'Arabiyah". Just four years before his death in the year 1964, he obtained the State Award of Honour (Jai'zah al-Dawlah al-Taqdiriyah) in recognition of his literary work.

In his life time al-'Aqqād wrote on various disciplines, such literature, politics, society, philosophy, biographies including his autobiography, known
as "Ana", besides seven volumes of poetry and a novel entitled "Sārah". The books which he published cover more than ninety volumes. Some of his representative books are as follows:

1. Al-Fusul, 1922, Cairo.
2. Murajjāt Fi al-Ādāb wal-Funūn, 1925, Cairo.
3. Ibnur-Rūmi, 1936, Cairo.
4. Athorul-'Arab Fil-Naḍarati-Urūniyah, 1946, Cairo.
5. Al-Falsafatul Qurāniyyah, 1947, Cairo.
9. Shu'arā' Misr wa Bi'ātuhum..., 1950, Cairo.
10. 'Abqariyyat al-Siddiq, 1951, Cairo.
15. 'Abqariyyat Muhammad, Cairo.
17. Diwān Min Dawāwin, Cairo.

'Al-Aqqād is the second important person who strengthened the foundation of the new movement in the Arabic
literary criticism which was led by the group of "Al-Dīwān". It is a well known fact that al-‘Aqqād was a unique self-made man who evolved for himself a unique and multifarious culture. The English language was one of the vital streams of his culture which led him to visualize the depth of numerous aspects of life and to inject the quintessence of his studies into the literary movement which was advancing in the Arab countries at that time.

The critical aspect of his literary activity is what we are concerned with here. It is an aspect which concentrated generally on the deepening of the understanding of poetry and its elements amongst the people and also endeavoured to conduct them to the substance of poetry.

The historical circumstances in which al-‘Aqqād lived necessitated that he deals with the nature of the literature prevalent during his time and to reveal the confusion prevailing in it so as to provide scope for new ideas. More correctly, the literature prevalent at that time emanated from a conception of poetry which differed entirely from that which al-‘Aqqād adopted. This means that he stood against the manner of understanding with which he did not agree. Hence we have to go through what he has observed about these two conceptions in order to extract from them the salient features of his criticism.
What is Poetry:

Al-‘Aqqad denies that poetry is a power which moulds verses correctly or that it is set with glistening glossy notions and rhetorical and glittering meanings or that it is a magnificent speech or a splendid word. For, such things represent only a formal understanding of the poetic process. This understanding results in the ornate and gaudy style and deviates the litterateurs from the search of the essence of this art. Consequently they become captives of artificiality and affectation and make the poetry devoid of its vital and serious content so that play and joke take its place.

To consider literature as a means of amusement and pastime is a great mistake. It is rather the source of all the errors in its understanding and evaluation. This thinking leads literature away from important matters and commit it to worthless and hollow feelings. For, these feelings are more akin to amusement and nearer to things which are unimportant and useless. "What can be expected from worthlessness and hollowness except absurdity, insignificance and idle talk? To consider literature as amusement and play is what exempts the poet from responsibility of earnestness and true observation so that people listen to him as if they are listening to a kid who prattles (something) wrong in a sweet manner and lisps lovely words to his
family. So they do not call an explanation from him for
telling a lie, do not demand useful meaning from him and
do not depend on whatever he says. If he resorts to exaggera-
tion in a panegyric or a satire or exceeds the limit in
describing a quality so as to deform the realities, talks
nonsense, prates in portraying the great secrets of life,
confuses between the right and the wrong and represents
the yearnings of souls, their hopes, virtues and imperfec-
tions not as they are in (persons having) sound natures,
the people forgive him for his error and say that no harm
would befall him. Is the man not a poet? But if they do
justice, they would say: is the man not a frolicsome? "Mak-
ing poetry a matter of joke is one of the results of a for-
mal view of it. Its another result is to make the poet
fall in the captivity of imitation and follow the tracks
of the ancestors in weaving poetry upon their loom. Subs-
titution of old objects by new ones, such as camels, tents
and deserted places by engines, sky scrappers and towns,
exchange of old names of girls by modern ones while writing
love poetry without changing its content, all such things
would not take the poet out of the realm of imitation.

This is not mere imitation. It is rather one of the
signs of poverty of the poetic power as well as depletion
of the intuition. For, if we remove the models which such
poets have in front of them, "surely the pens will stop
(moving) in their lands, so they will not write even a single letter. Or if a poet from amongst them is a painter, he will not know how to paint his wall with a white colour unless he sees before him a wall the colour of which is black." Thus it is logical that a poet is inclined towards embellishment for the sake of concealing immaturity of his faculty and weakness of his feelings. Al-’Aqqād named the literature which takes refuge in concealment as the "literature of cleverness" when he said: "literatures of cleverness are just decorated phrases, hunted notions, fibs and fantasies and they are useless." According to him the source of this literature is mind which is nothing if the stirring motives do not help it and the tenacious natures do not support it.

Al-’Aqqād did not see a ray of hope in such a literature, nor did he regard it as valuable. This judgement would not be changed even if the writers who produce such literature become aware of the extinction of the artistic value of the artificial points and embellishments as happened in the beginning of this century. For, this awareness is not so much due to progress in literature as it is due to the publication of precious Arabic books concerning language and literature. The majority of those who did not indulge in embellishment are those who did not come across the embellished style in their young age. These
people, therefore, rejected a path which indeed they had never adopted and broke the bonds which indeed they had never adhered to. Moreover, the mere avoidance of the embellishment does not stand as a proof of understanding the substance of poetry.

What is this substance which Al-'Aqqād searches for? In the beginning of this century he gave a definition which can make us understand his concept of poetry. He says:

"Poet is one who feels and makes others feel." This definition is a beautiful epitome of what the romantics have said about poetry as an expression of sentiments and feelings. In more appropriate words, the poet depends on true feeling and living emotion in relation to the subject he writes about and he is capable of communicating to his readers what simmers in his heart and of exciting their feelings. Expression and communication are two of the important principles in the view of the romantics as we remarked while we discussed Shukri.

Content and form, these two important elements of poetry should be equipoised in it so as to make it worthy of the name. These elements are implicit in the definition quoted above, that is 'feels and makes others feel' but Al-'Aqqād has mentioned them clearly and in detail at various places in his writings.
He thinks that genuine literature is built upon permanent system of the human nature and not upon transitory whims or individual desires. The genuine literature emanates from a robust life and is directed towards human nature generally because it is the true expression of life. Or rather life and literature are made of the same fabric. Life is the feeling which a man contemplates in his heart and ponders over its traces in the cosmos as well as its effects on others. Literature is this feeling depicted in a suitable form. So there is neither life without literature nor literature without life. The criterion by which each of them is measured is the same; it does not differ in its denotations though it differs in its means. Do you think that life exists without sympathy? Do you think that the sympathy exists without expression? Do you think that the true and beautiful expression is equal to false and deformed expression? (These are) questions having one axiomatic and known answer. The answer is synonym with your saying that life does not exist without literature which is suitable for it and that the criterion of literature, as we said, is the criterion of life.” Hence the dissimilarity and the ramification which we observe in literature are only due to its resemblance with life as also due to its expression of the inner realities which are manifold. Whatever the ramifications and the differences, the literature remains on... in its general frame and it is the literature.
which makes the perception of life and freedom grow in the soul.

Fruitful progress of literature lies in the constant relationship between life and literature as an expression of the personal feelings. It is "the progress in feeling the things as they are and in the aptitude for distinguishing the truest art which expresses them."

This feeling means that the poet has to follow the impact of the object on his soul and not just to transfer it photographically. Al-'Aqqad referred to this aspect in his comment on the thinking of some people that the poetic portrayal means depiction of the scenarios for the eye in such a way that it is not necessary to look at them. Due to "their intellectual poverty they ignore that it is a depiction indicating the sentiments and feelings in the soul as the letters indicate the inner visual images. If a poet describes the rose what is intended by the description is not that you know what it is skin to but the intention is that you know what it is (like) in the soul. The innate poet does not care to liken his beloved in the manner the police likens culprits in the register of personal identification. But he cares to liken his love for her and his infatuation for her beautiful features. The depiction of the beautiful features which comes through the likening
comes only accidentally for showing the range of this love or for indicating the beloved's worthiness of it. "Perhaps the relationship of interaction between the feeling soul and life becomes clearer in his definition of great poetry and poet. "The definition of great poetry is that it is the revelation of a "complete picture of nature with (all) its beauty, majesty, manifestations and secrets, or an extraction from the totality of the composition of a philosophy of life and a doctrine about its realities and hypotheses, whatever this doctrine be and whatever be the observable objective/When the complete picture of nature and a particular doctrine of life are available in one poet, he is the greatest poet like whom the age produces rarely.

This is a characteristic which is available only in great poets, because they have sensitive and impressionable souls in which the movements of nature are reflected however minute or far they be. "The soul of a great poet is like the spy-glass which is used by astronomers to pick up rays of light from the farthest skies and the darkest horizons. It is a soul whose feeling is true and powerful. From it nothing out of the spectacles of sense and imagination which surround it—unnoticed, be it near or far manifest or hidden. Also knowledge of any thing, whether minute or big, out of the realities and secrets which the nature and life reveal does not escape it. So if a great
poet tends to nature, he would be one who makes you hear (about) the first creation transmitted in the form of a word and (about) the skies and the earth set in a tune, and from this divine world he reveals to you the pulsations of its depths and the songs of its orbits...".

This movement of life mixes with the soul of the poet. Hence poetry is a fruit of this mixing and of the satisfaction the senses get from what they gaze at. Here it may be indicated that al-'Aqqād comes close to Shukri in making the soul of the poet a mirror in which the realities, the secrets and the movements of life are reflected. In this regard he treads in the footsteps of English critics. He was not influenced by the romantics only who conceived the poet's soul as a mirror directed to the depths of itself and to the internal life of man as we have observed while discussing Shukri. He rather conceives it as a mirror directed both to the soul and the life. In this respect perhaps he comes close to Johnson who was inclined to think that the genius of Shakespeare manifested itself in making his soul an honest mirror of life and attitudes.

Al-'Aqqād makes a distinction between the poet's vision of nature and that of the soul. But, while dealing with this problem, he mixes up the two. He has spoken in the above text about the vision of nature, or, in other words, about the reflection of nature, with all its special
features, on the soul of the poet who turns it into a mov­
ing and gushing life and places it before the reader. It is here that the two lives got mixed with each other, the
reader's life and the life which is portrayed in the poem.
Consequently the life of the reader becomes broader and dee­per. To quote al-'Aqqad : It means Ñ"redoubling of the
life and widening of the aspects of the soul so much so that
the one life becomes more blissful and pleasant than one
thousand continuous lives, and so much so that the evanescent
and perishable becomes immortal in some of his days because
he feels this everlasting universe as the immortals feel
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it."/

In order that this situation materialize for the
reader, he has to understand that the fact is that man can­
not live a perfect life unless he makes his senses (fully)
satisfied with what surrounds him and fills his soul with
the conception of (the objects) the senses fall on. This
is life and this is also the artistic spirit which so many
people are deprived of while they are capable of awakening
it in their souls if they get the opportunity of guidance."

So to dive deep into life and to feel all its mani­ festations is the ideal according to which man ought to
live and it is the very way which should be followed in
order to enjoy a certain art.
By emphasising this connection al-'Aqqād, as I understand, aims at making man a part of nature so that he lives, it correctly, and also a part of the artistic work so that he understand and enjoys it properly. This thing cannot materialize if man remains away from life or the artistic work looking at them unsympathetically. In other words, understanding and enjoyment of art materialize only when the reader puts himself in the place of the artist, feels his feeling, looks through his eyes and lives his experience. This thing brings the reader close to the revelatory position of the artist and warrants for him a vision which is deeper than that of one who is neutral and looks at the artistic creation as an outsider.

If this interpretation is correct, it means that al-'Aqqād has adopted the view that it is necessary for us to place ourselves in suitable psychological state which makes us gain comprehension and pleasure as much as possible.

At the same time, this view conducts us to another feature, i.e., rejection of the mechanical look at nature or its photographic depiction. Rendering the poet's soul as a mirror for nature by him is a proof that his aim is to colour the nature with spiritual feelings. He refers to the same distinctl• when he observes: "To be satisfied
with (in effect) depiction of nature is the weakest form of and the lowest activity (in the field) of art, for it is a work of inanimate implements and not of living and feeling souls. The art will not be fine and elevated art unless it dyes the nature with the colour of the soul which sees and depicts it for the spectator bringing together the perfection of nature and the perfection of life."

Great poet, therefore, seeks help of his feeling in depicting the movements of nature and in representing the life and the emotions, impulses and relationships as well as the good and bad tendencies existing amongst the living beings. A great poet collects all these things to put them in a sound and tangible form. When you observe it you would say "Yes! This is the human soul itself, and you would exclaim what a wonder! It is surely the life as I know it. As if it had been lost and then was given back to you. Or as if it had been scattered and dispersed and then was collected in one form for you, or as if it was flying and then fell in front of you. So, when you read the poetry of such a poet, you would be contented with your share out of the experiences and you would be secure regarding your dividend out of the familiar as well as the marvelous. The meaning of this, in short, is also that in this poetry/is on
affection and confirmation of life to such an extent that whatever is wild in it becomes restrained and stable and whatever is transient in it is transformed into firm and permanent."

It is understood from al-'Aqqād's remark that when the text is moulded thus, whatever be its theme, it gains a special characteristic through which the poet penetrates into the souls and the life of his readers. As far as the poets who delight and please the readers in certain subjects only are concerned, they do not address the souls but only in one respect. For, they tackle only one of the aspects of life as if they are a musical instrument in which there is only one catgut. Such poets, therefore, are not great though the souls, in certain cases, feel pleased with them.

In brief, the great poet includes in his composition a universal idea vis-a-vis the life and a particular doctrine in regard to it. There is no contradiction in a poet possessing sentiment and imagination on the one hand and a philosophical thought on the other. For, thought is one of the requirements of the sublime poetic power as sentiment and imagination are two of the requirements of philosophy. Al-'Aqqād thinks that those who reject this view ignore the reality of both poetry and philosophy. Regarding this he says: "The reality is that thought, imagination and sentiment, all of them are necessary for philosophy as well as
for poetry with a difference in (their) proportion and variation in (their) quantity. For the genuine philosopher a share of imagination and sentiment is necessary but it is lesser than that of the poet, and for the genuine poet a share of thought is a must but it is lesser than that of the philosopher. We do not know a single philosopher worth the name who is devoid of the poetic instinct or a single poet described as great who is devoid of the philosophical thought."

We think that this view suggests an important thing, i.e., poet does not soar high in the zones of heaven, far from the realities of life and that nothing interests him except the catharsis of the soul and imaginary enjoyment. According to al-'Aqqād, there is no poetry which does not concern anybody except its composer; the poetry of soul soliloquizes every soul. And the poetry which does not concern its readers, does not deserve to be composed. This means that the value of poetry does not lie in attaining pleasure merely but in the moral and intellectual value which lie beyond pleasure. Also, at the same time, it means that al-'Aqqād in this connection neglected the views of the later romantics who restricted poetry to the expression of dreams and fantasies and shirked from the reality. But he was affected by the earlier romantics who directed the poet to live with the reality in order to extract from
his ideas and opinions and combine them in a form created by his artistic talent. Perhaps, the repeated reference by the romantics and the group of al-Dīwān, including al-'Aqqād, to the "reality" is the best proof of their having provided poetry with a universal aim which is not merely restricted to the problems and feelings of the poet.

Al-'Aqqād means this in what he wrote on al-Mutanabbi. He referred to a live marriage between intellect and disposition in order to support the judgement and justify the view: "Al-Mutanabbi's doctrine in life is a fruit of this marriage between his disposition and intellect and a result of the ability to assimilate the impressions of life or to digest them in such a manner that the instinct and the mind feed (themselves) from them at the same time." It is this quality which elevated the status of al-Mutanabbi and certain other poets and made them preferable in comparison to those poets who possess the faculties of poetry and philosophy and the talents of feeling and meditation in a lesser degree.

I think that in this regard al-'Aqqād was influenced by Coleridge's view which he has adduced while talking about the poetic power in course of writing criticism on two poems of Shakespeare. He has referred to truth, depth of feeling and strength of imagination and has said that these
qualities are valuable without another quality which is inseparable from them and it is "depth and energy of thought." Regarding it he further observes: "No man was ever yet a great poet without being at the same time a profound philosopher. For poetry is the blossom and the fragrancy of all human knowledge, human thoughts, human passions, emotions, language."

It is logical that this philosophical view of poetry does not harmonize with the poetry which is the result of imitation and affectation. For, the poet in these two cases does not depend on true and deep feeling of life and soul nor on mature thought or personal vision of objects, but he repeats the feelings of his predecessors or pretends to do so. Hence his creation loses its beauty and its essential subsistence. Here we recognize the basic pivot of poetry in al-Aqqād's opinion, i.e., the disposition upon which the poet relies in expressing himself fluently and freely. The disposition becomes the basic condition for the litterateur in al-Aqqād's opinion provided he combines with it a gift of the soul and the intellect and not of the tongue alone. When a poet has all these qualities, he writes as a modern writer should write, that is to say he lends his personality to his poetry and bestows upon it something new out of himself and does not become a copy of his predecessors. Actually disposition is the chief ele-
ment which distinguishes good poetry from bad poetry. Al-'Aqqād says: "I do not see any difference between the best and the worst poetry except an essential one. It is that the good poetry is that between whose creator and the nature no curtain of traditions or crookedness of disposition comes and that the bad poetry is that which is not so."

The Objective of Poetry:

In the previous pages we have observed that poetry according to al-'Aqqād is an expression of the poet's feeling of things. This feeling indeed is only emotions and sentiments. It is true that he is not inclined to regard the poet's emotion as a sole arbitrator between affectation and disposition. For, such a view leads to the exclusion of some modernist poets from being included among the poet of disposition. But he has opined that it is better to depend for differenciation on truth and the impact by which the poetry of disposition is distinguished.

He has mentioned, as we have remarked earlier, that poetry cannot concern its creator alone. So does this mean that he considers the impact as the objective of poetry? We think that it is undoubtedly so. But certainly he does not regard it as the highest objective. It is just an aspect of the objective and means too. Through the impact the poetic text attracts the reader to itself so that he
might not ignore it. By means of this attraction the poet aims at another objective, i.e.; the utility in its widest meanings. A large number of these utilities can be seen by the eyes and touched by the hands. This does not mean that the people aim at the utilities of literature when they have love for it. But it is an eternal love akin to the desire of the hungry person for food. He does not feel hungry because he knows that the subsistence of his body lies in the food though the matter in reality is so."

The utility of literature surpasses the mere pleasure to the horizon of the mind and to deepen the feeling of life. "Poetry deepens life and thus it transforms an hour of it to hours." Consequently, every poetry is social in its context as it unveils the condition of society and also affects it though it is social not with the current classifications, like addressing the nation or registering a national event or recording the actions of a certain section of society.

Assigning this active role to poetry means attaching great importance to it. But if we scrutinize the phrases "utility" and "deepening of life", we will find them juridically general expressions; neither we know their sense distinct nor do we understand what a poet should perceive in order to attain his aim. It seems to me that al-'Aqqād himself felt this ambiguity or generality. Hence he tried to
clarify and specify it by discussing the reality which poe-
try looks forward to.

Keen perception and deep contemplation are necessary
for a poet so as to reach his goal in this regard. He has
to turn his eye to the interior as well as the exterior of
the object until he reaches the core. This also enjoins
upon him to be conscious of the fact that a mere plunge in-
to the interior of the object does not always serve his
purpose. There is no conclusive partition between the
exterior and the interior of the objects.

"All the inter-
iors are clear manifestations if they are observed nicely
from an ideal angle; and all the manifestations are hidden
if interiors/their observation is misued. What is absolutely
obvious according to some people is considered as a closed
secret by the others.

Absence of conclusive partition is what makes neco-
turn
ssary to/the sight towards the interior as well as the
exterior of the object so that the expressed reality be-
comes well-ordered both internally and externally. "The
poet ought not to disagree with the exterior of the reality
but only to make his speech more harmonised with its in-
terior. But if he fumbles in his expression, disagreeing
with the exterior and the interior of the reality, flanting
the rules of sense, intellect and accuracy not for a pur-
pose which service of the spiritual realities or depictio-
"Reality" is an indeterminate and mercurial proposition. People in general and those who believe in the literary or philosophical ideologies in particular have not come to an identical view regarding its substance. The definition of it as given by one sect differs from that given by another. Therefore we cannot know the accurate meaning of "reality" as al-'Aqqād understands it except that it is neither a scientific problem nor a historical precision but it is the reality of sentiments, as we shall see later on.

Search for the reality is one of the pursuits of the romantics as we have observed while discussing Shukri. But al-'Aqqād falls apart from them in as much as he does not always regard it necessary to go deep into the things as a means of finding out the reality because reality is not mysterious in all the cases. Therefore the piercing sight which the poet possesses and his true and accurate vision of things are what show him the right way which guarantees for him the attainment of his aim.

Actually, the reality, in al-'Aqqād's view is not an aim merely; it is also the source of poetry which is the reality of the realities, core of the cores and the genu
The essence of everything which has a manifestation within the reach of the senses and the intellect. It is the honest interpreter and transmitter of the soul. Sometimes poetry may disagree from the apparent reality but their essence is one and inseparable. For, man believes only in that reality which has roots in his soul and feelings. When he expresses the sentiments, the reality forms his material as well as his goal.

Regarding this disagreement al-'Aqqād has put forward the example that the poets liken the beautiful with moon, the roaring with thunder and the generous with cloud, while indeed there is an essential difference between the simile and the object of the simile which does not permit the putting of one in the place of the other. "But if we look at the reality, we find that the pleasure of the beautiful image is akin to the pleasure of the moonlit night, the awe of the roar of the lions in their forest is akin to the awe of the poem of the thunder in their cloud and the rejuvenation of the garden after the pour of the rain is akin to the restoration of hope after the fulfilment of the desire."

The poet connects these things with one another because their meanings are synonymous in his soul though their verbal denotations differ. In so far as poetry is an expression of the soul and the sentiments, the important
thing regarding poetry is the meaning which come to the soul, for "in the dictionary of souls there is no place except for the meanings. So far as the words are concerned, they are the signs (operating) between the tongues and the ears." Al-'Aqqād asks in the same continuation: "Does the eye see or the ear hear except with the soul? Do the senses communicate an information if the soul is inattentive and the intellects are not alert."

If the matter is so and if poetry is an expression of sentiments, it becomes one of the means of [arzūnuss]. For, the objects, as such, do not imply joy or sorrow. They give joy or sorrow according to the forms and images bestowed upon them by mind. We find certain things pleasant at one time and sorrowful at another, making us feel gratified at one time and causing anger in us at another. The object is the same in both the cases but the notions and the images are what vary and consequently the feelings also vary. Only poetry takes upon itself to show us the things in the form which our minds accept and with which our souls are pleased, because "it is what weaves the images and embodies the spiritual meanings; it is a monarch settled on the soul's throne awarding its eyes to whatever presents itself before him and neglecting whatever deserves to be neglected."
Coloridge has pointed out that the poet lends to the whole poem a similar sentimental colour by the agency of which he unifies contradictory and contrasting feelings in it. This sentimental colour is a product of the secondary imagination which the poet possesses. But al-'Aqqād did not indicate to the imagination; he substituted it with the soul which makes distinction between objects so it keeps out what it dislikes and picks up the rest and harmonizes them to produce images which please the mind.

...love idea can also be understood from what Wordsworth has referred to in regard to sentiments and the poet's role therein and the relationship of both of them with the reader. He has said that what the poet should adhere to is to make the reader experience pleasure. By pleasure he means what al-'Aqqād means by happiness. Wordsworth says: "The Poet writes under one restriction only, namely, the necessity of giving immediate pleasure to human being possessed of that information which may be expected from him, not as a lawyer, a physician, a mariner, an astronomer, or a natural philosopher, but as a man."

In this case the reader finds pleasure and happiness without which a real sympathy cannot grow between him and the poet who observes the contradictory sentiments and penetrates into them and then makes them enjoyable. The
post ought to "take care that, whatever passions he com­
municates to his reader, those passions, if his reader's mind
be sound and vigorous should always be accompanied with an
over-balance of pleasure. Now the music of harmonious
metrical language, the sense of difficulty overcome, and the
blind association of pleasure which has been previously
received from works of rhyme or metre of the same or simi­
lar construction, an indistinct perception perpetually
renewed, . . . all these imperceptibly make up a complex feel­
ing of delight which is of the most important use in tem­
pering the painful feeling always found intermingled with
powerful descriptions of the deeper passions. This effect
is always produced in pathetic and impassioned poetry."

The beauty:

The gratification of mind which al-'Aqqād has re­
ferred to would materialize when the text obtains a speci­
fic feature, that is beauty. For, the soul usually incli­
nes to what creates in it pleasure, joy, and optimism. Any­
thing which evokes such feelings is beautiful.

For this al-'Aqqād has adduced the example of spr­
ing, morning, light, health and youth as they enliven the
senses and bring them close to life. Rather they make life
lovable to the soul as it appears in a form which kindles
lope for i\^.
When we scrutinize the things which excite the feelings of delight and beauty referred to by al-'Aqqād, we find them worthy of what he has said about them. This is so because their manifestation is fascinating and lively and their inner meanings are full of vitality. This means that the form and the content support each other in lending the colour of beauty to the object and making it manifest.

But al-'Aqqād thinks that beauty is something incorporeal. Its reality does not lie in the manifestations but in the meanings which are beyond them. We may admire sometimes the form of a flower because of its "excellent arrangement as the excellent arrangement of everything evokes admiration in us. But indeed what appeals us, as I believe, is the substance to which it points out and not the apparent arrangement which may take place or may not take place in certain flowers. The first thing which the flower indicates is immaturity and then the anxiety which accompanies in the mind the thought of its rapid decay. As if by its luxuriant and fine figure it serves as a symbol of the opportunity of life which calls the people to avail of it and makes them remember their quick departure from it. On account of this the flower has been in the poetry of all the nations a symbol of youth and of every beautiful hope for which we pant."
Accordingly, there is only a limited function of the well arranged form. This function lies in drawing the attention of the observer. To regard the form alone as the real beauty deprives the observer of the comprehension of the causes of the beauty and leads to the negligence of the substances and significances which lie behind it. Therefore the beauty in the art as well as in the nature is incorporeal and not formal. The forms do not appeal us and look beautiful in our souls but only due to the meaning which they evoke or due to the meaning which they reveal.

The form, therefore, is a means and not an end. Its role dies away when the sense which it conveys becomes evident or when it leads man to the absolute meaning. The best and the most appropriate form is that which you transcend to reach its substance. The world of art, therefore, is the world of absolute meanings and not of tangible forms. Artist is none but that inspired man who by his inherent nature is led to choose the forms which make the meanings manifest and are devoid of the defects which conceal the meanings from the minds or he is that inspired man who is successful in choosing those forms which make us forget themselves and perform their function and their function is nothing but to help the meaning to come out and not to engage (the attention of) the observers to the manifestations (at the neglect) of the meanings and substances.
which lie beyond them."

Beauty, in al-’Aqqād’s view, is correlated with liberty. He thinks that they are two inseparable concepts and one of them does not materialize without the other. The source of preference between various grades of beauty in life is freedom of choice through which one excels those who are lower than him. Or this liberty does not mean anarchy and it cannot be realized but only by being tasted through certain obstacles. Rather liberty is meaningless unless it overcome the obstacles which hinder it or, if it is not per ... to overcome them, make a choice from amongst them. Whichever the victory over the obstacles is greater, the beauty becomes more evident. This is why al-’Aqqād says, it is more correct and clear to say "that beauty is the victory of liberty over obstacle. This is the idea of beauty in life as well as in all the arts like music, poetry, drama, painting, dance, and sport." The essence of beauty lies in the liberty of function in the movement of life. The proportion has no role regarding this essence.

As the existence of obstacles and overcoming them represent the element of beauty in life, likewise is the case with arts. There is no art "without looking forward, and no looking forward without liberty. But we must mention (here) that liberty requires hindrance and beauty is the victory of liberty over shackles or it is the app.oor ne.
of liberty among the obstacles. It is not the anarchical liberty with which no rule is associated or which no law controls. So no wonder that art represents the emotions and systems of beauty as it represents its liberty and freedom. And (there is no wonder) that we see the art full of rhythms and forms as we see it full of anticipation and hope."

Liberty's struggle with the obstacles which come in its way does not mean that the artist puts himself in the deluge of complicated expressions so that his domination over them may point to the beauty of art and creation because such inclination would only mean 

This means that the beauty desired by al-'Aqqād is the unaffected and true beauty. It is incontestable that the souls are disposed to search for beauty and that they are not contented with the utilitarian. In these days we do not drink in a wooden tankard because in making our utensils we do not restrict ourselves to seek mere utility from them. But we drink in a vessel which carries water as the tankard carries it (but) it is beautiful in colour, workmanship, touching and looking at. If we fetch the first tankard and embellish it with soft silk, gild it with glittering gold and place on its edges precious jewels which are expensive and whose sight is pleasing, do you think by this synthetic ornamentation it would be more beautiful ... than the perfect and simple tumbler made of
glrs: ni, sir. For, it has not remain either a tankard or a tumbler but becomes a thing for which beauty is borrowed from something else for the sake of creating admiration and preciousness artificially. As far as the tumbler is concerned, it is not so, for it is beautiful as a tumbler for which nothing has been borrowed from outside. The meanings also should be so. Their beauty lies in themselves and in the agency by which they perform their function and in what their nature requires, (and their beauty) does not lie in adding to them the luxuriant words "n' borrowed and artificial imaginations."

This simplicity does not presume that thought should be shallow. There is no contradiction between beauty and deep thought, as the imitators think, if a man is able to observe minutely and to understand the great ideas thoroughly. In this regard al-'Aqiqād is careful lest he might be misunderstood. So, according to him in all the cases simplicity does not mean that the art is beautiful. Similarly to be simple does not mean that it lacks beauty. "Beauty is simple and admirable. But simple for whom and after what? (It is so) for those who appreciate and like it, and after experience, practice, taste and edification. Regarding the beauty of arts the meaning of simplicity is not that it is cheap and open for any one who glances at it carelessly and that it does not need meditation and thinking.
But its meaning is that it is simple and palatable for one who prepares himself for it properly and pays its price."

The realization of beauty is confined to a particular group of people having experience, practice, taste and edification. The artist — as is understood from al-'Aqqad's remarks — addresses to these people his art and the meanings which he creates. He is neither required to be simple for every one nor confined to the meanings and feelings which all the people are equal in taking note of and being affected by. As long as the matter is so, it is natural that these meanings should not be of low standard or easily accessible because there is no virtue in simplicity in such a circumstance. But they must agree with the fundamentals of the beauty of styles in literature and arts by becoming mental meanings and imaginary pictures, namely the pictures which arouse imagination of the reader by association of ideas.

Such a wish makes us turn towards the characteristic features of the great poet who is distinguished by genius and capacity which enable him to express great meanings simply which others cannot express or if they express at all, they express them with difficulty and artificiality.

In brief, content is the basis of al-'Aqqad's view of beauty. In this regard he does not pay much attention
to form. He is not influenced by Kant, as a scholar though, because the latter was of the opinion that pure beauty subsists in pure form. According to him, pure beauty is evident in those forms from which content disappears wholly. As far as Al-'Aqqād's opinion is concerned, it is diametrically opposed and is nearer to Hegel's views of beauty. Rather, he is one of the followers of Hegel and indeed the Egyptian offshoot of the Hegelian school of beauty. "Al-'Aqqād spoke the language of Hegel in a large number of his theories two or three years before the first world war and also immediately after it particularly in his book the "Murāja'āt fi al-'ādāb wa l-ruṣūm." itself which was published in the year 925. Indeed Al-'Aqqād had no alternative except to mix the theories and ideas of Hegel with his (own) writings and articles without referring to him but only rarely ... He was satisfied with laying down the foundations of his personal theories on beauty and criticism in a series of articles which manifest Hegel without preventing the demarcation of the features of his personal thought. Most likely Hegel's words appeared in Al-'Aqqād's writings repeatedly for the sake of strengthening his view and deepening his concept."

Rhyme and rhythm:

Obstacles are the measure of the essence of sound liberty which lies in the soul as we have seen in the
previous discussion. Accordingly 'al-'Aqqād rejects absolute rebellion in life and art as he rejects the absolute restriction because the essence of these two things in his opinion is to render the law into liberty, the bonds into ornament, the revolution into regulation, the duty into longing and rejoicing and the primordial matter into the classified world and the revolving orbit. "This is the ideal of life and this is the real core of its divine art in which, as in our arts, the bond of rhythm and the rejoicing of play coalesce with each other and on the hands of which stray imagination and shoockle rhyme embrace each other."

It is evident that 'al-'Aqqād's adherence to the familiar music of the Arabic poetry consisting of rhyme and rhythm lies behind his belief in restriction though he believes in liberty too. He did not respond to the call made in the beginning of this century for writing poetry which is free from rhythm and rhyme and depends on internal suggestive music known as free verse. His adherence to the inherited music was not because he considered it an element which distinguishes poetry from prose but on account of it being a necessary bond which lets powers of expression and feelings of beauty flow. "The poet reveals an unbounded delight of soul when he moves playfully in the midst of these obstructions, skips lively over them and flies through
imagination in a world which does not have obstacles and
encumberments ..."

But this attitude does not mean that al-'Aqqad is a rigid critic vis-a-vis the bonds of poetry i.e. rhyme and rhythm. He thinks that the requirements of time will prune and change these bonds. For, they, as inherited from the Arabs, are too narrow to convey the ideas of poets who opened the windows of their minds and read the Western poetry and observed the widness of its rhythms so as to contain the long romances and various other subjects. They also observed the elasticity of the poetic forms in the hands of these poets so much so that they convey through them what the Arabs can convey only through prose.

It is the confinement of the Arabic poetry to the subjective nature in general what drove al-'Aqqad to foretell change and improvement in its rhyme and rhythm. Rather he was inclined to the rhythm more elastic in order to be able to contain the objective poetry. As far as the rhyme is concerned, it is better to dispense with it if the exposition of various meanings and subjects is desired for poetry. "Between the Arabic poetry and (its) diversification and growth there is only this obstacle. So if the rhymes are enlarged for the (expression of) various meanings and themes and the scope of composition becomes diversified, various kinds of poetic faculties would emerge and
we will see in our midst narrative poets, descriptive poets and dramatic poets. Then the dislike of ears for these rhymes will not last long, particularly in the poetry which soliloquizes the soul and imagination more than it addresses the sense and the ears. So, after sometime, the ears get accustomed to them and become content with the harmony of the rhythm (and dispense with) the harmony of the uniform rhyme."

In order to safeguard himself against the accusation of imitating the Western poetry, being dazzled by it and having endeavoured to make prevalent its literary systems and traditions amongst the Arabs, al-'Aqad cites some Arabic verses which are bereft of rhyme and yet not rejected by the people. He thinks that those verses, however, were censured by prosodists later on.

As a matter of fact, the Westerners did not abandon the rhyme to widen the scope of creation in various subjects; but through the blank verse they aimed at more consistent techniques regarding the organic unity and the developing structure of the poetic text by providing it with the scope for the enjambement and the influx of the meaning. Al-Diwan's group did not take notice of this role. Consequently their rhymed and rhythmic poetry is more coherent and better arranged than their blank verse which
seems to one as if they are the verses in which there is no link except rhythm.

In short, al-'Aqqād continued to adhere to these technicalities of poetry and confided to them the materialization of real liberty followed by the materialization of beauty. In my opinion, he follows Coleridge's view in this regard, though the relation between their respective writings is not clear. Coleridge believes that rhythm or music is part and parcel of the poetic creation. In his analysis of various poetic specimens he has clarified how the rhythm emphasizes the sense and how the sentiment affects the rhythm and the harmony. Not only this, but how the harmony expresses the personality of the creator. He does not consider rhythm as an external and passive form which is forcibly imposed on the experience.

The point of similarity between them is implicit in their emphasis on rhythm alone as one of the requirements and essential parts of poetry. Coleridge's view is deeper and more accurate because he has mentioned the concord between rhythm and meaning. This is an aspect which is not reflected in al-'Aqqād's view who was satisfied with considering rhythm as the controlling factor. To this phenomena Coleridge has referred in another manner, that is by tracing the rhythm to its source. "This I would trace..."
to the balance in the mind effected by that spontaneous effort which strives to hold in check the workings of passion. It might be easily explained likewise in what manner this salutary antagonism is assisted by the very state, which it counteracts; and how this balance of antagonists became organized into metre (in the usual acceptation of that term) by a supervening act of the will and judgment, consciously and for the foreseen purpose of pleasure."

The Language of Poetry:

In the previous pages we have observed how al-'Aqqād reproached the poets of affectation and imitation for the too much attention they payed to the language of poetry as a refulgent form and for ignoring the content. As also that he tried to popularise his particular conception of poetry by making content the important base in the process of poetic creation. But this process is not complete without a means of communication. Hence he paid attention to the language as the tangible form which transmits the gush of feelings.

Before proceeding to elucidate al-'Aqqād's attitude to this problem we think it proper to indicate that the language serves as a bond which controls the creative capacities of the poet. We think that it is a bond akin to rhyme and rhythm in unveiling the real essence of beauty.
and liberty in the manner al-'Aqqād has mentioned. However, al-'Aqqād has not dealt with the problem of language in accordance with this approach but in keeping with the language's capacity to express poetic ideas, in short, as a means of communication.

Accordingly, he observes that poetry is "the art of creating sentiments by means of speech and poet is one who knows well the manner of creating them by this means." At the first instance this remark suggests that form is the element on which one has to depend in poetry. This contradicts our earlier observation that content is the more important element in this view. But when we think minutely, we come to the conclusion that poetry does not consummate and cannot be poetry in the real sense without the means of expression, i.e., the language as we have already mentioned in the beginning of this discussion. For, sentiments and feelings, which are the material of the poet, are the same in the whole of mankind. Therefore, if we neglect the language in regard to poetry, it would mean that every one who has feelings would have to be taken as a poet. But this is not logical.

Moreover, the previous remark of al-'Aqqād corroborates what we have mentioned about the priority of content. When we scrutinize this remark we find it concentrating on creating sentiments. Creation of sentiments in whom?
Positively not in the poet himself, because the poet does not create his own sentiments in order to express them; it is they which compel him to compose poetry. Hence it is the creation of sentiments in the reader. Thus al-'Aqqād takes notice of the strong relationship between poetry and its readers. The poet lives in a certain emotional state in which various mental images flash in his mind. In order to be able to transmit his feelings truly and effectively to the reader he has to choose well the words which warrant the materialization of this function. So the genuine poet is one who "uses such words, forms and metaphors which arouse instantaneously in the soul of the reader the mental images which rise in his, that is the poet's, mind." This means, that is language, has been treated by al-'Aqqād from two aspects, the word and the syntax.

He thinks that words are symbols every one of which is related to a certain notion and idea which wakes up in the mind when this particular word reaches it. Other word shares this function with it though they may be synonymous apparently. For, "the synonyms do not resemble one another exactly in sense. A word in a certain language does not signify the same meaning which a similar word signifies in another language. The meanings do not consist in the letters of their words but they indicate them. Nor is the mere pronunciation of a word sufficient for conjuring up
its meaning uniquely for everyone who hears it. The same word differs in the power of conjuring up meaning to the listener according to the difference of its sense and idea for him. To be aware of this minute difference between meanings of words as well as to use every one of them precisely are parts of the faculty which the poet needs in order to become a good poet.... In poetry there is no need of clarification and elucidation as is the case with prose; for, as we mentioned earlier, its purport is to create impact and not conviction.

The above paragraph revolves around two principal points:

1. The word is a symbol of the meaning. Its function is restricted to excite the meaning in the mind. Under the circumstance, the poet has to examine the words and select that one which indicates his intention. Also he has to be cautious lest he be deluded by the apparent similarity between the meanings of words because they have implicit in them minute differences. This means, as we think, that poetry is not an instantaneous expression of the emotion because this makes the poet deprived of the cognition of the minute differences which lie between words besides obstructing the choice of the more suitable one. Consequently poetry ought to be composed with deliberation and contemplation. Or, in other words, it is a voluntary
process in which the feelings to be expressed and the words to express them have to be chosen cautiously by the poet. At any rate, in looking at words in this manner al-'Aqqād has been influenced by the romantics and particularly by Coleridge who has distinctly pointed out that there are minute differences between words the change of which would reduce the standard of the poetry. He considered this idea to be one of two critical aphorisms which he concluded through his reading and contemplations. He says: "Secondly, that whatever lines can be translated into other words of the same language, without diminution of their significance, either in sense or association, or in any worthy feeling, are so far vicious in their diction."

2. The language of poetry is distinguished with connotation. It is restricted to the allusion which indicates and creates impact and it avoids detailed description, elucidation and convincing the people.

We may trace this view to his belief that language cannot accomplish mutual understanding amongst people fully. This belief led him to call upon the people to use language as signs and symbols. This indication can be found in his saying: "I belittle the magnitude of all the sciences and literatures which are based on the mutual understanding through languages whenever I ponder and see a great number of things which ..... (man) feels but does
not express, and which he expresses but they do not reach completely the mind of their listener. Then it becomes sure to me that the people are in need of a mutual understanding which is higher than that which is dependent on language... So let people adopt languages as signs and symbols which represent the meanings for one who knows them and not for one who does not have familiarity with them... Amongst the people eloquent is the one who signifies well with his tongue or pen.

I think that the use of language in the manner stated by al-'Aqqād is one of the characteristic features of spontaneous poetry. As far as artificial poetry is concerned, it is not so. It usually pays attention to words for their own sake and also to the rhetorics in a manner which is neither natural nor in harmony with the overflow of the disposition of the poet, no matter how warm and true be the experience which he depicts. This is why he observed regarding the poetry of Ibn Zaydūn that artificiality is more evident in it than spontaneity. "Do you not observe in his most warm poems composed about Wallūdah that he did not forget (to bring out) the contrast between ... the blackness of days and whiteness of nights in his verse:

حبايلك لم تستمع لآباصاً نسبياً
سراً و كاتب بكمةً لنا لنا
We have observed that al-'Aqqād directs poets to the best word which expresses the feeling. In this there is nothing to suggest that it differentiates the language of poetry from that of prose. For, firstly, all the words are usable provided they are used precisely; and, secondly, defect or vulgarization does not cling to the word as such, in spite of being used repeatedly, if it preserves and signifies its meaning.

As far as the syntax is concerned, it denotes a general meaning. It is liable to be vulgarized by repetition which deprives it of its great impact on the soul. In this respect al-'Aqqād says: "Vulgarization, in our opinion, is that the phrase is repeated until the ears get accustomed to it and then its impact on the soul diminishes and it does not penetrate into the mind with that force which its meaning had when they were new. Hence vulgarization is restricted to the syntax and does not befall the words. As long as the word retains the meaning which are understood from it ... vulgarization, would not befall it though it may be used repeatedly. Otherwise the language would have perished and its entire vocabulary would have become extinct just after one generation."

Similarly is the other thing which is related to the syntax. While discussing al-'Aqqād's concept of poetry, we observe that this art reflects the impact of life and
nature on the soul of the poet. He has dealt with simile in keeping with this view. In his opinion, the essential function of simile is to transfer the impact from one soul to another and not to pay attention to the apparent similarity between objects in the same manner as the likening of one tangible thing to another has not much value. Al-'Aqqad has expressed this view in his discourse addressed to the poet Ahmad Shawqi. He says: "The virtue of poet does not lie in telling you about a certain object what it is akin to but in his saying what it is and in revealing to you its essence as well as the relation of life with it. In poetry, the concern of the people is not to compete in the field of seeing and hearing. Their concern is to sympathize with one another and the one who is more sensitive and gifted than the others transmits to the souls of his brothers the gist of what he saw and heard as well as the quintessence of what he liked or disliked. If your purpose (in the use) of simile is to refer to a red object and after that to two or more objects similar to it in redness, then you would not do (anything) more than mentioning four or five red objects in lieu of one. But simile is to imprint in the soul and mind of your listener a clear image of what was imprinted in your own soul. Simile was not created for depicting figures and colours because all people see figures and colours tangible in themselves as you
see them; it was created for transferring the feeling of these figures and colours from one soul to another. The poet is superior to others on account of the strength of (his) feeling, its wakefulness, depth, breadth of its scope and its (power of) penetration into the core of things. Due to this alone his poetry is pleasant and effective and the souls yearn to hear and assimilate it. For, poetry adds life to the life as the mirror adds light to the light."

This text reflects an accurate and right understanding of poetry and simile. This understanding differs distinctly from the rhetorical view of the Arabs and comes so close to the understanding of the romantics that it almost coincides with it as we have observed in our discourse on Shukri who adopted the same view about simile.

Dr. Muḥammad Nādūr has mentioned that Shukri has dealt with simile according to the above understanding and al-ʽAqqād adopted this concept and criticised Shawqī severely in conformity with it. Thus he suggests that al-ʽAqqād was influenced by his associate in this respect. Despite the possibility of this influence it is more probable that al-ʽAqqād was influenced by the romantics directly. He formed a complete view of poetry and relied on it in discussing all its aspects including simile. This view is the same as was adopted by Shukri also. Both al-ʽAqqād and Shukri were important members of al-Dīwān. They agr...
with each other in the understanding of poetry and inviting people to modernisation. The literary meetings also brought them together. In those meetings they discussed diverse problems of literature. Hence we cannot determine which one of them was the first in expounding this concept of simile and which one followed the suit. To precede the other in recording this concept is not a proof of being the first in understanding it or in reaching its core. It is better for us to trace the basis of the conceptions of this group to their original source than to try to find out which one was influenced by which.

At any rate, al-'Aqqad, in the above text concerned with syntax, advises the poet to suggest the meaning as previously also in his discussion on words he advised to regard language as a system of signs and symbols. Indeed when we bring these two indications together, we arrive at another problem, that is what the nature of the language of poetry should be. I mean whether the language should be clear and comprehensible or not. On the basis of the above two indications we, at the first instance, can say that al-'Aqqad asked the poets to make their expressions somewhat ambiguous. For, carrying out his instructions means that the text should be suggestive for the sake of making up for the incapacity of the language on the one hand and on the other for the sake of materializing the activeness of the
re or's imagination in such a manner that he lives with
the poem and thinks over its content until he realises what
the poet wants to say. No doubt this reveals that clearness
is or ambiguity of the language/subject to the poet's will. It
is he who uses the language to express himself and also it
is he who decides how to use it. But we come across cer­
tain other views expressed by him which contradict this in­
fluence. For example, he considers resort to ambiguity for
its own sake as an evidence of the incapacity of the poet
and his deviation from eloquence. Besides, he attributes
the poetic style to the nature of the subjects dealt with
by the poet as well as to the manner and the quality of this
dealing. On the basis of this attitude, it is the meaning
and not the poet which controls the use of the language. Not
only this, but the poet is quite unable to do anything ex­
cept to transfer the meaning without will or volition. We
may find a proof of this supposition in the following obser­
vation of al-'Aqqād. 'I do not remember that I ever read a
single verse or sentence of a great poet or an eloquent
writer and I felt that he had choice in the clarity or
ambiguity of his expression. The meaning is either clear
by itself and hence the intention to conceal it for the
sake of exaggeration .... is nothing but a jugglery which
every upright nature disagrees with or is rather ashamed
of. Or it is ambiguous by itself and hence the poet or
writer can do nothing regarding it and consequently it is
not to be said about one in whose writing ambiguity enters that he follows in it a particular path which he aims at and prefers to other paths."

It seems to me that this position, despite being contradictory to his pretence that language is incapable of full expression and accordingly his call to the people to make it symbolic, is more harmonized and in concord with his position regarding beauty. We have seen earlier that he considers the real beauty to be simple. This characteristic is usually connected with clearness. But this clearness does not mean that the expression should be artificial or common. It rather should be eloquent and capable of exciting the imagination and moving the thought. Al-'Aqqād himself has shown this understanding in his comments on some passages of the Holy Qur'an as well as on certain verses of poetry saying: "Multiplicity of meanings may be expressed by a simple word. The word does neither conjure up in mind the intended meanings nor it releases the reins of imagination to the farthest extent due to an ambiguity which mingles with it or due to a clearness which shows it or manifests in it. But it conjures up the meanings and releases the imagination when it is used appropriately/be well arranged in its context."

Accordingly, we cannot judge whether al-'Aqqād was influenced in raising this problem by the romantics or not.
His view in this matter is not uniform. His first stand, that is the call to the people to use the language as signs and symbols, resembles the inclination of the romantics to mould expression in a symbolic manner, as we have observed in our discussion on Shukri. At the same time he agrees with them in considering the poet to be one who makes the decision whether to use simple language as preached by Wordsworth in the preface to his Lyrical Ballads or a language especially meant for poetry as insisted upon by Coleridge.

This view as a whole differs from al-'Aqqād's second stand in which he indicated that the poet has no choice in the clearness or ambiguity of his expression. The poet here is just a man who is dictated how to compose poetry.

The Organic Unity:

Al-'Aqqād has named organic unity as the unity of meaning. He is of the opinion that as long as the poem is a part of the feeling of life, it as a whole depicts this feeling and offers it to the reader or it depicts notions which get unified so strongly that the exchange in the respective places of the verses or taking out certain verses from it becomes impossible. For, such operations disturb the order of the poem or prevent the complete understanding of the notion by the reader. Consequently he advises the
p.o.c to be cautious not to think that the organic unity lies in the unity of rhyme and rhythm. "If we consider the similarity of the verses and the letters of the rhyme as the unity of meaning, then we can shift a verse from one poem to another without breaking the meaning of the subject; and this is impossible." He adds, "The poem should be an integral artistic work in which the depiction of one notion or kindred notions becomes perfect as a statute becomes perfect through its organs, a picture through its parts and the musical melody through its notes so much so that if the form becomes different or the proportion is altered, this mars and vitiates the unity of the work. Poem is like a living body. Its each part takes the place of each organ of the body and nothing else can work as a substitute for it; (to otherwise would be like) the ear substituting the eye, or the foot substituting the hand or the heart substituting the stomach. Or a poem is like a well arranged house, every room of it has its own place, utility and architecture ... When you search for this unity of meaning in a poem and do not find it, then you ought to know that it is just words which do not imply a harmonised idea or a complete feeling of life."

On the basis of this view, al-'Aqqad finds fault with the characterizations which were common in the ancient Arabic criticism such as 'best verse in love poetry', 'best
verse in the poetry of value', 'best verse in the poetry of pride', and 'this is the core of the subject and the middle of the neckle.' For, these characterizations point to the fact that the verse is the object in itself and that it does not lose anything in its value if it becomes separated from other parts of the poem. This is the "greatest proof of the absence of the notion which harmonizes the verses of the poem, of the loss of breath in (composing) it and of the poverty of idea and barrenness of instinct. As if the intuition which composes such a poem is intermittent glints of light and not an everlasting star which has continuous rays and which shows you every side and illuminates for you every corner and part."

It is obvious that al-'Aqqād denies that a single verse can reflect a definite distinguishing feature because the verse in his view has a function which is structural in regard to the whole of the poem and is connected strongly through its partial meaning with the general idea or notion which the poem contains. Though the call for the unification of the poem and its organic composition is a clear sign of modernisation and one of the fine contributions of the critics of poetry in the history of the modern Arabic criticism, yet we think that al-'Aqqād did not comprehend this unity deeply and entirely at that time.
We can realise al-'Aqqād's shortcoming when we compare what he said — and what we have cited is all what he has said on this problem during the first quarter of this century — with the writings of Coleridge, who is considered as the greatest critic among the romantics, regarding the organic unity. Coleridge has defined poem from the point view of unity, saying "If the definition sought for be that of a legitimate poem, I answer, it must be one, the parts of which mutually support and explain each other; all in their proportion harmonizing with, and supporting the purpose and known influences of metrical arrangement."

By mutual support what Coleridge means is close to the integrity of the work which al-'Aqqād has mentioned. But the significance of Coleridge's view is deeper because he does not aim at making the poem unified only in order to become perfect but also in order to make this unity find its role in unveiling and interpreting the feeling and then communicating it to the reader gradually so that the unity prompts him to continue the reading not by a mechanical impulse, or by a desire to arrive at the final solution "but by the pleasurable activity of mind excited by the attractions of the journey itself." The organic unity, therefore, creates a living relationship between the poem and the reader besides lending to the poem the artistic value which is unique.
This unity is connected in Coleridge's view with certain other elements, like musical notes and imagination. We do not find any trace of this connection in al-’Aqqād’s writings. In the above quotation we realize essential relationship between organic unity and rhythm. Rhythm is not an external element; it is strongly connected and organically united with meaning so much so that the rhythm is born along with the poetic experience including all its elements at the same moment and the nature of the rhythm is passive and influenced by the nature of the sentiment.

Coleridge's view of rhythm is related to his view of imagination. Perhaps we find the indication of their connection in his remark: "The sense of musical delight, with the power of producing it, is a gift of imagination; ... (which) may be cultivated and improved, but can never be learned."
FOOTNOTES

4. Al-'Aqqad' : Khulisa al-Yawmiyyah, pp. 120.
5. Ibid.
7. Ibid., p. 1. It is observed that he generally uses the term 'literature' which indicates various kinds of verbal art. But when he has to clarify what he means, he always uses the term "poetry." This is why we have cited the above text and the like in order to extract his view of poetry.
8. Ibid., pp. 274-275; al-Tab' wa al-taqlid ... Preface to al-Mazini's Divan, 1:9.
10. Ibid., pp. 18-19.
11. Ibid., p. 19.
16. Ibid., p. 5.
17. Ibid., p. 7.
18. Ibid., p. 9.
20. Ibid., p. 269; see al-Diw'an ..., 1:16.
21. Al-'Aqqad': Mutala'at, p. 139.
22. Ibid.
23. Ibid.
24. Mirams, M.H., : The mirror and the lamp, p. 32; and see Dr. Muhammad al-Kubay'i : Fī Maqāl al-Shīr, p. 98.

25. Al-'Aqqād : Mutāla'āt, p. 140; and see the preface to his Divan Yaqzāt al-Sabāh, p. 19.


27. Dr. Muhammad Mustafā Badawi : Coleridge, p. 65; Dr. Muhammad al-Nayhi : al-Shīr al-Jāhili, 1: 30-33, 36-37.

28. Al-'Aqqād : Mutāla'āt, p. 56; Al-Fusūl, p. 275; Shu'arā' Mṣr ..., pp. 157-168.

29. Al-'Aqqād : Mutāla'āt, p. 140; and see Shu'arā' Mṣr ..., p. 157.


31. Ibid., p. 144.

32. Al-'Aqqād : Al-Fusūl, pp. 119-120; Preface to his Divan Yaqzāt al-Sabāḥ, p. 18.


34. Al-'Aqqād : Mutāla'āt, p. 146.

35. Ibid., p. 145.


38. Al-'Aqqād : Al-Fusūl, p. 118; and see for him al-Tab'i wa al-Taqlīd ..., op. cit., 1: 9-12; Mutāla'āt, p. 275; a preface to his Divan Yaqzāt al-Sabāḥ, pp. 18-19; a preface to his Divan 'araj al-Zahirah, pp. 137-138.


40. Al-'Aqqād : a preface to his Divan Yaqzāt al-Sabāḥ, p. 18.

41. Ibid., p. 19.

42. Al-'Aqqād : Al-Fusūl, pp. 119-120; and see for him al-Shīr wa Muyā'ah a preface to the Divan of Shukri, 2: 99-100; Mutāla'āt, pp. 293-294.
13. Al-'Aqqād: Al-Fusūl, p.279; and see Mutālaʻat, p.d.
17. Ibid.
19. Ibid.
22. Ibid., pp. 43-49.
23. Ibid., p.54.
26. Ibid., p. 37.
27. Ibid., pp. 43-44.
28. Al-'Aqqād: Mutālaʻat, p. 250; Murājaʻat, p.60.
30. Ibid., pp. 48-49; Mutālaʻat, p.209.
31. Ibid., p.49.
32. Ibid., pp. 50-51.
34. Ibid., p. 62.
35. Al-'Aqqād: Murājaʻat, p.75.
36. Ibid., p. 81.
37. Ibid.
38. Ibid., p. 77.
1. Alout his views see Ibid., p. 311.


73. Al-'Aqqād: Mutāla'āt, p. 219.

74. 'Abdās Tawfiq: Tajribat Amīm al-Rayhani ..., p. 93.

75. Al-'Aqqād: Mutāla'āt, p. 209.

76. Al-'Aqqād: Al-Tab' wa al-Taqlid, op. cit. 1:14; Mutāla'āt, p. 279.

77. Ibid., p. 279. Sulayman al-Bustani has mentioned that the limited nature of the Arabic rhymes is a cause of the weakness of the narrative poetry among the Arabs, see Al-Ilīwāh, p. 101.

78. Al-'Aqqād: Al-Tāb' wa al-Taqlid, op. cit., 1:15; and Mutāla'āt, pp. 279-280.

In the speech which he delivered in the seminar on poetry in Alexandria in the year 1963, Al-'Aqqād retreated from his position regarding rhyme and considered it as something unavoidable. See the text of his speech in his Divan, pp. 5-12, e.l., 1967.


80. Dr. Muhammad Mustafā BaJawi: Coleridge, p. 98.


83. Ibid., p. 16.

84. Ibid.,

85. Ibid.


88. Our days have been changed due to you being afar. So they have become black while our nights were while in your company.
89. Al-'Aqqād : Al-Fusūl, p. 98.
90. Ibid., p. 69.
92. Dr. Muhammad Manūr : al-Naqd wa al-Nuqqād al-Muḥāt-rūn, p. 68.
94. Ibid., pp. 79-80; and see how Coleridge differentiate between scientific and poetic style in The Friend, p. 95-97.
95. Al-'Aqqād : al-Fusūl, p. 80.
96. Ibid., pp. 80-83.
97. Ibid., p. 83.
98. Al-'Aqqād : Al-Diwan, 2: 45-46.
99. Ibid., 2: 47.
100. Coleridge : Biographia Literaria, p. 150.
101. Ibid., p. 150.
102. Dr. Muhammad Mustafā Badawi : Coleridge, p. 98.