CHAPTER II

ARABIC NOVEL AND TAHA HUSAIN
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2.1. The novel: It’s concept and definition

The novel is like a long story intending dramatization of characters, natures and habits in an artistic form as well as in the objective form. It is a portrayal of life in the shape of a story form. In a novel, there are some plots. At least, in a novel there should have a definite and consistent relation to the facts of existence. A novel is not a novel, if there are no certain habitual features such as plot and love interest. A novelist creates the interest, the mystery, the strangeness of his raw material in the novel. The audience can acquired more knowledge by enjoying both of audio and video of a novel, because, the people always wants to take their interest to see pictures in the artistic form of certain facts. In the perspective of literary history the novel is quite a recent arrival. The story may be as old as humanity. A novel based on author’s style, point of view, on sensibility or quality of feeling on his ideas. So, these are the main things of a novel to make it as fantastic one.

Of course, many people do not read novels at all. On the other hand some people enjoy it only for light entertainment. The English novel began as a rather disreputable form of sub literature. Today many University students, like readers in general, seem to take for granted that it is the main form of literature. The term novel is now applied to a great variety of writings that have in common only the attribute of being extended works of prose fiction. ¹

No doubts many novels are not very good, or not as good as they cracked up to be. The novels are produced for an enrichment of life. The classical novel has become a historical phenomenon. The present age may require something different, perhaps the "disruption" contrived say the new school of American novelists. However that may be, the masterpieces of the traditional novel are still read with pleasure. The novel is mainly the best things in European poetry and drama.

Many enthusiasts for the novel would regard this view as a common place. Some of them go even further, and claim that the novel has taken over the resources of poetry and drama which have now (at least English literature is concerned) become minor forms. In this regard, I can mention about the thesis of John Speirs book *poetry Towards Novel* (1971), his conception of the novel as "dramatic poem" was much favored by the Cambridge critical journal Scrutiny (1932-53), which was dominated by F.R. and Q.D. Leavis. According to Q.R. Learis, Shakespeare is the real founder of the English novel. She shows what the novel owed to be graphical art, such as the work of Hogarth. And she traces at some length the work in which the classical English novel has been modified by the special features of English life and history.

Everyday discussion of novels turns largely on plot and characters. Both there are primitive, unanalyzed notions. It is clear that an examination of the nature of fiction with any pretensions to rigor would have to draw subtler distinctions. The Russian formalist Victor Shklovsky, says that the distinguishes between story (the mere chronological sequence of events in a novel) and plot, which he sees as the particular way in which a novelist creates the interest, the mystery, the
strangeness, the 'defamiliarisation' of his raw materials. But it is now clear that anything distinctive of the novel would be discovered. Plays have plots as well as novels; indeed the novel inherited the plot from the drama.

It is clear that a novelist may have some ideas. And this is very important for novelists and perhaps it may be essentials for novelists or imaginative writer. Their ideas are divided into two types. One of them is thematic material, the organizing motives, the central preoccupations of a literary work. There may be called its 'internal' ideas. The other kind is the ideas that could be intelligibly expressed and discussed outside the novel, that which have nothing to do with the particular 'world' of a particular novel. But in such cases the "ideas" are unlikely to be very original or interesting, because, some novelists have their different types of ideas. I am sure that Angus Wilson has ideas, and I am sure he expressed them in this novel.

I think the heart of the matter is that the Novel is thought to be the supreme form because it is the closest to human realities. It is true to life, in which other kinds of literature are not true of life. The novel dealt with people as they are, unique individuals; life not are on the other hand, other literature had dealt in norms and standards, moral and social types. Novel is the realist genre par excellence and it may also literary realism: truthfulness to individual experience. Dr. Johnson says that if realism is not seen in a novel, then a "sufficient vindication of a character, that is drawn as it appears; for many characters ought never to be drawn". He urges the novelist to use the opportunity of fiction to display ideal types of human life, he further states, the new art of fiction as exhibiting 'life

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2 Terence Hawkes, Theory of Prose, Moscow, 1925, P-28
in its true state, diversified only say accidents that daily happen in the world, and influenced by passions and qualities which are really to be found in conversing with mankind. The province of the novel, he says to bring about natural events by easy means and keep up curiosity without the help of wonder. The novelist requires experience that can not be learned from books; from solitary diligence, but mix up from general converse and accurate observation of the living world, since they deal with some Ordinary life, the ordinary reader a fair Judge of novel. They are engaged in portraits of which everyone knows the original and can detect any deviation from exactness of resemblance.

A novel may not have a lesson to teach, in a simple minded sense, but it has a moral purpose. Actually, a novel is a documentary film. A documentary can be ‘slanted’ to prove the points the maker of the film wants to make or he may make a sincere and honest attempt simply to show the facts, without drawing a moral while admitting that, he is a human being, not God; he has to decide what he is to turn his camera to the novels contain many facts. I have urged that something can not be factual and fictional at the same time. But most novels are mingles fiction and fact. As a whole a novel contain a fictions element. The novel has a special relationship to facts.

There are so many definitions of novels given by famous novelists. Among them I have mentioned some important definitions of novel. According to Professor Warren, “A novel is a fictions narrative which contains a plot”, is dogmatic and seems officiously to ignore the general assumption that the novel has to be a portrait of human life. According to Stevenson, “The novel is not a transcript of life, to be judged by its
exactitude, but a simplification of some or point of life, to stand or fall by its significant simplicity.

From the whole discussion about the concept and definition of novel, I can say that, in a novel there should be some plots, characters, facts and actions. And there should be a special relationship between the facts and reality in the portraits of human life. I think, the plot and the character may be primitive notions, but they seem to refer to something fairly definite. On the other hand, the author’s style, or point of view or sensibility or quality of feeling or his ideas is the main thing of a novel. I think, the heart of the matter is that the novel is thought to be the supreme form because it is the closest to human realities. The story and the character of a novel may be fictions. Many novels have a firm basis in the authors early life-sons and lovers, portrait of the Artist as a Young Man. Tolstoy’s fiction is known to be the very autobiographical one. He used real-life models in this novel.

2.2. Arabic novels and its origins.

The Arabic novel began in the second half of the nineteenth century with translations from European languages chiefly French and English, especially in Egypt and Lebanon. Later original novels were written specially in Syria and Egypt. Many novels appeared in serial form in magazines mainly England and France. At that time the writer’s mainly uses in their writings the colloquial Arabic, especially in dialogue. Unfortunately, the spoken language diverges widely between one area and another. In this way, a Baghdadi and a Cairene might find mutual intelligibility difficult, unless they resorted to a sort of halfway house between colloquial and classical Arabic- sometime, in wishful thinking,

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called “Standard Arabic”. By creating a demand for the novel, those translations encouraged many Arab authors to try their hands on novel writing.4

The original as opposed to translated, Arabic novel first flourished in Syria, though it has been little recognized in the Middle East or in Europe until recently, with the appearance of a book in Arabic on the subject. Thirteen or more novelists were active between 1865 and 1914. Most of them were Christians, and they traveled to Britain, France, Russia, America, or Egypt. They knew foreign languages. Their stories were social, ethical or educational aims. Sometimes it was called “Qissa” (Story) on the title page. The first original novelist sums to have been Anton al-Saqqal (1824-85). He was born in Aleppo and took his first education in Syria, then in Malta. He knew Arabic, Syria, Turkish, and English. Among his two novels, the better novel known as *Arrows of fire* (Al-Ashumal-Nariyya).

During that time another novelist was Francis Fathullah Marrash (1836-73). His novel *Dural Sadat Gharib al Sadat* was written in 1870 A.D. But this novel was published two years later in Beirut. It takes the form of a number of stories with in a Frame story form, somewhat in the manner of the *Thousand and one Nights*. This novel starts with the writer’s miserable feeling at the news of Dance’s reverses in the 1970 war with Prussia. He goes out for a walk in the city Suburb, and meets a friend who tells him a story. Soda a beautiful girl was the main character of his novel.

Numan Ibn Abduh al- Qusatai, (1854-1920) wrote three novels which were published in serial form in *al-Fanan* between 1880 and 1882.

His novel *The Faithful Girl and her Mother* illustrates how the course of true love may not run smooth for an Arab girl when her mother is prepared to go to extreme lengths even to the extent binding her in chains to prevent the match. The other two novels are also related of love stories- they are *Murshid wa Fitna* and *Anis*.

Anis is an orphan whose father was died when he was five years old. Then Anis grew under the guidance of his mother, Fadila. He takes his education and becomes a successful businessman. Anis falls in love with a beautiful girl, Anisa. But unfortunately, another girl who falls in love with him and she was the daughter of a rich merchant with whom Anis worked at the beginning of his carrier. She always tries to separate them. But finally Anis marries Anisa. Meanwhile, Fatima, Anis’s cousin falls in love with a young man, Adib. But the antagonist tries to separate the lovers to marry Fatima himself. So, Finally Adib and Fatima crown their long sufferings by marriage.5

Another Asali’s novel *Nataij al-Ahmal* (The Results of Neglect) was published in 1913 A.D. It may surely the first Arabic novel in which the story starts outside Cinema. The author describes the story as being based on fact. Its aim is to show that social liberty can easily become license.

Thus the Arabic novel had made a start by the beginning of the 1914-18, World War I. These novels were sometimes printed in Beirut, and serialized in various magazines. Christians played a major part in writing the novel. Salim al- Bustani the eldest son of Butrus al Bustani

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published the groundwork for the emergence of the historical novel in a series of works published in the periodical *Al Ji-nan*.  

In the field of literary forms which were borrowed from the West in the nineteenth century, the novel proved to be despite the great technical difficulties. It presented the most popular and the most important in Modern Arabic literature.

In the second decade of the twentieth century in Egypt a writer might prefer not admit his authorship of a novel. But his pure works of the imagination are regarded as the real novel. Thus these were now considered a highly serious and respectable art and successful novels state. We find the distinguished Lebanese critic Marun Abdud writes in *Ruwwad al Nahda al Haditha* (Pioneers of Modern Arabic Renaissance) about his ambition which was to be a great literary man in the world.  

A few Arab critics have investigated the terms of reference of the novel genre in general and outside its particular Arab world context. Among them the Palestinian Poet, novelist, artist and critic Jabra Ibrahim Jabra who translated many works of Shakespeare. His collections of critical articles contain a number of studies of the novel, its development, form and origins. In one of his article entitled *The Human novel* he suggested that the novel is a fusion of various elements drawn from the Aristotelian categories. But from the tradition of tragedy, it takes the major theme of the conflict of the individual with forces more powerful then himself. He portrayed the situation and emotion of individuals through dialogue. With the passage of time and the transformation of the society, the venue changes from castle and forest to society and the city.

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7 Ibid.p-128
With appearance of Romantic, the novel takes up the cause of Freedom of
the individual and social justice and the emergence of a middle class and
its aspirations for a better life, the acquisition of a material goods and
money. And in this way these topics give the realistic novelist a wide
scope to describe in vivid detail the rise and decline of families with in
the social spectrum. More recently, Jabra notes, the Focus has shifted
from an investigation of society and its conflicts to another kind of
complex maze, and it is the inner self of man. In this way a novelist probe
the secrets of his conscience by using the techniques of modern
psychology of the scientific plan and stream of consciousness and interior
monologue on the more literary level.

This modern novelistic tradition shares with other manifestations
of art in the modern world an unwillingness to be governed notions
regarding form, style or indeed almost any other aspects of the creative
acts. On the more popular level there are, of course the Arabian Nights
and the medieval romances, tales of love and adventure about his to recall
or semi historical figures, Antara, Abu Zayd al Hilai or Baybars which
recited at popular gatherings say professional reciters. But with regard to
the Arabic novel, there is fairly general agreement among critics that its
origins in the Western traditions. In this regard, we can mention about
Charles Vial, he says:

"The modern qissa owes nothing to Arab tradition. It is linked
neither with the folklore of the thousand and one nights nor with the tales
of chivalry nor with narrative of Adab."

When the influence of the farmer *Thousand and one nights* on the
emerging novelistic tradition in the Arab world may be minimal, during

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8 Ibid, P-129
that time, some impact of the several popular folklore traditions on Europe in the eighteenth century were arises among the people. In fact, the thousand and one night is the most famous work of Arabic literature. It should have a tremendous impact on Europe when it was translated by Galland (1703-13). For the Western audience, *The one thousand and one nights* is a great repository of tales. It may seem surprising that, in the process of re-examining the genres of prose writing, there was little recourse to this great collection; it was regarded as a repository of 'popular' culture and thus not part of the repertoire under consideration. Jabra Ibrahim Jabra himself is one of those critics who emphasize that the use of multilayered techniques, the fragmentation of time, the concern with the life of the individual in society. All major concerns with the life of the individual in society. All major concerns of the contemporary novel are present in the thousand and one nights. Another Iraqi critic, Safa al-Khulusi, even sees a close relationship between the appearance of the translation of the thousand and one night in English and the emergence of the modern novel. On the other hand, Edward Said:

"The twentieth Century novel in Arabic has a Variety of forbears, none of them formally and dynastically prior and useful as, say in the rather directly useful as, in the rather directly useful way that fielding antedates Dickens. Arabic literature before the twentieth century has a reach assortment of narrative forms-Qissa, Sira, Hadith, Hurafa, Ustura, Khabar, Nadira, Maqama of which no one seems to have become, as the European novel did, the major narrative type."

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9 Ibid, P-180

However, as these rich and exciting possibilities continue to be investigated, the tradition of the Arabic novel proceeds with its own momentum. The Arabic novel has no heritage. Thus, any contemporary Arab novelist has to look for a means of expression for himself with hardly any guidance to aid him this which inevitable that he make some mistakes and display shortcomings. Fortunately this willingness to acknowledge a debt to the West on the matter of the novel has no way inhibited the creativity of Arab writers. During the Second World War, the tradition of the Arabic novel remained essentially unaffected by the few gestures neo-classicism in prose. The novel tradition turned its book on such conscious archaisms in prose. However, it should also be observed that, while the novel tradition has indeed drawn most if its inspiration from Western models. Some recent novels and writings on this genre suggest that an increasing national consciousness and a greater familiarity with the classical prose tradition may lead, at least in the works of some contemporary novelists. We may say that to a closer association between the novel today and the older imaginative narratives which were apparently ignored in the earlier adages of the development of Arabic novel.

Though , Butrus al- Bustani translated “Robinson Crusoe” quite early in the nineteenth century, after its translation, the movement of Arabic translation of Western novels really began. By the end of the first decade of the twentieth Century more than a hundred novels and tales had been translated from French language. The reading public for these translations was created largely be the rise and spread of Journalism. From 1858 onwards scores of magazines and newspapers were published as the translations of Western novels and short stories in Beirut, Cairo and sometimes in Alexandria. It is not surprising that Arabic translations
of Western novels were generally frowned upon by those who were seriously concerned about Arabic literature. Obviously, the spread of the habit of reading them represented a further stage in the dangerous ‘infiltration’ of Western Values into traditional Muslim society. If we examine the translated novels, we find that the vast majority novels were centered upon sensational events, love and adventure, crime and detection.

However, the Arabic translations of Western fiction were not without their use in the development of the Arabic novel. More and more people were growing familiar with the novel as a literary form. Stories of love and adventure made no great claims on the reader. In fact, stripped of their veneer of Western culture, which provided their setting the translated novels appeared to have much in common with popular romance literature.

By creating a demand for the novel, these translations encouraged many an Arab authors to try their hands on novel writing. Although undistinguished, these early attempts paved the way for the rise of the serious novels, particularly as regards style and language. By using the simple and more straightforward language of journalism they help to rid literary Arabic prose of its artificial feature such as its rhymes and other labored figures of special.

The first experiments in the novel began almost at the same time as the translations. Their authors were mainly Lebanese. Among them Francis Marrash (1836-73) was famous novel writer. His didactic novel Ghabat al Haqq (Forest of Truth) was published in 1865 A.D. It reflects Marrash’s belief in the liberating principles of equality and freedom. It
portrays the conflict between man's freedom and the many restrictions placed upon by an arbitrary social system.\textsuperscript{11}

One most particular feature of the novelistic writing of that time was the introduction of Western characters or setting. This can not explained simply by the authors blind imitation of Western models. As the prevalent conception of the novels are dealing primarily with love. In fact the most serious criticism that could be leveled at these early novels which absence of Arab setting or especially Arab characters. Their authors did not dare to come to grips with contemporary local life. It may be Lebanese or Egyptian in where the real Arab characters arise organically from a real local environment. Because in the middle of the nineteenth century the Arabs were influenced by the novels in European literature, attempted new form in their languages. It was natural that the first attempts at writing the novel would be an existence. It was natural that the first attempts at writing the novel would be an extension of the attributed to Badi al-Zaman al-Hamdani (99-1008). In Hamdani’s Maqama \textit{Isa Ibn Hisham} is the narrator and Abul Fath al-Iskandhari is the hero, although the novel as we know today do not exist classical Arabic literature. Actually the modern Arabic novel exits a large body of narrative and fiction literature.\textsuperscript{12} From the above discussion it is clear that the European fiction is regarded as mother of the Modern Arabic novel.

Influence by Western literary themes and models, some Egyptian writer gradually become individual independent and developed as well crafted native Arabic Egyptian novel.\textsuperscript{13} Actually the Egyptian novel

\begin{footnotesize}
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\item\textsuperscript{11} Motti Moosa, The origins of Modern Arabic fiction, Lynne Rienner, London, 2\textsuperscript{nd} edn. 1997, P-186
\item\textsuperscript{12} M.M. Badawi, Modern Arabic literature, Cambridge University Press, Newyork, 1992, P-180
\item\textsuperscript{13} Motti Moosa, The Origins of Modern Arabic fiction. Lynne Rienner. London, 2\textsuperscript{nd} edn. 1997, P-255
\end{itemize}
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started during the first and second World Wars (1914-1945), a period of significant, intellectual, political and social changes. The beginning of the Arabic novel in Egypt and other countries started about patriotism and nationalism. The Arabic novel generally began in the second half of the nineteenth century with translations from European languages chiefly French and English, especially in Egypt and Lebanon. Therefore, the modern Egyptian novel was born out of the dynamic conflict between Eastern and Western cultures. The novelists gradually attempted themes, styles and techniques in the European works of fictions. Some literary critics claim that Muhammad al- Muwailihi’s Hadith Isa Ibn Hisham is the real beginning of the Arabic novel. But another group of critics says that the Arabic novel really began with Mahmud Haqqi’s Adhra dinshaway (The Virgin of Dinshaway). However, most Critics’ says that the date of the first true Egyptian Arabic novel was Muhammad Hussain Haykal’s Zaynab which was published in 1913 A.D.

According to Roger Allen, Al-Muwailihi’s Hadith Isa Iba Hisham really is not a novel, as there is so scope for serious discussion either of characterization or artistic structure which is basic requirement of any novelistic work. In the same way, he also says that Muhammad Haqqi’s The Virgin of Dinshaway is not actually a fiction nor a technically a true novel. But it is a journalistic reportage and can best be classified an historical account or incident the contribution of these distinguished men in the sphere of Arabic novel writing conferred much added respect to the novel form. They firmly established the art of novel writing and guaranteed the prestige of this form 1930s onward. Al-Qisas Hayat, a fantastic novel was published in 1905 A.D. by Abdal Hamid Khidr Albu Qurqasi. He takes some incident from Quran 2:178-79 and says that it is a novel based on a true incident which took place in the town of Abu
Qurqas in al-Minya provided in Egypt, on October, 27, 1903 A.D. It is written by a Muslim about a love story whose characters come from a Coptic Christian family in Upper Egypt. And at last it is recorded as a novel.

Ahmad Hafiz Awad, another writer was influence of Western civilization on his own Egyptian traditions. In his novel *Al-Hal wa al-Mal* (The Presents and the Future) was published in 1905 A.D. In this novel, the author shows the effect of Western civilization on his own characters. The story concerns a young Egyptian lady, Asma, whose relationships with other people reveal the evils of Western influence. She dares to read French novels and she defies traditional Egyptian morals by greeting young man openly.

Yuqub Sarruf published his novel *Fatat al Misr* in 1905 A.D. It was very fantastic novel in which the writer expressed the admiration of Japan. In the following year he published another two novels, *Amir Lubnan* (1907) and *Fatat al- Fayyad* (1909). In the same time Niqua Haddad published his two novels *Kulluh Nasib* and *Ayn al-Bayn* as early as 1901 A.D. And he became famous through his novels *Hawwa al Gadidah* (1906) and *Adam al Gadid* (1914). In 1910 A.D. he also published two novels *al-Amira Yaraa* (Princess Yaraa) and *Ihnati Saniyya* (My Daughter Saniyya). In these two novels he gathered some several short stories contained in three Volumes entitled *Ahsan al Qisas* (Best Stories).

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2.3. Growth and development of Arabic novels.

The Arabic novel began in the second half of the nineteenth century. During that time many novels were appeared in serial form of Magazines. The most notable magazine promoting Arabic fiction was *al-Jinan* (The Gardens). The magazine was established by Butrus al Bustani in Beirut in January, 1870 A.D. It's scope included social and political matters. Al-Bustani had serialized his novel *al-Huyam Fi Jinah al-Sham* (Passionate love in the Gardens of al-Sham) in *al-Jinan* in 1870 A.D. The novel opens when the author meets the hero, his friend Sulayman Khalid, at the cedars of Lebanon. The hero Sulayman originally comes from Beirut. And he lives for a while in Baghdad and than returns to Lebanon. Al-Bustani presents him as a rich generous, modest, adventure loving young man. In a garden in al-Sham (Damascus) Sulayman meets the young woman Warda, among a group of female friends, Malka, Su'da and Hawwa. But Sulayman falls in love with Warda.

When Napoleon invented Egypt in 1798 A.D., then the Egyptians were brought face to face with European advances in technology and military science. Then the Egyptian people were conscious on their life style and other cultural side also. And Muhammad Ali was the ruler of Egypt at that time. He sent missions of young Egyptians to Europe in the very beginning of 1820 A.D. They first went to Italy and then Franch. Rifaah Rafi al Tahtawi (1801-73) was decided as Imam to control that mission. And at that time he was Studing at al Azhar in Cairo. He stayed in France for a period of five years. He learned French and studied it's culture, political system and habits of the French in some detail. Then he returned to Egypt and wrote *Takhlis al-Ibriz Fi Talkis Bariz*. In this

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many centuries earlier by Badi al-Zaman al-Hamdhani in his Maqama. When we observe the new classicism then we find that it is co-related with earlier serialized papers. And these were composed of Saj and the rhyming prose style which used in the maqamat genre. However, al-Muwailihi’s stylistic device is reserved for initial display, after which he moves into a clear and polished style reminiscent of the best classical models. The work was immediate success; a second edition appeared in 1912 A.D. and a third in 1923 A.D. And it is also mentionable that this book was adopted as Egyptian school text.

Some critics have tried to identify that Hadith Isa Ibn Hisham is the beginning of the Egyptian novel. But there are a number of problems connected with such attempts. In the first place, if the work is to be considered a novel, then it is a bad one. The narrative thread is extremely contrived and often invisible. Only in certain chapters the initial ones in which the Pasha is heavily involved in the action and later one involving that perennial figure of fun, the rustic Umda. Further more, there is no any characterization in any real sense in the world and also certainly no development of characters through action. But I want to say that, he has no intention of writing a novel or converting of his series of newspaper articles into one. But the purpose of the works publication was certainly more concerned with the politics of the day. But it must be considered a precursor or to the novel genre in Arabic.

Before discussing the progress of Arabic fiction, it is an important to mention the factors which interacted to make this possible. Salim al-Bustani was a man who tried to develop the art of the novel during that
time in direct proportion to the influx of Western ideas and culture. The 'evolutionary' process of Arabic fiction manifested itself in the works of writers who treated social issues such as marriage, family relations and especially love between man and woman. In matters of love, they were careful to choose their plots and character's which could approve love only within the boundaries of legal marriage. To solve this problem, some writers used native characters, but transferred the action to foreign countries where extramarital relations were tolerated. Several novel writers tackled Western concepts and ideologies e.g. socialism which had not been treated since Salim al-Bustani discussed it in his novel Samiya. Still other writers attended to produce native fiction pattern after Western models, but with domestic themes and settings. Unable to free themselves from conservative attitudes, however they assailed the deleterious influence of Western civilization upon their own cultural tradition.

On the other hand many fiction writers began to concentrate on the analysis of characters and their interrelation with each other and with their society. There are so many novel writers who remained faithful to the traditional forms of Arabic fiction to modifying them with new elements.

In 1892 A.D., Al-Bustani published Samir al Amir fi Lamya wa Thaqib (The Amir Samir in Lamya and Thaqib) whose setting and characters are Lebanese. It describes the love between a Prince and a common young woman. When, Thaqib, son of Prince Ali, marriage Lamya, his parents objects because of social incompatibility. And second plot involves the marriage of Farida, Thaqib's sister, to her cousin. In this novel the author's main purpose is to show the consequences of the two

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kinds of marriage. However, the author successfully uses dialogue to portray the motives and thoughts of the characters.

In 1891 A.D., Alice Burtus al-Bustani, daughter of Burtus al-Bustani and sister of Salim al-Bustani published her novel *Saiba*. Although Alice tackled the problems of marriage her brother who treated twenty years earlier, following his style and technique, she tried to fathom the thoughts and intentions of her characters more deeply. Moreover, she treated the rights of women in her time with deeper insight. Young Saiba married Lutfi, an army officer, instead of her profligate cousin Farid. Feeling humiliated by Saiba's rejection, Farid plots to wreck her marriage. Finally her husband comes to home on leave and discovers Farid's wicked actions. The episode ends in tragedy when Farid shoots Saiba in the arms of her husband. Compared with the themes and techniques of many contemporary works of fiction, Alice's novel should be considered a significant step toward more sophisticated Arabic novel or fiction.  

Many of the foregoing writers were fascinated by Western techniques of fiction or tried to use themes from Islamic history, as Zaydan did. But Arabic fiction assumed a new character by the turn of the century, treating Western ideas, institutions and ideologies. The champion of this new trend were Farah Anton (1874-1922) and to lesser extent his brother in-law Niqula Haddad (1872-1954) who dealt especially with what they considered the abominable social mores of the Middle East.

Farah Anton was born in Tripoli, Lebanon, and there he takes his early education, including French language. He was a very gifted person,

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21 Alice al-Bustani, *Saiba*, Beirut, 1891, pp-69-71
noted for his unusual literary talent and intellectual acumen. He was entrusted with the responsibility of administering a charitable society of the Ram Orthodox Church in Tripoli. In 1897 A.D., he moved to Alexandria and contributed many articles to different journals. Having gained some fame in literary circles, he founded the journal *al-Jamia al-Uthmaniyya* on March 15, 1899 A.D. and published it for seven years. He went in 1906 A.D. to United States, where he continued to put out his journal in New-York under the name of *al-Jamia*. He returned to Egypt and resumed the publication of his journal in Cairo in December 1909 A.D. He suspended it the following year, but remained active novel writer until his death in 1922 A.D.

Farah Antun published his *al-Hubb Hatta al Mawt* (Love until Death) serialized in periodical in 1899 A.D. Antun treated about the social issues relating to love and faithfulness. His main concern in this novel is to show that true love between Marry and Emile. The characters both primary and secondary are well developed from the very beginning. As the novel opens, we learn a great deal about their ideas, hopes, and actions. The love plot itself could be more powerful and appealing if it were not for Anton's discursive style. Another matter of interest is that he sometimes embellishes the narrative with Arabic verse, especially that of the renowned tenth century poet al-Mutanabbi.

Another novel, *al-Din wa al Ilm wa al-Mal aw al-Mudum al-Thalath* (Religion, Science, and Possessions or The Three Cities) was

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22 Ahmad Abu al-Khidr Mansi, Farah Anton, Cairo, Matbaat al- Ittihad, 1923, pp-14-16
25 Ibid, p-212
published in 1903 A.D. in Alexandria. It treats the conflicts between Romanticism and capitalism, socialism and religion in 19th century in Europe. This is not a novel by any definition. But Anton himself admits that only for convenience was he calling the work a novel. In essence the story is a social, philosophical and ideological treatise about the conflict between science, money and religion. Anton has written in this novel only for express his curiosity and thinking about Western societies and their major preoccupations. In the introduction of this novel he warns the world about the advent of the day when the powerless or workers become the powerful or capitalists.26 The central character young, Halim was studied in ancient civilizations. He found that ancient societies were based on force, violence and injustice and that the powerless people had no rights. Later he and his friend Sadiq went to the three cities and met a group of women whom they admire. Halim notices that the city of ownership stands in tumult, while the city of science is tranquil. After some investigation Halim discovers that the reason for the tumult in the city of ownership is the conflict between the capitalists and the workers. The workers demand a share in the capital and comprehensive social benefits. The capitalists reject their demands and affirm their belief in the sacred right to individual property. They further demand that measures be taken stop socialism and they advocate free international competition. The religious people support the capitalists. Halim attends many meetings where citizens of the three cities deliver lengthy speeches to support their own points of view, but no compromise is reached.27


27 Ibid, pp-43-50
The work of fiction which attracted more attention and received study than the ones cited above is *Zaynab*, by Muhammad Husayn Haykal. Haykal’s *Zaynab* is the finest vintage of the mature and full-fledged modern Egyptian novel.\(^28\) The author, who was studying in Paris, began writing it between April 1910 A.D and 1911 A.D. Its parts were also written in London and Geneva. In 1912 A.D the author took his graduation in law degree and returned to Egypt to practice law. He was proud of writing the novel and thought that he had opened a new vista in Egyptian literature. After some hesitation, he delivered *Zaynab* to the journal *al-Jarida* which serialized it in 1912 A.D. and published it in book form in 1913 A.D. Haykal was reluctant to place his name on the front cover of the novel because fiction writers were not respected by the public. Therefore, the novel appeared with the title *Zaynab: Manazir wa Akhlaq Rifiiya Fi Misri Fallah*. This novel was reprinted in 1929 A.D. with the full name of the author. Haykal kept his name anonymous to excite the curiosity of readers and thus to gain more publicity.\(^29\) He was much more successful than his processors. By drawing on the village life where he had lived, Haykal conferred on this work a convicting originality not present in earlier novels. When *Zaynab* was republished in 1929 A.D., Haykal had become a well known author and a respected political leader. The novel was greater popularity among the people. In the same year it was adopted for cinema and made into a motion picture.\(^30\)

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\(^{29}\) See Muhammad Husayn Haykal’s Intrduction to *Zaynab: Manazir wa Akhlaq Rifiiya*, Cairo, 1963, pp-7-8.

\(^{30}\) Sakkut Hamdi, Critical introduction to Arabic novel, p-18.
Mahmud Taimur was another famous novel writer. He wrote many novels. He was influence by Western writers, especially Guy de Maupassant and Anton Chekov. Among his famous novels are – Nida al-Majhul (The Call of the Unknown) in 1939 A.D. Kaliabutra fi Khan al Khalili (1946), and Salwa fi Muhabb al-Rih (1944). His another novel al-Atlal (Life Ruins) was published in 1934 A.D. - which he calls an Egyptian novel, Taimur focuses on the behavioral analysis of his characters in his novel. Timur's novel Nida al- Majhul portrayals the Mystical spirit of the East in a Lebanese setting. The plot contains two interrelated stories. The first is about thirty five years old English Orientalist, Miss Evans. She comes to Lebanon for scope an emotional shock. The second is based on folklore story which she found popular in London. According to this story, Yusuf al- Safi, son of a leader of Mount Lebanon, is madly in love with a young woman, Safa. But she reciprocates his love. The deep seated Vendetta between their clans prevents the marriage of the lovers. And Safa's family marries her to another man. Yusuf and Safa think that, if they can not unit with each other in this life they can do so in heaven. So they decide to kill themselves together. To go on with their plan, Yusuf shoots Safa to death on her weeding day. She appears as beautiful in her white wedding dress as the angel Yusuf imagines will be with him in heaven. She comes under the illusion that Yusuf al-Safi is the real English lover who betrayed her, and she yearns to meet him.31

In Salwa fi Muhabb al- Rih (Salwa Tossed by the Wind), Taimur continues his pattern of analyzing the emotions and behaviour of his characters rather than their environment. Again he depicts the life of a narrow segment of the Egyptian society, the aristocracy. In this, the

31 Al-Abyari, Fann al-qissa inda Mahmud Taimur, PP-37- 38
heroine, Salwa, comes from a middle class Egyptian family, but she lives and moves within an aristocratic circle.

The novel is an analysis of Salwa's social upbringing and prospects in life. When Salwa was a child, her father divorced her mother. After her father's death she goes with her nanny, Umm Yunus to live with her grand father. After her grandfather's death her mother, Duriyya Hanim Shawqi, takes her to take with her in Cairo. There Salwa discovers the dissolute life of her mother. She becomes a friend of Saniyya, daughter of al-Zuhari Pasha, a wealthy widower. And through Saniyya, Salwa was introduced to the Pasha's household. She also meets Hamdi, who was living by tutoring music and giving piano lessons. Hamdi loves her and wants to marry with her. Encouraged by her dissipated and greedy mother, Salwa aspires to marry the old Pasha. But it turns out that he is more interested in temporary pleasures than in the permanence of marriage.

Meanwhile the Pasha showers her and her mother with gifts and money. When her mother dies and the Pasha wants her as his mistress, Salwa opts to marry Hamdi as a mitigating to cover up her illicit relationship with the Pasha. When Pasha died then Salwa established a passionate and sensuous relationship with Saniyya's husband, Sharif. At last Salwa came to knew that, she was carrying at the hospital. She delivers a stillborn baby. Meanwhile, another woman in the same hospital also has delivered a child but nurse cannot find in the breast milk, baby is brought to Salwa. To her surprise Salwa discovers that the Child's mother is her friend Saniyya. The narrative ends with Salwa moving to live with Saniyya as the baby's wet nurse.  

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Like Muhammad Husayn Haykal, and Muhammad Taimur, Tawfiq al-Hakim has also valuable contribution in the field of modern Arabic novel. He wrote many novels. Among his novels, three famous novels are-*Awdat al- Ruh* (The Return of the Soul) in 1933 A.D., *Usfur min al-Sharq* (Bird from the East) in 1938 A.D., and *Yawmiyyat naib fi-aryaf* (The Diary from the deputy public prosecutor in the country). His novel *Awdat al Ruh* has two parts. The first part deals in the life of a lower class and middle class Egyptian household consisting of a teenage schoolboy, Mohsin, his two unmarried uncle and a cousin. Two love interests, one focusing on the feelings of the teenager, his cousin and another is his uncle for their neighbour's beautiful daughter. On the second part begins with Mohsin's visit to his parents in the country and allows al Hakim to introduce, through two subsidiary characters. His next novel *Usfur min al- Sharq* (Bird from the East) uses a subsequent period of Mohsin's life, his student years in Paris. Another novel *Yaw miyyat Naib fi al-Aryaf* describes al-Hakim's experiences as a prosecutor in rural Egypt from 1929-1934 A.D., when he transferred at the investigation Bureau in the Ministry of Education. It portrays the good or bad aspects of the Egyptian judicial system. This novel also presents that the story of a beautiful girl, Rim and al Hakim's attitude towards her. The diary begins and ends with her story.

Another famous novelist in that time was Mahmud Tahir Lashin. His *Hawwa bila Adam* is a fantastic realistic novel. In this novel, the main heroine is Hawwa. She devotes all her time and energy to education. And at last she engaged as piano teacher and falls in love with a Pasha's son Ramzi. But Ramzi falls in love with another beautiful land owing

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33 Tawfiq al-Hakim, *Yawmiyyat Naib fi al-Aryaf*, Cairo, Maktabat al-Adab, n.d

family and the wedding date was also fixed between them. Hawwa becomes to know it. Then finally she committing suicide on the day of Ramzi's wedding is celebrated. The central issue of the novel, however, is the criticism of two ways of life, in which either the emotions or the intellect hold exclusive way.\textsuperscript{35}

Another leading novelist in the Arab world was Najib Mahfouz. He has written many novels. Among his famous novels are-\textit{al-Qahira al-Jadida} (The New Cairo, 1945), \textit{Khan al Khalili}, (1946) \textit{Zuqaq al Midaq} (The Midaq Alley, 1947), \textit{Bidaya wa Nihaya} (The Beginning and the End, 1949) \textit{Triology, Awlad Harithna, al-Suman wal Kharif}, (Quails and Autumn, 1967), \textit{Tharthara Fowq al-Nile} 1966, and \textit{al-Miramar}, 1967 A.D.\textsuperscript{36}

His novel \textit{Qahira al-Jadidah} (New Cairo 1946 A.D.) suggests the authors concern with contemporary issues. It starts out by introducing three University students, socialism and scientific thought. His two novels \textit{Khan al Khalili} (Name of a Quarter, 1945) and \textit{Zuqaq al- Midaqq} (Midaq Alley, 1947) depicts quarters of old Cairo with their mixture of inhabitants. In \textit{Zuqaq al-Midaqq} describes about an alley and its inhabitants. The novel offers a wide range of contrasted characters and some subtle psychological analysis, especially in Hamida's case. There is a nice sense of the tension between words and intensions behind them in some of the dialogues of the less aggressive characters, notably Saniyyah Afifi and Sheikh Ridwan.\textsuperscript{37}

\textsuperscript{35} M.M. Badawi, Modern Arabic literature, Cambridge University Press Cambridge, New York, 1992, P-233

\textsuperscript{36} Ismad Mahdi, Modern Arabic Literature, Hydarabad, 1983, P-246.

\textsuperscript{37} M.M. Badawi, Modern Arabic literature, Cambridge University Press, New York, 1992, P-241
And lastly, I have given a brief description about the novels of Taha Husain. Though he was a giant modern litterateur, but he was a novelist also. He wrote many novels. Among them five important novels are – *Al-Ayyam* in three volumes, in 1927), *Dua al-Karwan* (The Call of the Curlew, 1934), *Al-Adib* (A Literary Man 1935), *Shajarat al- Bu’s* (The Tree of Misery, 1944) and *Ahlam Shaharzad* (Dreams of Shaharzad, 1943). In the first part of his autobiographical novel *Al- Ayyam*, Husain describes about his life up to the age of thirteen years in Upper Egypt. Taha Husain says in this part about his early life, till he was sent by his father to study the religious institution at al-Azhar University.\(^{38}\) The second part of *Al-Ayyam* covers the period from 1902 A.D. to 1921 A.D. In this part he describes about his student life in Al-Azhar University, the tradition mode of teaching and the relationship between the students and teachers. Taha Husain published *Mudhakkrat Taha Husain* (The Memories of Taha Husain) in 1967 A.D. which is considered as the third part of *Al-Ayyam*. In this part he describes about his life and society till to his last part of life.

Taha Husain published his other novel *Ahlam Shaharzad* (The Dreams of Shaharzad) in 1934 A.D. In this novel Taha Husain spread out the ancient culture of human being and tried to develop the people in every sphere of life. Taha Husain wanted to finish the classification of the people by this novel.

*Dua al-Karwan* (The Call of the Curlew) is another novel of Taha Husain. In this novel Husain describes about the misfortunes of a family

which was killed during one of his pleasurable ceremony. The mother Zahra and her two young daughters, Amina and Hanadi moved one place to another place for work. And finally they find work as maid servants. Hanadi works in the house of an engineer. The engineer seduces her and her uncle Nasir kills her. Amina wants to work for her taking a new name, Suad. The engineer did not know her identity, tries to seduce her. But she successfully opposes his advances. At last the engineer proposes to marry and then she accepts it.

*Adib* (Man of Letters) is another novel of Taha Husain which was published in 1935 A.D. In this novel he describes about his friend Jalal Shuayb. Shuayb wrote so many writings but he did not try to publish them. Husain calls him an "Adib". Husain gathered all of them in book form which is known as *al-Adib*.

Another novel of Taha Husain is *Shajarat al-Bu's* (The Tree of Misery). The writer describes in this novel about the detailing life and misfortunes of an Egyptian family. In this novel he describes about Khalid who marries Nafisa, the daughter of Abd al-Rahman, a friend of Khalid's father. The novel is marked by emotional and psychological insight of deep familiar misery. The main theme of this novel is misery.

### 2.4. Different types of Arabic novels.

There are mainly three different types of Arabic novel. These are (i) Historical novels, (ii) Philosophical novels, and (iii) Social novels. These three different kinds of Arabic novels are discussed below separately in brief.
2.4.1. Historical novels.

These are some novels which were written by famous historians, mentioning some historical events, facts, action and these types of Arabic novels is called historical novels.

The historical novels were developed by the hands of famous historian like as Jurji Zaidan (1861-1924) and Farah Anton (1864-1922).39

Zaidan was born in Beirut, in 1861 A.D. in a very poor Christian family. His father was an owner of a small restaurant. Zaidan keeps him busy in that restaurant as a cook man. After completing his elementary school, Zaidan enrolled in the Syrian Protestant College (The Present American University in Beirut) in 1881 A.D. to study medicine.40 But Zaidan turned him to journalism and very soon he became the editor of al-Jaman, (Time) a small newspaper. In 1886 A.D., he went to London and spent most of his time on the British Museum's Library. There he consulted ancient Arabic manuscripts which resulted in the writings of his monumental historical works: *Tarikh al Tamaddun al-Islami* (History of Islamic Civilization) and *Tarikh Adab al-Lugha al-Arabiyya* (History of Arabic Literature)

Zaidan wrote twenty two novels. Most of his novels are historical. He wrote in this type of novels about the historical span from pre-Islamic period to modern times through the medium of fiction. His first historical novel *al-Mamluk al-Sharid* (The Fleeing Mamluk) was published in 1891 A.D. This novel deals with the carnage of the Mamluks by Muhammad

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39 Paul Starkey, Modern Arabic literature, Edinburge University Press, Edinburge, 2006, P-101

Ali, and was well received. Some of his friends suggested that he write a series of novels about the whole history of Islam.\footnote{See al-Hilal, 5(1896), P-2}

Another two novels are *Asir al-Mutamahadi* (The Captive of the Mahdi Pretender) and *Istibdad al-Mamalik* (Despotism of the Mamluks). In his first novel deals with treating the Mahdi's rebellion in the Sudan and the second one is dealing with the despotic rule of the Mamluk's in Egypt during the early part of the nineteenth century. His novel *Armanusa al-Misriyya* (Egyptian Armanusa) deals the Arab conquest of Egypt in 640 A.D. and ended in 1913-14. Zaidan's historical novels did not attempt to deal with the history of Islam in logical order, or cover the entire Islamic part.\footnote{Jurji Zaidan, Tarikh al-Tamaddun al-Islami, Cairo, 1902, P-12}

*Al-Amin wa al-Mamum* is another famous historical novel of Jurji Zaidan. In this novel, he portrays the struggle for power in the early Abbasid dynasty between the Arabs and the Persians in the persons of the two brothers at Amin (809-913) and al-Mamum (813-833), the sons of Abbasid Caliph Harun al-Rashid (786-809). It ends with the killing of al-Amin and the ascendance of al-Mamun to power. His another famous novels is *Shal wa Abd al-Rahman*, about the battle of tours and defeat of the Arabs at the hands of Charles Martel. In his *Abbasa* novel, Zaidan describes about the daughter of Harun al-Rashid and her secret marriage to his Prime Minister Jafar al-Barmaki.

Farah Anton (1864-1922), he was also a famous historical novel writer. His historical novel *Urushalim al-Jadida aw Fath al- Arab Bayt al-Maqdis* (New Jerusalem, or The Arabs consequent of the Holy City)
was appeared in 1904 A.D. In this novel the writer describes in first part about the history of Islam and next part relates of a love story like Jurji Zaidan. His novel *al-Alam al-Jadid* (The New World) to his periodical *al-Jamia* (New York) in 1906 A.D. This novel consists of two parts- one is *Maryam Qabl al-Tawba* (Mary before Repetance) and another is *Maryam Bad al-Tawba* (Mary after Repentance). But he can not finish these two parts. The setting is Palestine and the events take place from ten years before Christ’s birth until His crucifixion. The author’s main aim is to show the contact of Greek and Ruman civilization with Jewish civilization and with Christianity.\(^43\)

Another historical novel writer is Sharruf who published his historical novel *Amir Lubnan* (The Prince of Lubnan) in 1907 A.D. This novel depicts the massacre of the Christian’s of Lubnan by the Druzes and Muslims in 1860 A.D. Abu Muslim al-Khurasani focuses on the accession of the Abasids to power in 750 through the support of the Persians in Khurasan. In this novel Jullanar loves Abu Muslim.

In *Ghadat Karbala* (Young Lady of Karbala), the writer Zaidan portrayed the murder of al Husayn, grandson of the Prophet Muhammad (S.A.S.). The romance again portrays the circumstances surrounding a particular historical event. The main character, Abd al- Rahman, loves his cousin Salma. But Ummayyad Caliph Yazid, son of Muwabiah, also covets Salma. But after the death of Yazid, Salma Marries Abd-al-Rahman and live happily ever after.\(^44\)


In this historical novel, Zaidan did not follow strict canons of historical practice in his attempt to reproduce the past. His intention was to recall some of its more salient and entertaining aspects to reach a popular audience and inform them of their unknown past. Zaidan's novels described about the historical events rather than minutely reconstruct and profoundly analyze them.

In the field of historical novel, Najib Mahfous was also considered as a famous historical novel writer. He wrote more than 16 historical novels. The historical novels of Najib Mahfouz are: *Abath al-Aqdar* (1939), *Radubis* (1943), and *Kifah Tibah* (1944). All these three novels were in the historical setting of pharaohnic Egypt which are relevant to the political problems of Egypt in the nineteen thirties. His historical novel *Kifah Tibah* portrays the struggle of Thebes against the Hyksos. Hyksos is a North Western Semetic people who entered Egypt. The first part of the novel deals with the occupation of Egypt by the Hyksos. He defeats the Theban army with the help of king Apophies and killed the native ruler, Sekenenre II. In the second part, Sekennre's son, Kamose, sent the crown Prince Ahmose at the court of the king Hyksos. Ahmose succeeds in recruiting support, but also falls in love with Apophis beautiful daughter, Amenerdis. In the final part the Theban army liberates Upper Egypt, but Kamose fails in battle and Ahmose succeeds him.

In this way, historical novels were developed by the hands of different major historians like as Jurji Zaidan, Sarruf, Farah Anton, Najib Mahfouz and others.
2.4.2. Philosophical novels.

The Arabic novel in which philosophical aspects, styles are mentioning then it known as philosophical novel. The Arab Islamic philosophers, Ibn Tufail and Ibn al Nafis were pioneers of the philosophical novel, because they wrote earliest novels dealing with philosophical fiction. Ibn Tufail wrote the first Arabic fictional novel: *Philo so phus Autodidacius*: as a response to al Gihazali's *The Incoherence* of the philosophers. This was followed by Ibn al Nafis who wrote a fictional narrative *Theologue Autodidactus* as a response to Ibn Tufail's *Philosophical Autodidactus*. Both of these narratives were earliest examples of a desert Island story. These two novels eventually became the first example of science fictional novel.

Ibn al Nafis described his book *Theoogus Autodictus* as a defense of the system of Islam and the Muslim's doctrines on the missions of Prophets, the religious laws, the resurrection of the body and the transistorizes of the world. He presents national arguments for bodily resurrection and the immortality of the human soul, using both demonstrative reasoning and material from the Hadith corpus to prove his case. Later Islamic scholars viewed this work as a response to the metaphysical claim of Aricenna and Ibn Tufail that bodily resurrection can not be prove through reason, a view that, Ibn Nafi's work was later translated into Latin and English as *Theologus Autodidactus* in the early 20th century.

A Latin translation of Ibn Tufail's work, entitled Philosophus Autodidatus, first appeared in 1671 A.D. prepared by Edward Pococke, the younger. The first English translation by Simon Ockley was published in 1708 A.D. and German and Dutch translations were also published at
the same time. These translations later inspired Daniel Defoe to write Robinson Crusoe, which also featured a desert island narrative and was regarded as the first novel in English. *Philosophus Autodidactus* also inspired Robert Boyle, an acquaintance of Pocoke, to write his own philosophical novel set on the Island, the Aspiring Naturalist, in the late 17th century. The story also anticipated Rousseau's *Emile* in some ways, and also similar to the later story of Mowgli in Rudyard Kipling, the *Jungle Book*. In this novel Tarzan is a baby character. He is abandoned in a deserted tropical island where he is taken care of and fed by a mother wolf. Other European writers influenced by *Philosophus Autodidactus* include John Locke, George Keith, Robert Barelly and Sumual Hartlib.

### 2.4.3. Social novels.

The novel in which the writer gives a description about the social conditions, manner of people, and their life style is known as a social novel. In this kind of novel the writer gives a clear pen picture of a society. In this reference we can mention that Haykal's novel *Zainab* is a social novel which was published in 1913 A.D. This social novel was published under the pseudonym *Misri Fallah* (A Peasant-Egyptian) in Egypt. Subtitling his book *Manazir wa-Akhlq Rifiyyah* Haykal depicts the Egyptian countryside which carries over into a portrayal of his characters. The plot once again has love as its primary focus. Hamid is a student, studying in Cairo who returns during his vacations to his parent’s country estate. He loves his cousin Azizah but she is married of to someone else. For a while, Hamid turns his attention to Zaynab, a beautiful peasant girl who works on his father’s lands, Zaynab herself is in love with Ibrahim, another peasant worker. But she too is married off, to Hasan who unlike Ibrahim. Ibrahim is sent to Sudan and is killed. Pinting for her true love and clutching his handkerchief, Zaynab dies of
tuberculosis. In this way Haykal gives a real situation of that time in Egyptian society. Really, this novel is a good social novel.

Another famous social novel is *Hawwa bila Adam* (1934) of Mahmud Tahir Lashin. He gives a vivid picture of Egyptian society in the 1930s and the predicament of the rising middle class. He is a true pioneer of Egyptian realism which we see in the works of Najib Mahfouz. Lashin owes to Western fiction in portraying his society as realistically as he did in this novel. In his introduction to *Hawwa bila Adam*, Hasan Mahmud says that Lashin was closer to Charles Dickens than to Thackeray. This novel becomes the foundation of Egyptian Social realism. In this novel Hawwa is the heroine who has a dynamic character. Hawwa falls in love with Pasha's son Ramzi, nine years her junior. And at last at the day of her suicide Ramzi's weeding was celebrated with another girl.

Tawfiq al Hakim wrote social novels also. Among them *Awdat al Ruh* is a good social novel by him which was published in 1933 A.D. In this novel, the writer pasteurized the life of middle class Egyptian family, their loves, joys and sorrows. Mohsin lives in Cairo in his uncle's house and studied there. He falls in love with a beautiful girl Saniyya, who lives as a neighbor of him. The Egyptian famous critic Ghali Shukri says that *Awdat al Ruh* and *Usfur min al Sharq* (Eastern Sparrow, 1938) al Hakim himself in the character of Mohsin in these two social novel.

At last we can say about Najib Mahfouz who wrote many social novels. Among them *Zuqaq al-Midaqq* is a good social novel of Najib Mahfouz which was published in 1947 A.D. In this novel a young man Abbas Hutu loves a beautiful girl Hamida. All characters of these novels

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45 See Hasan Mahmud's Introduction to Hawwa bila Adam, 1934, pp 8-9

are the common Folk from the lower middle class, mostly semi literate or uneducated. His three novels- Bayn al Qasrayn, Qasr al Shawq and al Sukariyya were written about the streets of Azhar district. These novels of Najib Mahfouz are also social realism novel. In these novels the writer describes about Ahmad Abdal-Jawad who lived in a atmosphere steeped tradition. By these novels, Najib Mahfouz clearly showed the Egyptian society at that time.

2.5. Taha Husain: His life.

The greatest scholar, famous prose writer and well-known critic, Taha Husain was born in 1889 A.D. in Upper Egypt. He was born in a middle class family of Egypt near from the small town of "AI-Maghamah" which was situated on the left side of the river Nile. His father was a junior employee in an agricultural sugar factory. His father give birth many children's. He was the seventh of his father's thirteen children. The family was of humble condition. But when of its members fell ill, it never occurred for anyone to call in a doctor. When Taha Husain was contracted ophthalmic for several days, then nothing was done for it. When the condition became serious for him, then he was taken to the village barber for treatment. For the wrong treatment, he became totally blind, at the age of three years old. For the first few days, the disability manifested itself in the consciousness that he somehow held a unique position in the household. His mother was very compassionate and tenders for him, but later her also strongly neglectful and unsympathetic. His father was more uniformly kind, but when his disappointed in the child made itself felt. Taha's brothers and sisters they observed in their dealings with him a certain restraint which he disliked.

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47 Taha Husain. Al-Ayyam Vol-I, Dar al-Marif, Cairo,1927, p-115
With increasing resentment, he realized that he lacked some advantage. And lastly he understood, this resentment became a deep silent sorrow.48

But life was not without its interests and delights. He spent his time with his favorite friends in the outside of the shop of Sheikh Mohammad Abdul Wahid and listened to little-tattle about the neighborhood. He was particularly fond of listening of the tale. In this way, he became acquainted with most of the literature.

He had sharp intelligence and wonderful memory power. He joined in an elementary religious school and there he memorized the Holy Quran. His ambition was to make of a teacher in the Azhar. By the age of nine years, Taha completed its memorization. After memorizing the Holy Quran he took to memorize al-Majmul al-Mutun and read some book of old poems for the preparation to enter in al-Azhar University. And in 1902 A.D., Taha Husain went to Cairo with the help of his elder brother to join the Azhar University. During that time, he was only thirteen years of age. His elder brother was died from cholera in August, 1902 A.D., just after of Taha's admission. Taha Husain was most intense religious experience. When he knew that, his elder brother had been neglected of religious duties, and then Taha performed his rites twice-once for his own and once for his brother's sake.49

In his first month as an Azhar student, Taha Husain was to experience all the Poignancy of solitude and homesickness. As he was blind, he could not mix up with his friends where they had gone. He was sitting on the room loneliness. This loneliness was relieved his cousin joined at the Azhar. Unfortunately, his brother left for "Madrasat al-

48 Ibid, PP-16-17
49 Ibid, p-130
Qada" and his cousin for "Dar al Ulum". So, his family provided him with a small black servant to be his cook, his guide and his reader.\(^{50}\)

When Taha Husain passed four years as Azhar student, then he formed such an association with Ahmad Hasan al-Zayyat, editor of *Ar-Risalah*. In this association Taha Husain was the leader; because, he was very much fonds of literature. He devoted himself on the study of religious education and linguistic at al-Azhar University. The first class master Sayed al-Marsafi was teaching literature to the students of Azhar. Taha Husain was satisfied with his teaching and made its study compulsory for him. Taha Husain was reading the *al-Kamil* of al-Mubarrid, the *al-Amali* of Abu Alal Qali and the *Hamasa* of Abu Tammam. Al Marsafi's aim was to develop literary taste in his students. He encouraged them to read only what he deemed the best- the vigorous, straight forward poets of the Jahiliyyah and early Islam, such as Habib Ibn Aws, al-Mutanabbi or al-Marri.\(^{51}\)

When the Egyptian National University which is commonly known as *al-Jamia al Ahliyya* was established on 21 Dec, 1908 A.D., Taha Husain prepared him to receive its education. He went to this University and adjusted with environment. There, Taha Husain takes his studies from his teacher, such as-Nallino, Muhammad al-Hajri, David Santillana, Hafni Nasir etc. According to Taha Husain, Nallino was the first to teach him and his fellow student's ancient Arabic literature in a systematic fashion.\(^{52}\) Taha Husain learned French education in a night school with the help of some Orientalists scholars. On 5 May, 1914 A.D., Taha

\(^{50}\) Taha Husain, Al-Ayyam, Vol-2, Dar al-Marif, Cairo, 1939, p-181

\(^{51}\) Taha Husain, Tajdid Dhikra Abil Ala, Cairo, 1937, pp-5-6

\(^{52}\) Taha Husain's preface to Nallino's Tarikh, nd. pp-8-9
Husain was awarded a doctorate degree for his thesis on Abu'l Ala al-Maari. This work published a year later under the title *Dhikra Abil Ala*. Most probably, this thesis was to be the University's first doctorate thesis which was worked by Taha Husain.

With the satisfactory work of Taha Husain, the University decided to send him to France. Taha Husain traveled to France in the month of May, 1914 A.D. There he learnt the French language by heart and its literature completely. There he studied two languages- Latin and Yunani. Then he arrived at Manbelia and joined there in a University as a history teacher and there he served one year. He studies history and philosophy to know its culture for his doctorate degree in French language. His topic was *social philosophy of Ibn Khaldun* and took his second doctorate degree on 1918 A.D.

Taha Husain returned to Egypt for bad economic condition of the University. But within short time, the elegance of the university was developed. Then he went to Paris only after three months in Egypt, but not to Manbelia. There he used to pay attention to the teacher's of the ancient Greek and Roman history. Secondly, he used to pay attention to the lectures of philosophy and psychology. Thirdly, he was paying attention to some Orientalists's lectures during that period, he was teaching the Greek and Latin languages.

Then he was sent to the Sorbonne University in Paris. There he met a young French woman and his life became easier. This woman helped him during his study in the University. He asked the authorities to postpone his doctorate examination so that he could marry her. He wrote his dissertation on the *social philosophy of Ibn Khaldun* which is

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mentioned above. He selects as his supervisor the Orientalist Paul Casanova, and awarded the doctorate degree in philosophy. When World War I ended, Taha Husain returned to Egypt to teach at the Azhar University and engage him in writing and politics. After married French woman, Mrs. Suzana, Taha Husain adopted European dress, and become totally imbued with European ideas.

Taha Husain became the minister of B.Ed College and he was also appointed as an advisor of Arts for the ministry. After that he was also appointed as a director of Iskandaria University in 1942 A.D. He also became the minister of Instruction and education in 1950 A.D. Then he could do all the prospective that he dreamt of. Taha Husain Uttered saying- "the education is necessary for every persons of nation like the necessity of food, water and air." He separated the education from the robe of expenditure. He makes the education free for entire nation.

When he became the Education Minister then he changed the curriculum of the primary and secondary school level. He introduced the technical education in the primary level. The education of all children up to the age of twelve was thus virtually unified. Promotion within these schools was made automatic save in case of exceptional backwardness. On the other hand, in secondary schools, pupils were offered a wider choose of foreign languages and to make for gradual specialization in the final years. His first action as a Minister of Education was to make all pre-University education free. It was not made compulsory, and indeed it had to remain selective on the basis of ability.54

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54 Taha Husain. Al-Ahram. 6 Feb., 1950.
2.6. Works of Taha Husain.

Taha Husain was the famous litterateur in modern Arabic literature. A prolific Modern Arabic prose writer Taha Husain has a large contribution in the different fields on Modern Arabic language and literature. He has immensely contributed to the field of fiction, magazine, journals, criticism and mainly to Arabic prose literature.

For the sake of convenience of study, the works of Taha Husain may be divided into four categories. These are - literary works, social works, historical works and fictional works. These Taha Husain's works are discussed below separately.

2.6.1. His literary works.

Taha Husain was a great literary figure in Modern Arabic literature. He has vast contribution on the field of Arabic literature. He selected two of his greatest Arab masters, Abul Ala-al-Marri and Ibn Khaldun for his research topic. In 1914 A.D., Taha Husain completed his thesis and obtained the degree doctor of philosophy for his commendable work. In his first doctorate degree on Abul Ala al Marri, Taha Husain studied the life of Abul Ala-al-Marri and his contributions. Taha Husain did not see the life of Al-Marri, but he looks al-Marri's literature in historical, personal and the writing styles in detail. Al-Marri's writing reflection was reflected on Taha Husain. Taha Husain studied the life of al-Marri about his social, political, economical, religious, intellectual and moral conditions. Taha Husain also studies about the knowledge of his family, his education life, and the problems faced in his family and all the factors which affected his personality.
Therefore, Taha Husain divided al-Marri's life into three periods, such as youth, middle age and the old age. And finally, he comes on Marri’s literary activities. Taha Husain says that, al-Marri became very philosophical mind during his last part of his life. His some political works were described as a philosophical, but not as the political style. Taha Husain studies about his life and all the writings on different fields. After studies these, Husain found that, al-Marri was a man of a quality basis. Al-Marri had given much important of the foreign culture rather than his native culture and laid stress Western literature than Arabic itself.55

Taha Husain wrote many books on Abul Ala-al-Marri. Among them famous books are-\textit{Dhirka Abil Ala} in 1915 A.D., \textit{Tajdid Dhirka Abi’l Ala} (New Memory of Abil Ala, 1937), \textit{Maa Abil Ala fi Sijnih} (With Abil Ala in his Prison, 1935), and \textit{Sawt Abil-Ala} (The Voice of Abil-Ala, 1944). In all these books Taha Husain describes about the life of al-Marri and his valuable works in a fantastic literary form.56

On 5 May 1914 A.D., Taha Husain was awarded a doctorate for his thesis on Abul Ala-al-Marri. This work published one year later under the title \textit{Dhikra Abil Ala} (In Memory of Abil Ala). It was the first work of Taha Husain, published in a book form. At the age of twenty five years, he published it and by it his intellectual development was increased. This first work in Arabic literature by him was a major landmark in Egyptian literary life. The publication of \textit{Dhikra Abil-Ala} marked the beginning of Taha Husain's international fame.57

55 Dr. Md. Rashid, Al-Bath al-Islami, Part-II, P-53

56 Ismat Malidi, Modern Arabic literatue, Hydarabad.1983. p-107

Taha Husain took his second degree on *social philosophy of Ibn Khaldun* in 1917 A.D. During the preparation of his doctorate thesis, Taha Husain not only studied the Arabic literature, but also he studied about the French and other European literature. After completing his thesis, he showed it to his Professor Dr. Casanova for necessary approval. After approval his thesis, his supervisor awarded him doctorate degree in 1917 A.D. After awarding his Ph.D. degree, he also took another diploma of higher studies in ancient history. Taha Husain returned to Egypt in 1919 A.D. Then he was joined as a history teacher in the Arts College.

Taha Husain wrote many articles in *al-Jarida* of Lutfi al-Sayyid in 1908 A.D. Then Husain began to publish poems and articles ranging over a wide variety of subjects: current affairs, social and educational reform, moral and religious issues, literary criticism and literary history. The young man received his main training as a writer from two men, Lutfi al-Sayyid and Abd al-Aziz Jawish (1876-1929). Jawish encouraged Taha Husain to write a series of abusive articles against a well-established writer, namely, al-Manfaluti.

Taha Husain published *Qisas Tamthila* in 1924 A.D. about French literature. *Hadith al-Arb’a* is another book of Taha Husain. In this book, Taha Husain described essays in four volumes on Arabic poetry. This book gives him an authentic picture about the doubt of pre-Islamic poetry and its exponents. *Suhuf Mukhtarat min al-Sheir al-Tamthali Ind al-Eunan* and *Nizam al-Ithnayn* were published by him. He wrote in these books about the manners of Greek principles. Both Taha Husain and his
master Lutfi Sayyid acquired their knowledge from the ancient Greek civilisation.\(^5\)

Taha Husain also published a series of articles entitled: *Hayat al-Adab* (The Life of Literature). In this most important, but completely unknown piece of work, Taha takes up the theoretical task of defining the scope and nature of the discipline concerned with the history of the Arabic literature. He published a book entitled: *Min Hadith al-Sheir wa al-Nathr* in 1934 A.D. In this book, he depicted true picture of the beginning of Abbasid prose and poetry. He was joined in the faculty of literature in the Egyptian University at the end of 1934 A.D. Husain published his all lectures about the origin of Arabic prose in a serial form. Then he published it as a book form in 1934 A.D. He also published a potion of articles written in Paris and in Belgian named: "*Min Baaaid*". This book was the collection of articles which were written in Europe from the period of 1923-1930. In 1936 A.D., Taha Husain published another book *Ma’il-Mutanabbi*. In this book, Husain describes about the life and poetry of Al-Mutanabbi.

Taha Husain was also an editor of a newspaper, namely, *Al-Katib al-Misri* (The Egyptian Writer). He has vast contribution to this newspaper on literary field as he was an editor. He translated *al-Awdib Li Indraiah Zayeed*, a well-known another newspaper. He wrote in this newspaper about the various literary essays which were accepted by Western writers also, and he wrote some lessons in Arabic literature which were also accepted by them.\(^5\) He also published *al-Owan* (The

\(^5\) Shawqi Daif, Al-Adab al-Mausir Fi Misr, Dar al-Marif, Cairo, 1961, P-279.

\(^5\) Ibid, P-283

In the service of literature, he acquaints the public with the best of Western poetry and prose. He also published periodically between 1923 and 1927 paraphrases of a very large number of French contemporary plays, later collected in *Qisas Tamthiliyyah, Lahazat* (two volumes) and *Sawt al-Baris* (also in two volumes). He also contributed to *as-Siyasah* from 1922 A.D.to 1925 A.D., a weekly column which consisted of paraphrases and critiques of Jahili, Umayyad or early Abbasid poets. His article *Hafiz wa Shawqi* were collected shortly just after the death of the two poets in 1932 A.D.

*Min Adabina al-Muasir* is one of the modern literary books written by Taha Husain in 1958 A.D. In this book the writer says about the modern trend of writing and the importance of modern outlook in the Arabic literature. Another his greatest literary articles *Fil Dhawaq al-Adabi* was published in 1950 A.D. In these articles the writer speaks about those Egyptian who held fast to inherit Arab manner and values. He
further states that they also fought for a complete break with tradition literature.\

2.6.2. His historical works.

Taha Husain was a great historian also. He has vast knowledge about the incident of Islamic history. He focused the historical events by his writings. He wrote many books on history. He published his famous historical book *Fitnat al-Kubra*. In this book Taha Husain focused about the outlook of melancholic period of Hazrat Uthman (R.A.). This book is consists of two Volumes. The first volume deals with the periodical situation of Hazrat Uthman (R.A.). And in the second volume, Taha Husain describes about the Caliph Hazrat Ali (R.A.) and his son. Taha Husain gives a picture about the conditions in the field of their social sympathy in a good manner in this book.

Taha Husain published his other famous historical book, entitle: *Qadat al-Fikr* (Living Think) in 1925 A.D. It was the last work produced by Taha Husain as Professor of ancient history. Taha describes in this book about the stages of the development in the Western thought and culture. The book is divided into four stages: (1) Poetic stage, whose representative is Homer. (2) Philosophical stage, which are represented by Socrates, Plato and Aristotle. (3) Political stage, in which the major figures are Alexander and Julius Caesar. (4) Religious stage, in where described about the Christianity and Islam.

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60 David Sameh, Four Egyptian Critics, n d., p-111


The theme is developed into a general account of the progress of the Greek mind towards University, or in other words, the Hellenisation of the human mind. Taha Husain inaugurates his work by raising the issue of society versus individuals and opts for a compromise solution. Great individuals are influenced by society. In fact, social phenomena turn exert an influence on society.\textsuperscript{63} 

*Ala Hamish al-Sira* (On the Margin of the Prophet's Biography) is another historical book written by Taha Husain. This book was published in 1937 A.D. This book divided into three volumes. Taha Husain describes in the first volume about the prophets biography. There, he laid greater emphasis on the necessity of faith and on the need to strike a balance between it and reason. Thus, the wise old monk, Cauicrates, who is the spokesman of the author, has the following to say to the Greek Youth who was in search of truth: "I believe, my son, that your soul (Nafs) has instincts just as your body has, and that the instincts of the soul, like those of the body, do not originate in the mind and do not derive from it, but originate in one's nature and derive from one's constitution. And the need of the soul for faith, my son, is like the need of the body for food and drink."\textsuperscript{64} In the third part of this book, the writer described about the life history of Prophet (S.A.S.) and concerning it from different situations of incidents in a good style.\textsuperscript{65} By this book, the author Taha Husain picturising the life styles of the people during that time. He also focused different events in this book about the Prophet Hazrat Muhammad (S.A.S.) and his companions also. Taha Husain's another prominent historical book is *Mirat al-Islam* (The Mirror of Islam). This famous historical book was published in 1959 A.D. The

\textsuperscript{63} Taha Husain, *Qadat al- Fikr*, Vol, VIII, 2\textsuperscript{nd} edn, 1975, P-189

\textsuperscript{64} Taha Husain, *Ala Hamish al-Sira*, Vol-III, P-212

\textsuperscript{65} Shawqi Daif, *Al-Adab al-Arabi al Muasir Fi Misr*, Dar al-Marif, Cairo, 1961, PP-281-282
writer, Taha Husain describes in this book about the historical background of Islam. The pure Islamic structure is floated in this book. This book deals with some of his essay in the biography, literature and criticism. Further more, Taha Husain expressed in this book about the Islamic sets and the miracles of the Holy Quran along with Islamic beliefs in a beautiful way. Taha Husain writes in this book about 'Originates in God's knowledge, which is limitless, whereas modern science, like classical science (Al-Ilm al-Qadim) is limited.' In Mirat al-Islam the point is made with reference to the Quran, on the miracutous character of which the work provides a whole chapter, chapter 2. According to Mirat al-Islam without questioning of the Quranic miracle is at the basis of belief in all other miracles as related by the book and as understood by early Muslims.

2.6.3. His fictional works.

Taha Husain has vast contributions on the field of fictional works. He wrote many novels and only one short story. Among his novels Al-Ayyam (The Days, 1927) is an autobiographical novel. His other famous novels are Ahlam Shaharzad (Dreams of Shaharzad, 1934), Dua al-Karwan (The Call of the Curlew, 1934), Al-Adib (A Literary Man, 1935), and Shajarat al-Bu’s (The Tree of Misery, 1944). Al- Muadhabuna fi al-Ard (The Tormented of the Earth) a collection of Taha Husain's short stories was published after the Second World War.

Al-Ayyam (The Days) is an autobiographical novel of Taha Husain in three volumes. The novel is the major works of his imaginative

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66 Taha Husain, Mirat al-Islam, volume VII, 1975, P-344

literature. The first volume of *Al-Ayyam* was published in 1927 A.D. This novel covers Husain’s life up to the age of thirteen years in Upper Egypt. Taha Husain says in this volume about his early life and his social condition in Upper Egypt. In this volume Taha Husain portrayal of his life and society, Izbat al-Kilo, near the small town of Maghagha, in Upper Egypt where he was born in 1889 A.D. He was the seventh of his father’s thirteen children and the fifth of his mother’s eleven. He grew up in the midst of this large family. But the family was of humble condition. Unfortunately, Taha Husain lost his eyesight at the age of three years in the disease of ophthalmic and became totally blind due to wrong treatment. But he had sharp intelligence and wonderful memory power. He joined on an elementary religious school and there he memorized the entire Holy Quran by heart at the age of only nine years old.

Taha Husain went to French and there he dictated his first part of *Al-Ayyam*. He serialized every day life in the journal *al-Hilal* from December, 1926 A.D. to July, 1927 A.D. Then he published it as a book form in 1929 A.D. Largely autobiographical, it is not simply a narrative, but a cohesive series of sketches which offers a realistic view of the social, religious and educational aspects of his society. Calling himself “al-fata” (The Child) in the third person narrative, Taha Husain reveals in an original and exquisite style the hardships. He accepted the compassion from his parents due to his physical disability. But sometimes Taha Husain felt neglected also by them. Taha Husain describes in first part of *Al-Ayyam* that his brothers and sisters treated him cautiously. Some times, he was a source of embarrassment to his family. One day, he raised his

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69 Abdel Rashid Mahmoudi, Taha Husain’s education from the Azhar to the Sorbonne, Curzon, Great Britain, 1998, P-7
food to his mouth with two hands rather than one. His brothers and sisters began to laugh and his mother was crying. But his father said him sorrowfully, “this is not the way food is eaten, son.”

Taha Husain also says in *Al-Ayyam* part I, about the Sheikh of the Kuttab. According to him the Sheikh was quite a hilarious person. The Sheikh was fat, and almost blind. He sat on a high wooden platform with the children squatting in circle on the floor before him. He removed his gown and sandals. Then he lit a cigarette and began the roll in the class room. During his class time, he would ask one child to take his sandal to the Cobbler to be patched, because the Sheikh was corpulent one. The Sheikh always walked leaning on his two pupils. The Sheikh requested them to sing a song. At his request the pupils sang and the Sheikh’s body swaying upon their shoulders. Sometimes, he joined in their singing, forgetting that his voice was uglier than his appearance. Moreover, he was selfish, a cheat, liar and grabbed most of the food which were brought by his pupils yet, Taha Husain managed to memorized parts of the Holy Quran and thus earned the right to be called a Sheikh for the satisfaction of his father, though he himself did not cherish this title.

In this village school (Kuttab), Taha Husain learned religion, grammar, philosophy, traditional Arabic poetry and tales from his famous teachers. Taha Husain’s teachers were also read commentaries on books of Islamic jurisprudence. They were highly respected by the people of country who had no knowledge of public education. Among them some Sheikh knew little of the religion and simply strained the financial resources of families like Husain’s which offers them hospitality.

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Taha Husain is picturising a true portrait the mentality of the Egyptian people who were interested not only religion but also in magic. He relates that peddlers roamed the countryside, peddling religious wares and books on magic. Taha Husain and his close friend collected some of these books. They recited incantations and cryptic phrases as they burned incense. He also describes in this part about the natural calamities which happens on his family. After his sister’s death; soon followed by the death of a brother on August 21, 1902 A.D. from cholera which then plagued Egypt. Only eighteen, the young boy had just finished his high school and was expected to enter the medical school at Cairo his death saddened the whole family, especially his parents. However, finally, the fata’s father gave him good news; he would send Taha Husain to Cairo to attend Al-Azhar Mosque. He also said that Taha Husain’s elder brother was already enrolled in that institution. His father was pleased to see him attend his prestigious institution. His father hoped that some day Taha Husain might lecture at al-Azhar University.

The first volume of Al-Ayyam closes with Husain telling his nine years old daughter about the great difference between his early life and hers. In 1926 A.D., he had finished his study in France. Then he married a French woman ‘Suzan and returned home to become a professor at the Egyptian University and a prominent literary figure. His daughter’s life is vastly different from his life. She had not experienced the poverty and hardships. Taha Husain closes by crediting the transformation of his life to his wife who has changed his misery into bliss, despair into hope, poverty into riches, and unhappiness into happiness.

The second volume of Al-Ayyam, covers the period from 1902 A.D to 1921 A.D, when Taha Husain left al-Azhar and joined the Egyptian University. This volume was published in 1939 A.D. In this part of Al-
Ayyam, Taha Husain describes about his student life at al-Azhar University, the tradition mode of teaching and the relationship between the students and their teachers. It’s real focus is on the intellectual curiosity of this young blind man and finally in gustative mind destined him to become a great thinker of the Arab world.

Taha Husain was sent to Cairo in 1902 A.D. under his brother’s guidance, to join the al-Azhar University. At the time of entrance of examination for al-Azhar, one examiner said to him, “You may go now, blind one. May god grant you sight.” However, Taha Husain admitted in al-Azhar University. There he studied the Holy Quran, Hadith, jurisprudence, Arabic grammar, morphology, philosophy, rhetoric, ancient Arabic poetry etc. The Sheikh usually sat on a high platform in the classroom facing the students. Their teaching methods were mainly sterile which is based on the external rather than intrinsic meaning of the main text. For example, much time was spent learning the nine forms of the phrase “Bism Allah ar Rahman al Rahim” (In the Name of Allah the Merciful, the compassionate), which begins the chapter of the Quran. A grammatical dispute arose when the teacher Sheikh Ahmad al-Sindinaiti declared that the Arabic name Umar was indeclinable. When a student objected that the distinguished eighteenth century poet al-Khalil Ibn Ahmad, who invented Arabic prosody, had used the name in a declinable form, the Sheikh accused him of lying. Then the other student became laughed and the dispute went unsettled. But other Sheikhs such as Muhammad Abduhu and Sayyid al-Marsafi followed a much less rigid and more analytical approach to teaching.

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71 Taha Hussain, Al-Ayyam vol-2, Dar al-Marif, Cairo. 1960, P-102
Day by day, Taha Husain became more delighted with the Sheikhs of al-Azhar University and their method of teaching. He had entered al-Azhar believing that it was the only source of the Ilm (Learning, Science knowledge) which he considered sacred. A few years later, he abandoned this belief and resolved to acquire knowledge independently from available original sources. When Taha Husain challenged a Sheikh over a grammatical problem, the Sheikh abruptly left the class, saying that the teacher could not teach to the students “while this insolent student is present in the classroom.” When Taha Husain came to his own home on vacation, many villagers were shocked to hear that he had denied many things which they held sacred, like the Karamat (the divine power of Saints to work miracles and intercede with God), and argued that any mediation between man and God is paganism. Further the villagers also said that “This young man is misguided and misguiding; he went to Cairo and heard the harmful lectures of Sheikh Muhammad Abduhu and his corrupt and corrupting ideas. Now he has come back to this town to mislead the people.” Husain submitted a strong article attacking the Azhar and its Sheikhs to Ahmad Lulfi al-Sayyid a rationalist and propagator of periodical philosophy, who had established the journal *al-Jarida* (News Paper). This was Husain’s first real contact with lay intellectuals who were tolerant, understanding and appreciative of secular knowledge than the turbaned Sheikhs of al-Azhar who regarded any change as blasphemy.

The second part of Al-Ayyam ends with Husain alternating his studies. During the time he attended al-Azhar and in the evening time he went to the Egyptian University to hear lectures by prominent European scholars such as David Santillana, Ignagio Guidi and Carlo Nallino were
on the variety of Arabic and Islamic subjects. Taha Husain also went to Paris for his further studies.

In this second phase of his *Al-Ayyam* II, Taha Husain described about the way of Azhar University. He gives the pictures of the rubbing water, pipe prepared by the coffee seller. He draws a map of a shop which takes a good position in the life of Taha Husain. The owner of this shop was al-Hazz Firuz who gave the facilities of every kind of beans, olive oil, honey, and cheese to Taha Husain and other people of Cairo. Firoz looked after the student’s mail and often lent them money. Firoz was so indispensable that many students could not function without him. There was Ammi al-Hajj Ali, a retired Alexandrian rich merchant who lived Husain’s own quarter. Al-Hajj Ali takes care of the students of Al-Azhar Universities. He helped to prepared their meal, joined them in prayer on Fridays and led them in the evening prayers also. Very early in the morning he would order to the students to rise and pray. He is pounding on the floor with his cane and shouting, “wake up, beasts! How long do you want to sleep? I take refuge in God from infidelity and misguidance. Amazing, isn’t it? Students of learning sleep late and do not rise to pray until dawn. Al-Hajj Ali usually opened his door and chanted prayers in a loud voice, so that the people of the village would know that he was praying. He was above all a source of joy and humor for the students.

Taha Husain published *Mudhakkirat Taha Husain* (The Memories of Taha Husain) in 1967 A.D. and this book is considered as the third part of his *Al-Ayyam*. In his third part of *Al-Ayyam*, he describes about his life and society till to his last part of life, after returning from Surbone to

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72 Taha Husain, Al-Ayyam, Fi al-Azhar, Cairo, 1939, pp-188-189.
73 Ibid., P-43.
Egypt. He includes every memorable incident in his third part of *Al-
Ayyam* very nicely, from Sorbonne to Egypt. The Mudhakkirat describes
the transformation of a blind, helpless turbaned Azharite student from
rural Upper Egypt into great Middle Eastern twentieth century writer and
thinker. The author portrays his life at al-Azhar and the Egyptian
University.

He describes with a mixture of frustration and ridicules his failure
on the graduation examination at the Azhar. The examiners decided to
fail him because Husain written an article interspersed with mordant
Arabic verse in the journal *al-Alam* (The Flag), criticizing some Azharite
Sheikhs who pretended to be strict Muslims, yet drank alcohol, contrary
to Islamic law. As a young man, Husain contributed articles on various
subjects to several journals and wrote poetry, some of it closer to free
verse than to the traditional Arabic poetry based on strict meters, though
he was inclined to regard his verse compositions as silly.  

Taha Husain came into contact with Western thought at the
University. In that University he met some European Professors, mostly
Italians and Germans. They lectured on Arabic and Islamic topic in the
classroom. Husain was fascinated by the depth of their knowledge and
methodology. Husain relates a humorous anecdote among his colleague’s
treatment of these European Professors. With their heavy accents and
inability to pronounce correctly certain Arabic sounds, the lectures drew
laughter from the students. Sometimes it became rude and unruly. One
day the students decided to boycott the class of the Italian Orientalist
Carlo Nallino because Italy had made war on Turkey in 1911-1912 and
invaded Tripoli. Finding the lecture hall empty, Nallino waited a few

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PP-83-84
minutes for the students to appear. When no body does not in the class, then the professor left the classroom with angry. On his way out he saw them standing in the hallway. In eloquent Arabic tinged with a slight accent the Proof. Said, “You behave like the husband who in order to annoy his wife castrated himself.” When the students got the massage then they never repeated their type of action, of which Husain clearly disapproved.75

In 1914 A.D., Taha Husain received his doctorate degree from Egyptian University and he was the first Ph.D. degree holder from that University. His thesis was on the blind poet Abu al-Ala al-Marri (d.1058) which was published in the next year as Dhikra Abu al-Ala (Remembrance of Abu al-Ala). His success allowed him to meet the writer May Ziyada. Man of letters were came to met her. Many of them fell in love with her at a time. When she expressed interest in reading Husain’s dissertation, Ahmad Lutfi al-Sayyid seized upon the opportunity to bring him to her salon. Not surprisingly, Husain confesses that when he met May Ziyada and heard her talk, his heart tabbed with love for the first time. The Khedive Abbas Hilmi II vacationing in Alexandria asked to see Husain because of his achievement. When Taha Husain hearing this news, then he awestruck. Because it was no small thing for “this poor, blind Azharite to achieve such type of success that even the “Occupant of the throne” asks to see him.” It was true. He was now on his way to fame and distinction.

Taha Husain was sent by the University to take his further studies in France. In 1914 A.D., he took up residence at the University of Montpelier. But within very short time he had to return to homeland

75 Taha Husain, Mudhakkirat Taha Husain, Dar al-Adab, Beirut, 1967, pp 70-71
Egypt because of financial problems. Again he was sent abroad in 1915 A.D. to the Sorbonne University in Paris. There his life became easier when he met a young French woman whom he later married. He asked the authorized to post pone his doctoral examination so that he could marry. He wrote his dissertation on the *social philosophy of Ibn Khaldun* (d.1406) under the supervisor of the Orientalist Paul Casanova and awarded the doctoral degree in philosophy with honors in 1917 A.D. for the second time. When World War I ended, Husain returned to Egypt to teach at the University and engaged him in writing and politics. The former Azharite had now adopted European dress by married a European woman and become totally imbued with European idea and thinking.

In the last chapter of the Mudhakkirat reveals Husain's attitude towards the 1919 Egyptian revolution led by Sad Zaghlul. He espoused its objectives, but also felt that educated Egyptians like himself had a great responsibility for its eventual success. Taha Husain had studied sociology at the Sorbonne under Emile Durkheim. Husain says that he immersed himself in politics because to be neutral was cowardly. He did not regret his participation although he suffered greatly from its consequences.

Taha Husain's another novel *Adib* (A Literary Man) was published in 1935 A.D. Taha Husain's primary intension in writing *Adib* was to relate the rise and fall of one of his colleague, Jalal Shuayb. Jalal Shuayb was a close friend of Taha Husain whom he knew from at the Egyptian University and later at the Sorbonne. Shuayb came from a neighbouring of Husain and studied in the same Kuttab or school. After finishing high school Shuayb worked as a clerk at the Ministry of works. Then he

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entered into the Egyptian University to take his further studies. Husain and Shuayb become close friends in the Egyptian University. Jalal Shuayb taught Husain the French language. Shuayb was very ugly to look at and a distinctive raspy voice. But he was an industrious student and a voracious reader, distinguished by a keen and inquisitive mind. Shuayb wrote much but did not try to publish his writings. Taha Husain called about his friend Shuayb that he is a famous Adib. When Shuayb won a scholarship for study in Paris, then he returned to his village to prepare for the journey. From that point on, Husain relates a story supposedly based on Shuayb’s correspondence with him. At the end, he says a French female friend of Shuayb handed him a bag containing letters and other written materials. Then Husain gathered all of them and published it as a book form which is known as *Adib*. When the Egyptian writer Fuad Dawwara asked about the papers mentioned at the end of *al-Adib*, Husain answered that the whole episode was fictitious. There was some information (about Shuayb) which I preferred to write and publish myself and attitude it to this noble friend.

Taha Husain describes in *Adib* about the experiences of Husain and Shuayb shared and compares some academic life at the University and al Azhar. It was very difficult for a young Egyptian man had in comprehending with the European culture and way of life. It is the story of a confrontation between the East and West. Shuayb was unable to adjust to live in French. Husain himself also studied in French. But Husain has firm moral standards he was adjusting with them and passed his short span of life.

Husain says in *Adib* about the moral conduct and sense of morality of Shuayb. Shuayb said to the ministry of education that he was single, though he married with Hamida, attractive woman of strong character.
But he shamelessly divorced his wife and sent her back to her family. He controlled his sexual temptation. Husain thought that his friends this action was unethical, and there was no need for deception. But he could not change his mind. He merely said that as an Azharite he thought indulging in the immoral ways of European life was sinful, and cautioned Shuayb of its tragic consequences. Jokingly one day Taha Husain cited the words of a strict Azharite. He who goes to France is either a Kafir (Unbeliever) or at the least a Zindiq (Freethinker, atheist)\textsuperscript{77}

When Shuayb lived in Marseilles, there he forgot about he broken hearted Hamida. There he faced a new life of pleasure with young French woman. There, in a hotel, he met a maidservant. In Paris he met Hellene whom he loved very much. During the time of world war I, the French government, the people of the city to decide whether to stay or leave. Then Shuyab chose to stay because he loved the city as well as Hellene. But lastly, he blamed Hellene to the Allies as an enemy and later lamented that she had left him. At the same time Shuayb falls in love to the daughter of a Sorbonne professor. Hallence, lover of Shuayb gave Shuayb’s bag of papers to Taha Husain, with the hope that some day he would publish them. After a few years later, Faud Dawwara asked about the cause of departure between these two friends. Then Husain responded that Shuayb indulged in drinking became insane and even tautly died of paralysis.

Like \textit{Al-Ayyam}, \textit{Adib} lacks developing characters. Taha Husain, he himself is the acting in the whole story of \textit{Adib} in case of Shuayb. So it is a partly autobiographical and analytical novel. Husain’s excellence lies in

\textsuperscript{77} Taha Husain, \textit{Al-Adib}, Cairo, 1935, p-85
this poetic style and his elegant words. Which make it as expressive as a well-crafted novel.

*Dua al-Karwan* (The Call of the Curlew) is another famous interesting novel of Taha Husain. This novel was published in 1934 A.D. In this novel, Husain describes about the misfortunes of a rural Egyptian family. The father was crude and profligate who was killed during one of his pleasureble ceremony. The mother Zahra and her two young daughters, Amina and Hanadi, they move from one place to another place for working. At last they find work as maid servants. Hanadi worked in a house of handsome irrigation engineer. This engineer seduces her and whereupon, her uncle Nasir kills her. Amina eager to knew more of the man who brought dishonor and death to her sister. Amina wants to work for the same engineer by taking a new name Su'ad. The engineer did not knew her identity, tries to seduce her. But she successfully resists or opposes his advances. Later, succumbing to her charms, he proposes marriage and then she accepts it.

The story of this novel related in a lengthily internal monologue by Amina. She interrupts it periodically to talk to a curlew about the misfortunes of her family. Husain uses the curlew to reveal Amina’s loneliness. She has no initiate, trustworthy friend to whom she can pour out her soul. Nasir’s heinous murder of Hana for her sexual fall receives weak and ineffective censure in Amina’s perfunctory account. She notes simply that he stabbed Hanadi with a dagger and then she fell dead. The Egyptian writer and poet Salah Abd al-Sabur correctly notes the plot of *Dua al-Karwan* (The Call of the Curlew) is not indigenous, but influenced by the French romantic novel. He cites a palpable inconsistency between the Arabic poetic style and the plot as evidence that Husain, “Puts one foot in al-Azhar and the other in Paris.” It was also
remarkable that Amina was motivated by forgiveness to fall in love and marry with the engineer. Husain denies that he “exalted the victory of love over hatred, or forgiveness over revenge.”

As a romantic story, *Dua al Karwan* (The Call of the Curlew) reminds as of Md. Husain Haykal’s *Zaynab*. In the novel *Zaynab*, there is a good relation between Zaynab and Hamid. In the same way in Husain’s novel *Dua al-Karwan*, Hanadi and the irrigation engineer were also the same love relationship. Unlike, Taha Husain and Haykal have a larger purpose to portray the life of the Egyptian Fallahin (Peasants) and their relationship with the feudal lord. Moreover, while Haykal displays the interaction of the characters with the rural setting on the other hand, Husain presents it only through abstract generalizations by the narrator, Amina.  

Another fantastic novel of Taha Husain was *Ahlam Shahrazad* (Dreams of Shaharzad) which was published in 1934 A.D. In this novel, Husain portrayed a clear pen picture of the dreams of Shaharzad. Taha Husain entitled this novel as *Dreams of Shaharzad* because the whole novel is described about the dreams of Shaharzad’s life. When she was in sixteen years of age, her beauty was increased day by day. The son of the Jin King came to her with marriage proposal. But she denied the entire proposal. At last she falls in love with Shahrayer, another son of Jinn king. Taha Husain described in this novel about the love facts between Shaharzad and Shahrayer very nicely. In this novel Shahrayer is the hero and Shaharzad is the heroine. We find in this novel about the long love conversation between them. On a particular day, they went to the pleasureable island and they kiss to each other. During that pleasurable

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78 See Badr al-Din, *Dua al-Karwan aw Taha Husain al-riwai al-adab* (Beirut: June, 1953) p-33
moment, they discussed about their love and affection. I find that the writer Taha Husain described this whole novel like a fictions way. All the love facts are discussed in this novel in a dramatic style.

*Shajarat al-Bu’s* (The Tree of Misery) is another novel of Taha Husain. This novel was published in 1944 A.D. The writer Husain describes in this novel about the detailing life and the misfortunes of an Egyptian family in the late nineteenth and early twentieth centuries. Some critics say that his work falls short of the standards of generation, because it compressed the time and the rapid, very perfunctory treatments of the vicissitudes of the next generation. Yet, the writer's intension is clear; whether the reader believes him or not. Taha Husain says, “I have followed the life and misfortunes of this family closely, with utmost care and precision, and thought it worth recording.” Kamal Qultan says about this novel that Husain’s son Muni’s told him that *Shajarat al-Bu’s* is based on Husain’s own family.

In this novel the main character or theme is relates to Bu’s (Misery) which permeates the whole novel and affects the lives of the characters Khalid, son of the merchant Ali, is a pious Muslim, studding about religion under the Sheikh of a Sufi brotherhood. According to his Sheikh’s advice, he marries Nafisa, the daughter of Abd-Al-Rahman, a rich merchant and a close friend of his father. The mother of Nafisa was very ugly to look at. So, her father divorced his wife, if she did not allow to multiple or another marriage. The wife ominously predicts that by

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79 Taha Husain, *Shajarat al-Bu’s*, Dar al-Marif Fi Misr, Cairo, 1944, P-12


allowing the marriage, he will plant a tree of misery in his own house. After a few days Khalid’s mother was died. Within a short time her husband engaged him in another multiple marriage. His new wife delivers a beautiful daughter, Samiha their relation becomes strained particularly when she bears another daughter, Julanar. Nafisa was unable to endure feeling alienated from her husband. Following the Sheikh’s counsel, Khalid divorced Nafisa and marries Muna, the daughter of another wealthy Hajj Masud. His beautiful daughter Samiha marries a rich old man but is quite miserable. At the same time Julanar becomes the family’s maid. So, Khalid’s new wife decided to contract her daughter’s marriage with her cousin, Salim. But unfortunately repulsed by her appearance, he married her half sisters Tafida, instead of her daughter. Muna learns that own children must also one day taste the bitter fruit of the tree of misery. Tufida similarly is miserable in her marriage. The novel ends with the old woman, widowed or divorced lamenting their fates. Julanar represents the bitter fruit of the tree of misery, as her mother was the cause of this planting. The novel is marked by very emotional and psychological insight of deep familiar misery. Actually the devil plays a big role in the novel as the source of the family’s misery.

Another famous fiction of Taha Husain’s is *Muadhabuna fi-al Ard* (The Wretched of the Earth) which was published on 1948 A.D. In this book Husain describes about the tribulations of his childhood. In this fiction, he also clearly mentioned about his personality to the heightened sense of neglect in his surroundings and in the society. His compelling tableau of life, sufferings and tribulations of the under dogs provided many Egyptian writers of the younger generation. The writer also clearly describes about the clear pen-picture of the Egyptian society. The stories in this book are mainly designed to portray the human burden of the poor,
he sick and the deprived of the Egyptian society. In this book, the writer describes about the incidents of Egyptian aggression during the time and political riot. They strengthened this resolve to prove him and succeed in a hostile world. They also explain his revolt against all that was backward and ignorant.82

2.6.4. His social works.

Taha Husain has a great contribution on the field of society. He wrote many books for the society. His important social book is *Ma Wara al-Nahr*. In this book the writer Husain portrays a clear picture of Egyptian society during that time and the narrator of the ignorance economic misery. He also says about the ill nature which born the fertility in the land of Egypt.83 Husain clearly says in this book that the social character reflects upon some affairs. And he focused it through some collections of social picture in a novelistic style.

The main two important character of this book are Naim and Khadija and their relationship of love and passion. Naim sympathized with Khadija and take decision to marry her. Husain portrayed the poverty and its bad influenced upon the individual of the society. In this book Husain depicted the events of the society. And he also portrayed the true love between Naim and Khadija in a good style. He also showed the kindness to the women in this book. Taha Husain tried his level best to love, as well as of sympathy weaving of speak about the tread of patience between lover and beloved.84

82 Ismat Mahdi, Modern Arabic literature, Hyderabad, 1983, P-108
84 Ibid, pp-52-69
His other social book is *Jannat al-Shauk* (The Heaven of Thorn). In this book the writer describes about a short conversation between a teacher and his student. That conversation was so much beating which thrown to the reformation of evil died of the society. It was also to make straight the bent of society in a story form. Husain tried his level best to wipe the evils out of the desired much to bring the society into transparency.85

Taha Husain published another social book, *Al waid al Haqq* (The True Promise). In this book the writer clearly drawing a pen picture of enlightenment of the Islam and calling upon the nation to its socialism model in the daily life. He also published a book namely *Bayn Bayn* (Between Between). It is the book on thought in the life and society. He raised our lucky regulation and gets a wide field in order to publish his attitudes in the politics and literature. He wrote other social books on Ali Bin Abi Talib and another about Abu Bakr Wa Umr. He published his book *Mirat al-Islam* (The Mirror of Islam). In this book he describes about the main principles of Islam very nicely.

Uthman was another book written by Taha Husain. In this book the writer depicted about the first great schism in Islam. The book starts with an analysis of the form of government instituted by Prophet Muhammad (S.A.S.) and perpetuated by Abu Bakr and Umar (R.A.). When Prophet Muhammad (S.A.S.) died then it was decided that successor should be chosen from earliest converting Quraysh. There was no guarantee that religious zeal and wisdom would be perpetuated in the community to

form the government. A constitution should have been framed. But the Arabs were too busy and too inexperienced in administration to do so.\textsuperscript{86}

Though Taha Husain was not a sociologist, but Gumplowiez and Fereiro considered him so. The only kind of society he dealt with was the organized state. His conception of society was naive. So, he did not differentiate between the behavior of a group and that of an individual. He observes and understands the society independently of time. Finally, although his empirical approach was an improvement on that of contemporary thinkers, he did not sufficiently free himself from the practice of his time to be called truly scientific. He sometimes made hasty generations from incomplete information and sometimes even abandoned the empirical for the metaphysical field, as when he compared human knowledge with the knowledge of angels.\textsuperscript{87}

2.7. Taha Husain as a famous critic

Taha Husain was a famous critic in Modern Arabic literature. He started his life in critical approaches, on the principles of Arabic classical approaches. He had acquired his classical approaches from his well-known Syed al-Marsafi, when he was a student in al Azhar University. On critical approaches he wrote his first book \textit{Dhikra Abil Ala} which made a huge contribution to the development of modern Arabic criticism in Egypt. He could not commit to the approaches. He only taught about in his book when he joined the University of Egypt and got influence by Western teachers.

\textsuperscript{86} Pierre Cachia, Taha Husain: His place in the Egyptian literary renaissance, London, 1956, P-209

\textsuperscript{87} Falsafat Ibn Khaldun al-Ijtihadiyyah, PP-30-31.
A well known Arab scholar says in his book *Nashatun Naqd al-Adabi al-Hadith Fi Misr* that the new approaches which was adopted by Taha Husain, needs to study the literature, and the history, keeping in mind bond the aspect namely good or bad. The critic also has to well knowledge of history of the literature along with the knowledge of the principle of classical Arabic language and books. He also has must be a bear of the think of Modern Western School about the principle of literary criticism. He also should know the writings of Orientalists on Islamic culture and civilization.\(^8^8\)

Among the critical works of Taha Husain, the more famous are: *Hadith al-Arbaa* (Wednesday Chats), essays in four volumes on Arabic poetry, *Ma al- Mutanabbi* (A Study of al-Mutanabbi in two volumes, 1936 and 1937). *Hafiz wa Shawqi* (A Study on Hafiz and Shawqi, 1933), *Min Hadith al-Shir wa al- Nathr* (Lectures from the poet and the prose, 1936), *al-Qasr al- Mashur* (The Enchanted Castle), and a collection of articles written with Tawfiq al-Hakim. The literary criticism of Taha Husain is reflected in his very controversial book *Sheir al-Jahili*. He published this book in 1926 A.D. This books really broad some revolutionary ideas to the Arabic literary criticism. Husain took good test in literature. In the field of literature, Husain is the best critic and he can follow the objectivity in his criticism. Taha Husain also points out that, to study the Arabic literature, the critics must enjoy freedom. According to him without having freedom, a critic cannot reach to his objectives. In his analysis of pre Islamic literature, he applies the Modern scientific method with freedom.

\(^{88}\) Dr. Ahmad Ibrahim Rahmathulah. *Wamdat Ala al-Naqd al-Hadith*. Kerela . 2000, P-81
Taha Husain has so many critical articles from the student life at al-Azhar. Among them, Husain says on an article about criticism that criticism, its nature, social impact and conditions as well as the harmful effects of its excessive practice. At the very end of the book he states “Criticism in itself” (al-Naqd fi Nafsir), further installments are promised on literary and scientific criticism relating to all kinds of statement, the first of which should deal with the criticism of poetry. According to Al-Sakkut and Jones, a second article in the series was published in *al-Bayan* on 1 October, 1911 A.D.

It would appear from Taha’s attempt to define criticism proceeds according to the logical order, originally established by Aristotle, of moving from the general to the scientific. First comes criticism in general, considered as a discriminatory process at work in the natural and spheres. Secondly the isolation, criticism applies to all kinds of statement comes the isolation, criticism applies to all kinds of statement whether scientific or literary. Thirdly and finally, the scope is further narrowed down to literary criticism proper. So, it is applicable only to literary statements, whether in prose or verse.

A distinctive characteristics of Husain’s critical thinking started from his teacher Lutfi al-Sayyid. Aristolelian manner of procedure he acquired knowledge about criticism and applied it in the field of literary criticism. Taha submitted an article on criticism to his master Lutfi Sayyid. The whole article seems to be an exercise in app casement aimed at winning the master over. The author goes out of his way to echo or appropriate Lutfi’s ideas and to anticipate his objections. This is obvious where Taha considers criticism, in the human sphere, as a rational activity whose aim is “to distinguish what is good from what is bad, what is substantial from what is tribal, to disengage truth from falsity and what is
right from what is wrong, liberate minds from the fetters of uncritical thought."

In the concluding section of the article, Taha enumerates a set of conditions for criticism which may be restated with some order to follows. The criticism is the first and foremost based on knowledge of the subject at hand. Apart from the basic requirement, criticism should be (a) fair minded, moderate and calm in tone, avoiding abuse and rebuke, (b) free of passions and emotions, such as love or hate, which sway one’s judgement; and (c) restrained in the proffering of praise and blame.

Taha Husain was the first Egyptian or Arab critic to apply Modern Western methods to the study of Arabic literature. Taha Husain’s criticism suffers from several serious shortcomings. His impressionistic criticism sounds very much outmoded. Taha Husain’s conception of criticism at times takes the antiquated form of providing almost a balance sheet of the beauties and defects in a specific work. But perhaps the most serious limitation of Taha Husain as a critic is to be found in his general approach to modern Arabic poetry. To begin with, it suffers from debilitatingly narrow provincialism. He hardly discusses the work of the numerous Arab poets outside Egypt. He mentions al-Rusafi and al-Zahawi to exempt them from the charge of "intellectual laziness." Perhaps the most stinking features of Taha Husain’s criticism are the utterances of the peculiar weight and significance of the sense of destiny. So, his criticism is peculiarly alive and relevant today.

Taha Husain’s criticism forms an integral part of his general attitude of life, culture and society, because the task of the critics

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89 Taha Husain, Hafiz Wa Shawqi, Cairo, 1962, pp-93-94.
becomes one of enormous responsibility. Taha Husain never tires of emphasizing the critic’s need to train, educate and equip himself as well as he can, for his duty is to rouse both writer and reader from their comfortable slumber. But both the writer and the critic may function properly society must provide them with freedom of thought and expression.

Turning now from these larger issues, we notice that Taha Husain’s literary criticism is chiefly marked by its intellectual energy because of its predominantly argumentative and polemic character. It is equally true that the polemic or argumentative tone he resorted to in demolishing the views of his opponents has contributed a great deal towards the liveliness of Taha Husain’s criticism. But it is obvious that it was not merely a matter of the critic being driven to rebut the arguments of his opponents. Taha Husain no doubt loved to provoke an argument. He blames al-Mutanabbi for his absurd hyperbole which he claims “will be condemned for ever. Clearly Taha Husain’s rationality has rendered him incapable of appreciating either romantic flights of fancy or the poetry of wit. Taha Husain rejected the ‘absurdity’ and hyperbole alike in the poetry of Abu Nuwas and al-Mutanabbi”.

Indeed, there are a few remarks in his book *Hafiz wa Shawqi*, relating to some details of the rhetorical style used by Hafiz in his elegy on Mustafa Kamil. Also in *Hadith al-Shir wa al-Nathr*, there is some mainly concerned with syntare. This paucity of detailed critical analysis is all the more lamentable since Taha Husain was not incapable of such analysis, judging at least by some of his commentary in his book on al

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90 Taha Husain, *Fusul Fi Adab wa al-Naqd*, Cairo, n.d., PP-10-11

91 Taha Husain, *Hafiz wa Shawqi*, p- 167
Mutanabbi, which reveals the critics literary sensibility, penetration and acumen at their best. Though there is an abundance of valuable general critical remarks on the works of many poets such as in his analysis of al-Mutanabbi’s poems on Saif al-Dawla.\(^2\)

Thus from the present the critic starts and to the present he returned. He was a responsibility towards his contemporaries. Taha Husain’s criticism tends to be lacking in profundity and couched in general terms. To conclude this article on criticism, we can say that, those Taha Husain’s views on criticism were very strict and controversial. This views best on scientific methods forced the entire Arab world to have relook into the principle of literary criticism. His views infect a huge contribution to Arabic criticism.

2.8. Taha Husain as a great philosopher

Taha Husain was a great philosopher among the entire Arab world. From the very beginning in his life, he was philosophical mind. He acquired his philosophical knowledge from Plato, Aristotle, Descrates, Spencer, Heine etc. Taha Husain acquired philosophical knowledge from them and utilized it in the field of Arabic literature. According to Taha Husain philosophy is “a man who has studied, scientifically and thoroughly, the natural, theological, and moral sciences and had extended their dominion over his practical life and personal behavior, so that there is no in consistency between these sciences and his actions.”\(^3\) Clearly, it is a stage rather than a philosopher that Taha Husain has the mind in making such a definition, and he admits that he has little in common with

\(^2\) Taha Husain, Ma al-Mutanabbi, pp-169-180

\(^3\) Taha Husain, Yajid Dhikra Abil Ala, p-250
metaphysicians for the considers them “both subtle and naive”- and he does not think that he is either.\textsuperscript{94}

Taha Husain’s survey on human thought in \textit{Qadat al-Fiqr} may be summarized as follows First came to poetic age, when imagination was the main instrument of knowledge; its prototype was Homer, whether he really existed as an individual or not. Then came the philosophical age, the age of increasing individualism, it is represented by Socrates, Plato and Aristole. It was followed by the political age. Alexander followed it then Caesar tried to unify the world under one civilization.

At the same time the Greeks were trying to understand and interpret nature in the philosophical way. The oriental mind was following the more complacement path of religion. The Greek philosophers were in advance during that time. Taha Husain says or calls the “Oriental age”, because Taha Husain was influenced by emotion and imagination.

Taha Husain states in his book that religious men would precede with their religious life, scientists would proceed with their scientific life and the people would turn to their practical productive life, benefiting from religion in their relationship with God, and benefitting from science in the management of their day to day concern.\textsuperscript{95} Taha Husain’s philosophy maintains a measure of consistency only by the most rigid compartmentalization of society’s pursuits and of the individual’s faculties. Taha Husain try to define the proper roles of faith and reason, if the individual is not responsible even for the degree of belief.\textsuperscript{96} From the above discussion it may be concluded that Taha Husain has a vast knowledge of philosophy which he latter utilities on Arabic literature.

\textsuperscript{94} An interview, (11 September, 1950)

\textsuperscript{95} Taha Husain, \textit{Min Baid}, pp-229-232

\textsuperscript{96} Ibid, P-47