CHAPTER-1

THE NOVEL: THE GENRE, ITS GROWTH AND DEVELOPMENT IN EGYPT

Introduction:

In the Nineteenth century a number of factors combined to bring about changes in Arabic narratives on modern lines. First, after the Napoleon's occupation of Egypt (1798-1801) and the subsequent establishment of a western inspired ruling dynasty under Muhammad Ali Pasha (d. 1849), Egypt becomes the center of the modern Arabic literary renaissance. The free environment of Egypt attracted several Syrian and Lebanese writers, mostly Christians, who had been in contact with Europe since the sixteenth century. Later the impact of the renaissance spread other Arab countries, particularly Syria, Lebanon and Iraq in the wake of the dismemberment of the Othman Empire after the first world war and the coming of independence after the second world war these developments were further strengthened by the emergence of an Arabic press publication of newspaper and periodicals as well as by the spread and modernization of education.

It was in this novel environment that initial attempts at fiction in Arabic were made in the form of translations from French and English, followed by original writings. Although Robinson Crusoe was translated in to Arabic by Butrus al-Bustani in

the early nineteenth century more than a hundred novels and tales had been translated from French alone in the course of time works of English writers such as Sir Walter Scott, Conan Doyle, W. Collins, Disable etc were also translated.

An early favorite for translation was Dumas the carnet of Monte Cristo following which was his topical Romance novel in Arabic was promoted by Jurji Zaidan (dt-191), a Lebanese school who spent most of his time in Egypt, most of his historical novels, more than 20 in number, deal with significant events from the history of the Arabs and Islam's of the pattern of Dam's series of French historical novels.

Following in the footsteps of Zaidan, several writers published historical novels such as Niqula Haddad (d-1954) Dr.Yaqub Sarruf (d-1927), Farah Anton (d-1927), etc. Although these early historical novels played an important role in developing among the Arabs a sense of mutual identity and a wide readership they did not focus on the contemporary social issues that constituted the main topic of the western novel in the nineteenth century.

Marked by melodramatic events, these early novels lacked in non-elastic setting and characters one characteristic feature of the early novel writing was that it tended to be in artificial prose, full of rhetorical devices.

The first two works, making a departure from the earlier raw novels, that may be regarded as important milestones in the development of the genuine Arabic novel are al-Muwailihy's Hadith Isa Ibn Hisham and Muhammad Hussein Haykals Zainab. Although the former was by no means a novel proper, it contributed a great deal to the

development of Arabic novel writing as it contains a faithful and erotica account of different aspects novel growth and development and Egyptian Arabic difficulties of contemporary Egyptian villagers by criticizing Egyptian society and its attitudes through a portrayal of the agonies of love among the peasants, secondly, it is written in a direct, of a right forward style, following which the medieval Maqama influence almost totally disappear cared from Arabic fiction.

These developments paved the ground for the rise of authors like Tawfiq Al Hakim (d-1978), Najib Mahfouz, Yahya Haqqi, Ibrahim Abdul Qadir al- Mazni, Muhammad Hussein Haiykal etc.

1:1 Definition of Novel:

Novel is generally a long story intending dramatization of characters, nature and habits in an artistic literary form as well as in an objective story form. The Arab did not engage themselves with novels during their first century and it was for their engagement in victories and religious mission .The Arabs during pagan age were much any form novels. When Quran come in to being it brought out from the circle of rigid thought and encouraged them toward studies research and observation and pared the way to story and this huge change which is innovated by Islam. Thus Islam influenced about regarding the intellect in Arabs .So they started to think with Islamic brain and principle and composed poetry in the religious language. Quran brought to them a good collection of good stories which the Arabs did not have ear lies. The literary figures

brought them confined to it and extended it and some of them involved with this till they added some of the stories of their own to the Arabic literature.[1]

In the case of fiction such a revival involved the investigation of the earlier tradition of Arabic prose quest of prudent and models, to a western audience which as a great repository of tales it may seem surprising in the process of refraining 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.

However apprise genre which had flourished with in thoroughly rhetoric zed tradition of criticism during the preceding centuries was the Maqama. The imitation of which attributed to badi al Zaman al Hamhani (969-1008) with in the far tradition of the Maqama. We find a combination of aspects of the picaresque clearly evident in the relationship between the narrator and the hero(in al Hamdhanis Case Isa IibnHisham and Abul Fatah Iskandari respectively) and their surroundings, and also in the virtuoso use of language with in the frame work of the ancient stylistic tradition of Saj, usually Maqama tradition one still the subject of debate,it is handily surprising that when a contest stages of the Nahda literature began to investigation the treasures of the past,the Maqama among prose writing was a particular focus of their attention with its potential for both illustrating renewed concern with language and providing a commentary on

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[2] For details please see Daif, Shawqi, al-Adab al-Arabi al-Muasir fi Misr, Darul Ma'rif, Cairo, 1961, PP 208-212

social change the genre was to be an ideal vehicle for many literates in various parts of the Arab world.[2]

1:2 Growth of the Arabic Novel:

The critics have differed over the years as to how the modern Arabic novel first came in to being. Some maintain that Arabs have written novelistic narrative literature since very early times. They cite the epic folk romances of Antra and Saif Ibn Dhi Yazan, the hilate cycles of chivalric romance the thousand and one nights, al-ma'aris Epistle of forgiveness. Ibn Tufailies philosophical romance Hayy ibn Yaqzan, and a host of other works.

Another group of scholars are of the opinion that the modern novel is a new literary form imported from the west in the second half of the nineteenth century. The truth of the matter is that the roots of narrative literature, as known in tales myths and the epic romances, have existed very early in every society Arab European, Asian and African. When the novel is discussed in international literary circles, English and French cities tend to agree that the novel began in the early decades of the nineteenth century.

The Arabs did not write this kind of literature until the late nineteenth century in Egypt and greater Syria to be exact, indeed, until the early centuries earlier literature

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[3] Ibid

was represented largely by unimaginative, imitative poetry lacking vitality and color, although delighting in lexical virtuosity and fights of verbal fancy.[3]

Then entered modern education, brought in to Egypt under the guidance of Muhammad Ali Pasha (1805-1848) and in to greater Syria through the schools of Christian missions. Lebanon and already for long centuries known strong cultural ties with the west, especially with Rome and France contacts with the west were strengthened and consolidated in the nineteenth century with the arrival of the American press by terms who in 1866 founded what is now the American University of Beirut.

One result of Modern education was the emergence of a new reading public who, with renaissance zeal, applied themselves to reading European literatures directly in the original languages or else in Arabic translations. The new readers were turning away from the official literature which was expressed in the form of a lactic, lackluster poetry already mentioned. They also turned away from the traditional folk literature which no longer satisfied of Antara, The Banu Hilal and Saif ibn Dhi Yazan, among many others. Yet it should be noted that this time honored folk literature persisted in keeping a lively hold on the minds ordinary people, as indeed it also continued to command a good measure of thoughtful appreciation among the educated.[4]

The rule of khedive Ismile (1863-1879)us harde in a golden age of cultural enrichment with the following of literary translations, Muhammad Ali's interest in translations had concentrated almost entirely on scientific works and text books for

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[4] For details please see Yahya Haqqi, Fajr al-Qissa al-Misriyya, PP19-21
[5] Ibid

schools, to the extent that only one literary work was translated under his rule Saudi's Gulistan from the Persian, under Ismail Egyptian translators now directed their efforts to literary works, largely easting aside their efforts to literary works largely easting aside their earlier principal role as translators of scientific and educational materials, during this same period they were joined by cultured Syrian andLebaneseémigrés, Rifa al-tahtawi (1801-1873) translated Fenelon's novel talemaque giving it a little set in saj in keeping with the prevailing tastes of the time.[5]

In most instances, the novels translated were of minor value. The majority were love stories, historical and oriental tales, and science fiction and detective stories. In translation, the stories were often rearranged and even distorted. Sometimes translations would pass their translated proudest off for publication under their own names .At other times quite the opposite occurred. Some writers published their own works under the western writers in the hope of attracting more readers.

Other conservative intellectuals strove to revive the Maqama foremost among this group was at Muwailihi (1859-1930), who first published Hadith 'Isa IbnHisham' in serialized from between 1898 and 1902, and subsequently had it printed in one volume in 1907, also in the style of the Maqama Hafiz Ibrahim (1868-1932) wrote Layali Satih in 1906.

Then there aroused a third group in writing novels based on the trail of the western form directly. Sheikh Muhammad 'Abduhu' already as early as 1871, had

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[6] For details please see Abd al-Muhsin Taha Badr, Tawawwar al-Riwayah al-Arabiya al-Haditha fi Misr, PP71-72

called attention to the salutary influence which good novels could provide for readers undoubtedly, this positive vision of the potential of the novel helped to encourage at Manfaluti (1876-1924) as well as his immediate precursors and contemporaries to adopt the western novel form outright. They believed that the novel could serve educational, moral and social purposes, while also providing grounding in history. Their intention was to avoid the Stigma of those superficial writings which wiremen principally for entertainment. Among the eminent writers of this group Ali Mubarak (1823-1893) was eminent who published his Alam at din in 1882 and anothe illustrious poet was Ahmed Shawqi (1870-1932), who authored a number of historical novels. Syed Mustafa Lutfi al- Manfaluti (1876-1924) is also very prominent in this field who wrote with a moral and ethical mission. The most successful novelist of this kind is Hussein Haykal (1886-1956) who emphasized social reform and whose novel Zaynab came out in 1913.[6]

The Levant is marked by the Syrian Francis Marrash (1836-1873) and the Lebanese Salim al Bustani (1847-1884) were pioneers in the Arabic prose renaissance. Whole heartedly and without reservation, they adopted the Western novel form. In 1865, Francis Marrash wrote Ghabat al Haqq, published and it is considered as the fast Arabic novel. Salim al Bustani produced a series of novels in his magazine al- Jinan. His first novel al-Huyam fi finan al sham appeared in 1870, followed by Zanubiyya in 1871, and Budur in 1872. He wrote nine novels and printed in the ensuring years.

The most outstanding Lebanese novelist of this time was Jurji Zaidan (1861-1914). He wrote around twenty historical novels in literary merit. They also were

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[7] Ibid

distinctly superior at least in the way they were present to most of the translated historical romances which were being serialized in periodicals during the same years as zaidan's novels. In many of these romances the non-historical parts really for popular appeal on fast moving incidents surprise co incidences, adventures, love and murder all amid a remarkable array of griping events his delineation of character however by and large lack individuality and depth. Some novels, nonetheless, for example the Ottoman Revolution (1911), do succeed in depleting numerous situations in a more mature realism, as they also abound in deftly sketched psychological cameo portraits, allowing insightful glimpses of moving human drama.[7]

Some literary critics claim that Muhammad al Muwailihi's Hadith Isa Ibn Hisham constitutes the real beginning of the Arabic novel. But some other viewed that Muhammad Haqqi's 'Adhra' Dinshaway as the beginning of modern Arabic novel. Muhammad Hussein Haykal's Zainab was published in 1913 and many critics opined that it is real beginning of arabci novel. It contributed a great deal to the development of novel writing in Arabic, as a contains a faithful and critical account of different aspects of socio-cultural and intellectual life of contemporary Egyptian in a simple and straight forward stole which contrasts sharply with that of both medieval and post medieval practitioners of art for art sake consider.

There can be no denying the fact that this book occupies a crucial importance in the subsequent development of modern Arabic fiction as far as setting and style is

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[8] Ibid

concerned. The changes that occurred in Egyptian society as a result of Westernization have also been nicely portrayed in it.

As regards Haykal's novel Zainab, it may be regarded as the first full-fledged genuine novel in Arabic in respect of both content and form. The role played by it in the development of the Arabic novel on modern lines is notable for two reasons, First in it the author touched for the first time on the difficulties of contemporary Egyptian society and its attitude to marriage through a portrayal of the agonies of love among the peasants .Secondly, it is written in a direct straight forward style, following which the medieval Maqama influence almost totally disappeared from Arabic fiction.[8]

These developments paved the ground for the rise of authors like Dr.Taha Hussein (1970), Ibrahim Abdul Qadir al-Majini (1987), Najib Mahfouz etc. who not only discussed contemnor societal issues in their novel, but also wrote the in expressive, attractive, Straightforward as we easily understood prose. Henceforth, the genre of novel in Arabic became a powerful literary mode to explore topics of current concern so much so that the above mentioned Egyptian novelist Najib Mahfouz became the novel laureate in literature for 1988.

1:3 Development of the Arabic Novel:

A revival took place in Arabic literature during the 19th century along with much of Arabic culture and it is referred to in Arabic as al Nahda or renaissance this resurgence of writing in Arabic was not only felt with in the Arab world but also

[9] For details please see Daif, Shawqi, al-Adab al-Arabi al-Muasir fi Misr, Darul Ma'rif, Cairo, 1961, P187

beyond with a great interest in the translating of Arabic works in to European languages was revived, many of the tropes of the previous literature which served to make it so ornate and complicated were dropped. Also the western forms of the short story and the novel were preferred over the traditional Arabic forms.[9]

Just as in the 8th century when a movement to translate ancient Greek and other literature helped vitalize Arabic literature, another translation movement would often new ideas and material for Arabic .An early popular success was the count of Monte Cristo which spurred a host of historical novels on Arabic subject and Jabra Ibrahim Jabra.

Major political change in the region came during the middle of 20th century caused problems for writers. Many suffered censorship and some such as Suna'ullah Ibrahim and Abdur Rahman Munif were imprisoned. At the same time, others who had written works supporting or praiseworthy or governments were promoted to positions of authority with in cultural bodies. None fiction writers and academies have also produced political polemics and criticism aiming to re shape Arabic politics. Some of the best known are Taha Hussein. The cultural features of in Egypt which was an important work of Egyptian nationalism and the works of Nawal Al Sadawi who campaigns for women rights.[10]

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[10] Ibid
[11] Ibid

1:4 Modern Arabic Novels:

Characteristics of the Nahda period of revival were two distinct trends. The neo-classical movement sought to re discover the literary traditions of the past and was influenced by traditional literary genres such as the Maqama and the thousand and one nights.in contest the modernist began by translating western words, primarily novels in to Arabic.

Individual authors in Syria, Lebanon and Egypt created original works by imitating the classical Maqama.The most prominent of this was at Muwailihi, whose book; the Hadith of Isa Ibn Hisham critiqued Egyptian society in the period of Ismail. This work constitutes the first stage in the development of the modern Arabic novel. This trend was furthered by Jurji zaidan, a Lebanese Christian writer who immigrated with his family to Egypt following the Damascus riots of 1860.In the early twenty century Zaidan newspaper al Hilal. These novels were extremely popular because of their clarity of language, simple stricter and the author‘s vivid imagination. Two other important writers from this period were Khalil Gibran and Mikhail Nuaima both at whom in corporate philosophical amusing in to their works.

A common theme in the modern Arabic novel is the study of family life with obvious resonances with the wider family of the Arabic world many of the novels have been unable to avoid the politics and conflicts of the region with war after acting as background to small seals family Dramas. The works of Najib Mahfouz depict life in Cairo and his Cairo Trilogy, describing the struggles of a modern cairns family across

three generations won him a Nobel Prize for literature in 1988. He was the first Arabic writer to win the prize.

Whilst not playing a major part in Arabic literature women have had a continuing role. The earliest a panel of fifty five individuals from twenty two states and one Canadian province provided us with their votes for the best work and authors of the 20th century. On the lists were 83 authors, 112 novels, 122 nonfiction books, 86 films, 64 short stories, 111 televisionseries, and 22 television miniseries, several authors who wrote during the 90th century also appeared on the lists, some of them garnering multiple votes, but there not included on this year's survey.[11]

Modern Arabic literature has allowed a greater number of female writer's works to be published May Ziade, Layla Ba'al Baki and Alifa are just some of the novelists and short story writers. There have also been a number of significant female academics such as Zainab al- Ghazil, Nawal al Sdawiand Fatima Mimissi who amongst other subject wrote of the place of woman in Muslim society. Women writers' also courted controversy with Layla Ba'al Baki charged with insulting public decency with her short space ships of tenderness to the moon.

Some respondents returned their forms saying they did not like to complete surveys, and in many cases they did not necessarily provide choices on every category, Several said their lists might change if asked to complete the survey at a later etc. One included choices for best song 'the slavery Rain' 'High chain bob' 'El Pato' saying not

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12 For details please see Abd al-Muhsin Taha Badr, Tawawwar al-Riwayah al-Arabiya al-Haditha fi Misr, PP 71-77

in the devil tail' and 'the Tennessee sled' we did not have a category for 'Best Western Poet' but know there are some fine flaks who make up such a listing.[12]

1:5 Different Types of Arabic Novel:

1:5:1 Philosophical Novels

The Arab, Islamic philosophers Ibn Tufail and Ibn al Nafis were pioneers of the philosophical novel as he wrote the earliest novels dealing with philosophical fiction. Ibn Tufail wrote the first Arabic fictional novel philosophers autodidacts us a response to at Ghazalis the in coherence of the philosophers. Thiswas followed Ibn al Nafis who wrote a fictional narrative the logos outiduetus as a response to IbnTufailie's autodidacts. Both of these narratives had protagonists are autodidact individually generated in a cave and living in seclusion on a desert island. The story of Kamil extends beyond the desert island setting in the logos Autodidacts.

Ibn al Nafis described his book theology Autodidacts as a defense of the system of Islam and Muslims doctrines on the mission of Prophets, the religions taws, the resurrection of the body, and the transistorizes of the world'. He presents rational 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 Sinna and IbnTufail that bodily resurrection cannot be proven through reason, a view that was

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13 For details please see Abd al-Muhsin Taha Badr, Tawawwar al-Riwayah al-Arabiya al-Haditha fi Misr, PP 71-77

earlier criticized by al Ghazal, Ibn al Nafis work was later translated in to Latin and English as the logos autodidacts in the early 20th century.

A Latin translation of IbnTufail's work, entitled philosophers autodidacts, first appeared in 1671, prepared by Edward Pocoke the younger. Thefirst English translation by Simon Ockely was published in 1780 and German and Dutch translation were also published at the 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. The Philosopher's autodidacts also inspired Robert Boyle, an acquince of pocoke to write his own philosophical novel set on an island. The story also anticipated Rousseau's Emile in some ways and it also similar to the later story by Mowgli in Rudyard Kiplings. The jungle book well the characters of Tarzan in that a body is abandoned in a deserted tropical island where he is taken care of and fed by a mother wolf.[13]

1:5:2 Historical Novels

In the hands of jurji Zaidan, proved immensely popular, perhaps because of the intense interest Arabs have always had in their past and because of the novelty of a new form. But the first Arabic novel that can Rank with European productions is Muhammad Husayin Haykal's Zainab, set in Egypt and dealing with local problems.

Perhaps the greatest figure in modern Arabic literature is Taha Hussein. Blind from an early age, Taha Hussein wrote movingly of his life and beloved Egypt in his

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[14] Ibid

autobiography ‘Al- Ayyam’. Taha Hussein was a graduate of both at Azhar and the Sorbonne, and his voluminous writings on Arabic literature contributed a new critique of this vast subject.

The novel was not the only form introduced to the Arabic reading public. The drama, first in the form of translations of western works, then of original compositions, was pioneered by Ahmed Shawqi and came to maturity in the hands if Tawfiq al Hakim’s long career and devotion to the theatre did much to make this one of the liveliest arts of the middle- east.[14]

Two novels by the late Hamid al Daman hurray have been received. They are jhaman al Jadhiyah,”The price of Sacrifice” and one of the main literary innovators in the later stages of a Nahda was prof TahaHussein(1889-1973) the blind child of a peasant family who is today widely considered an intellectual giant of the Arab world. And apart from his Quranic education al Azhar held triple doctorates from Cairo University of Sorbonne and the University of Paris. He served as Minister of education in Egypt in the 1950, and was responsible for creating free and MandatorySchooling. His best known book is the autobiographical al Ayyam (The Days).

1:6 Foundation of Arabic Novel Owing to Western Origin:

Increased exposure to western culture thus paved the way for the Arabic novel’s success at the end of the country, the khedive Ismail (1863-1869) in Egypt having

[15] For details please see John A, Haywood, Modern Arabic literature, PP 132-134

“through his enlightened translation programmers his predecessor Mohammad Ali, had concentrated almost confirmedly on having only scientific works or school text books translated in to Arabic, and only one literary work was translated in to Arabic, and only one literary work was translated under his rule Saudis Gulistan from the Persian “.Under Ismail, by contrast,” Egyptian translation now directed their efforts to literary works, largely casting aside their earlier principle role as translations of scientific and educational materials”, this made western literature popular, further promoting the use of the novel as a vehicle both for creative writing and for learned entertainment.

Sheikh Muhammad Abdus Shakkul says, already as 1871, had called attention to the salutary influence which good novels could provide for readers. Undoubtedly, this positive vision of the potential of the novel helped encourage al-Manfaluti (1876-1924) as well as his immediate precursors and contemporaries to adopt the Western novel from outright.

While agreeing in the main with Sakkut’s analysis of the novels rise as an Arabic Literary form in his easy as for differs with Sakkut on two main points. The first of this is that as for in line with most contemporary critics, prefers to place the birth of the novel in Europe in the early 17th century and not significantly later, as does Sakkut, Cerventes’s Don Quixote was crucial here since it is with the beginning wrought by Cervantes (1847-1616) that many historians document the true beginning of the modern novel nothing the emergent techniques of irony parody that employs.[15]

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[16] Ibid

Wa-Marrat al Ayyam,"And the Days went By" with the rapid increases in education and communications presses are now beginning to published more and more works by writers, and it can certainly be expected that the great social changes that are taking place will eventually be reflected in equally far reacting developments in the Arabic literature.[16]

In 1914, Muhammad Hussein Haykal (1888-1956) published Zainab often considered the first truly modern novel of the Arab world. Prose writing rapidly developed from this date. A group of young writers formed the new school, and in 1925 began publishing a weekly literary journal al Fajr (The Drawn), which would have a great impact on the literature of the Arab world. The al Fajr group was specially influenced by nineteenth century Russian writers such as Dostoyevsky, Tolstoy and Gegol.

Outside the present content, as for perspective might seem bond and more disserving thanSakkut's two writers account serve radically different purposes. While Sakkut is eager to democrat the territory covered by his bibliography as precisely as possible little emphasis on the quality or the literary important of particular works. As far by the contract, is concern to date the appearance of the Arabic novel as a consciously literary form, and for this reason he stresses the importance of certain works or figures over others particularly since he believes that Haykal contributed much more to the development of Arabic novel as a genre than did Marrash or his epigone. Through Zainab, there for may not be exactly the first example of the novel in Arabic

[17] Ibid

nevertheless for critical and historical reasons it is held to represent the true beginning of the Arabic Novel as a literary genre in its own right. Even Sakkut concedes this writing that "most critics however are of the opinion and rightly so that the data of the first true novel of Egyptian or Arabic, in the precise definition of this term, was in 1913 when Mohammad Hussein Haykal's Zainab came of the press.[17]

Through the novel turns out to be a comparatively young, form this does not make the task of compiling a comprehensive bibliography of it any less Herculean, owing to both the number of works produced since the novel took root in the Arab world enveloping through generations of writers, and the fact that the novel in Arabic spreads over a wide geographical range. Accordingly in his 'Critical Introduction' Sakkut devites the literature of the Arab world in to that produced in three principal reasons. Egypt, the Arab East (Lebanon, Syria, Palestine and Zardan, Iraq, the Arabian Peninsula, Sudan) and North Africa (Morocco, Algeria, Tunisia, Libya), however while he thus lays down and efficient geographical frame work for his bibliography the works touched on under these headings can still be little more than a representative sample of a much greater and more complex whole . It typically happens, Sakkut writer for example, "that the majority of Egyptian readers are well acquainted with or at least have some general nations about Egyptian novels while they may remain quite unaware about the situation of the novel in Libya and Algeria, or even in Lebano,

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[18] For details please see Mahdi, Ismat, Modern Arabic Literature, Hyderabad, 1983, PP 34-37

following a broad survey. While concise and general is provided as a supplement to the bibliography of the novel.[18]

Now, I would like to show in brief how this fiction entered in to Arabic world. In the process began with the translations of Western works in to Arabic language. During the late nineteenth and early twentieth century many European Romances, novels and Dramas were translated in to Arabic. These not only introduced Arab writers to the techniques of the various modern genres but also taught them the value of characters whose actions might both represent life and make it meaningful.

The investigation of translation is an exceedingly complex business. Many translators simply plagiarized whole novels destroying their contents or adapting them for Arabic audiences often the translator failed them for Arabic audiences. Even to furnish the original authors name or tittle of the novel. Scholars have that to trace the origin of novels translated from French and English but many of them were lost. Published in periodicals no longer available or issued serially in daily or weekly journals which are difficult to locate.[19]

The translator was started by the emigrant Syrians who took shelter in Egypt 1870s. It was also done by few Egyptians before the turn of the country. A small group of Syrian Merchants both Syrian emigrants and captive natives of Egypt were attracted to the service of the French as translators. The activities of these men were limited to the translation of the scientific and medical books, along with official proclamations

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[19] Ibid
[20] Ibid

and circulars issued by the French Army command. Prominent among these early translators was an ambitious and active clergyman Rev Refill Anton Zakkur (1813). Zakkur was appointed as an Arabic translator by Napoleon for official documents. He translated some of La Fountains Fables, probably, the earliest Arabic version of European fiction. In 1816 he entered the service of Mohammad Ali as an Arabic translation of Machiavelli's prince.

Translation from Russian fiction was also current the letter part of the nineteenth and the early twentieth century, particularly in Palestine .To show their brethren In the faith in the Arab East, Russian Missionaries were sent to Syria, particularly Palestine to establish schools, one of whose graduates is the celebrated man of letter Mikhail Nuaima, Khalil Ibrahim Baydas (1949) a writer and journalist was perhaps the first translators of Russian fiction in to Arabic. It was Baydas who paved the way for Nuaima to enroll in the Russian in Nazareth in 1980. He published a periodical Majallat al Nafisa (valuable magazine) which was renamed in the following year al Nafis al Asriyya (contemporary valuables). In his magazine Baydas published his Translations of many works of Russian fiction and his own original in 1898 he translated three Russian novels Pushpin's, the captain's daughter, published in Beirut the amorous cassock serialized in the journal Lubnam and the skillful physician al Tabib al Haziq.[20]

Several graduates of the Russian schools in Syria and Palestine followed Baydas'showever their translation was usually made directly from Russian. In 1902 Rafail Sad version of Tolstoy's Kreutzer sonata was first published in Rio de Janeiro,

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[21] Ibid PP 5-15

Salim Qubayn translated Tolstoy's play 'The power of Darkness' in 1909. In 1908 Rashid Haddad translated Tolstoy's 'Resurrection and Prisoner of the Caucasus'. In 1922 Anton Ballan published a series of popular tales by Tolstoy under the Arabic title Riwayul Khayal. Ballan had been active in his periodical Hirus. In 1915, Bebbawi Ghali al- Duwaiyri published his translation of Tolstoy's 'Family Happiness' into Arabic.

For some reasons probably the love of adventure and so common in Arab tales of translations took a special liking to the works of Alexander Duran's peer. A serial translation of the count of Monte Cristo by Salim Sub was published in the periodical of the Sharikha al Shariyya. In 1871, another translation of this work was made by Bishara Shadid into Arabic in Cairo.[21]

1:7 Some Prominent Arabic Novelist:

1:7:1 *Muhammad Hussein Haykal (1888-1956):*

Muhammad Hussein Haykal was born in 1888 in an Egyptian landowning family. He was studied Law in Paris and Cairo. And finaly, he graduated in 1912 in law and returned to Egypt to practice law. After a brief spell service as a lawyer, he devoted his career to politics and literature.

Muhammad Hussein Haykal began writing his famous novel in 1910 when he was in London. He was proud of writing the novel and thought that he had opened a new vista in Egyptian literature.

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[22] Ibid

The first two works, making a departure from the earlier raw novels, that may regarded as important milestones in the development of the genuine Arabic novel are al-Muwailihi's Hadith Isa Ibn Hisham (1907) and Muhammad Hussein Haykal's Zainab (1914). Al though the former was by no means a novel proper, it contributed a great deal to the development of novel writing in Arabic, as it contains a faithful and critical account of different aspects of socio-cultural and intellectual life of contemporary Egyptian in a simple and straight forward style which contracts sharpie with that of both medieval and post medieval Practitionersof art for art's sake consider.[22]

The work of fiction which attracted more attention and received more study than the ones cited above is Zainab by Muhammad Hussein Haykal has been acclaimed as the finest vintage of a mature and full-fledged modern Egyptian novel. He was proud of writing the novel thought that he had opened a new vista in Egyptian literature after some hesitation, He delivered 'Zainab' to the journal al Jarida, which serialized it in 1912 and published it in form in 1914. Haykal was reluctant to place his name on the front cover of the novel because fiction writers were not respected by the public. There for, the novel appeared with the title Zainab: Manazirwa Akhlaq Rifiyya bi Misri Fallah because the upper class looked down on the Fallah, and he wanted the readers to realize that the fallah (peasant) is just as much a respected Egyptian citizen as is a member of the upper class.[23]

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[23] For details please see Abd al-Muhsin Taha Badr, Tawawwar al-Riwayah al-Arabiya al-Haditha fi Misr, PP 77-83

[24] For details please see Mahdi, Ismat, Modern Arabic Literature, Hyderabad, 1983, PP 34-37

It was not until 1929 that the novel was reprinted with the full name of the author. The reason Haykal offers for conceding his name are challenged by the Egyptian writer Sayyid Hamid al Nassaj, who maintained that in the week of its publication in 1912 review of Zainab appeared in the journal al Bayan.If Haykal wanted his name to be anonymous, al Nassaj argues, where and how did al bayan. If Haykal wanted his name to be anonymous, al Nassaj believes that the author was Haykal himself. This does seem a little strange al Nassaj believes that Haykal kept his name annoy onus to excite the curiosity of readers and thus to gain more publicity.

Zaynab has two plots. The one with which the novel begins and ends centres on the peasant girl Zaynab who, after a slight flirtation with the landowner's son Hamid, falls in love with Ibrahim, an overseer on the estate Ibrahim feels unable to ask her hand, however, because there is talk of her being married off to Hasan, a friend of his and the son of a richer peasant. After Zaynab's marriage to Hasan she is torn between her love and loyalty to her husband. When Ibrahim is called up as a conscript to serve in the Sudan she goes in to a decline and dies of tuberculosis.[24]

The second plot, centers on Hamid, who is sixteen when the novel opens he is studying in Cairo and only returns to his family on the estate for summer holidays and festivals. He has developed and idealized image of his Cousin 'Azizah, with whom he played as a child but whom he has not seen since she put on the veil. During his summer visit to his family he watches the peasant girl working and his eye is caught Zaynab, but despite several secrecy meetings he is not seriously involved with her.

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[25] Ibid

During his next summer visit ‘Azizah comes to stay but he cannot see her alone, surrounded as she is by Ibrahim.The following year Hamid and ‘Azizah succeed in exchanging letters and even meet only to find their tongue-tied in each other’s presence. Shortly after ‘Azizah returns to her home she writes to tell Hamid her renew his acquaintance with Zainab, but she reminding him that she is married now politely rebuffs him. Embittered and disappointed he leaves Cairo, having in vain sought counsel from a Sufi Shaykh, but the knowledge that all his efforts to meet a girl. Whom he could love and marry will be frustrated in the present state of Egyptian society him to abandon his studies and disappear, leaving a letter to his present in which he explains all.

These two plots unfold against the background of the lower Egyptian countryside, loving and careful description of which occur regularly through the books setting is dictated less by his genuine interest in an agricultural life than by his nostalgia for his native land and above all by the romantic tone which dominates the novel and which requires that the protagonist spend long hours communing with nature and reflecting on their emotional states and in Hamid’s case, on general metaphysical issues.

As regards Haykal’s novel Zainab, it may be regarded as the first full-fledged genuine novel in Arabic in respect of both content and form the role played by it in the development of the Arabic novel on modern lines is notable for two Reasons. First, in it the author touched for the time on the difficulties of contemporary Egyptian villagers by criticizing Egyptian society and its attitudes to marriage through a portrayal of the agonies of love among the peasants.

Secondly, it is written in a direct straight forward style, following which the medieval Maqma influenced almost totally disappeared from Arabic fiction.[25]

1:7:2 ***Muhammad Muwailihi (1858-1930):***

Muhammad Muwailihi was an Egyptian journalist and prose writer. He was the son of Ibrahim al Muwailihi. He is remembered as the author of the pioneering work in the development of a fictional tradition in Modern Arabic Hadith Isa Ibn Hisham. It was originally a series of articles published in his father's news paper Misbah al Sharq, under the little 'Fatre min al Zaman' (A period of time) between 1898 and 1902 and in book form in 1907. Muhammad al Muwailihi, like his father Ibrahim was a politically active intellectual who fell under the influence of al Afghani and Muhammad Abduh, and because of his involvement with the unsuccessful Lirabi revolution was dismissed from his Government past. He spent some time in Italy with his father, who had joined Khedive Ismail in his exile, then inFrance, where he helped an Afghani to produce his well-known newspaperal Urwaal Wuthqa. After a spell in Istanbul he returned to Egypt to collaborate which his father, editing Misbah al Sharq, which soon became a leading organ of political and social criticism, noted for its attacks on the Britishoccupation. When in 1907 al- Muwaylihi republished his articles with some modifications in book form. He decided to give them the title 'Hadith Isa Ibn Hisham' the name by which they became known. The book attained considerate popularity, ran in to several editions,

[25]For details please see Abd al-Muhsin Taha Badr, Tawawwar al-Riwayah al-Arabiya al-Haditha fi Misr, PP 77-83

later became a set text for schools and more recently was the subject of a popular television series in Egypt.[26]

1:7:3 *Tawfiq al- Hakim (1898-1987):*

The most imaginative writer of the Arab world and its greatest playwright Tawfiq al Hakim, was born a well-placed family in Alexandria, where his father worked in the Judiciary.Although his mother a Turk was a domineering person. She fascinated her son with the repertoire of tales from the Romance of Antar or Alf Layla wa Layla.[27]

As a child Tawfiq al Hakim kept to himself perhaps as a result of this he developed his independence of thought. His interest in Drama was aroused by a play he saw at a very tender age. He reenacted it with such zeal at home that his parents, who wanted him to be a lawyer, were alarmed at this new trend.

After finishing school, Al Hakim joined the Law College in Cairowhere he stayed with his uncles. Away from the watchful control if his parents, he could indulge freely music and theater. Tawfiq al Hakim formed his troupe and staged an amateur plays. Later he even improvised a theatre.[28]

During the 1919, revolution he joined student demonstrations and composed national hymns and anthems. He depicted this stage of his life in his great novel Audat al-Ruh (The return of the spirit-1933).

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[26] For details please see Zayyad, Ahmad Hasan, Tarikhul Adab al-Arabi, PP 336-337
[27] Mahdi, Ismat, Modern Arabic Literature, Hyderabad, 1983, P124
[28] Ibid

In 1924 al Hakim went to Paris for further studies. Neglecting his main subject, law he made in through study of European literature, both classical and contemporary. An idea of his life in Paris can be gleaned from two autobiographical accounts 'Zahrat al Umar' (The Flower of Life-1943) and 'Usfur min Sharq' (Sparrow from the east-1938).

On his return home the translation from Paris to the Egyptian Country side, where he was posted, was not easy for the sensitive young writer he was able to write about his experience s there in another interesting book, Yaumiyat Najib fil Aryaf (Diary of a prosecutor in the countryside) noted for its being humor and sparkling dialogue.

Thus began a lifetime devoted to creative writing, particularly the Drama in which he specialized. About this preference he writes:

"My attempt at writing plays is like a journey in different directions… like a traveller, seeking something a man searching for his soul or an artist working on his art……all of this and more".[29]

After working in the Ministries of education and social Welfare in Cairo, al Hakim resigned from government service in 1943 to join the newspaper. Akhbar al Yaum, in 1951 he was appointed director General of Dar al Kutub.

From 1954, al Hakim has been a member of the Arabic language Academy .In 1959 he was appointed Egypt's representative to UNESCO in Paris. Currently he is a

[29] Ibid P125

member of the board of directors of al Ahram. Ironically it was Tawfiq al Hakim's mother who, with the exciting stories she told him in childhood, turned his attention towards fiction. At home by street and later with immunity in Cairo, al Hakim acquired a wide knowledge of novels and short stories that formed the nucleus of his literary trend. He wrote his first play, al Daif al Thaqil (The unwanted Guest) a satire on the burning topic of British occupation.

When the episodes of 'Fitra min al Zaman' began to appear on the front page of the al Muwailihi's newspaper Misbah al Sharq, they were and immediate success. This may be attributed both to their astute criticism of the absurdities of daily life in Egyptian society under British occupation and to their evocation of one of the most famous works of classical prose literature. He uses the highly ornate prose style since it initial publication in book form.[30]

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[30] Ibid