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THE WRITING STYLE OF TAWFĪQ AL-HAKĪM

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Abstract

The purpose of the article. The purpose of the article is to identify characteristic stylistic features in the Tawfīq al-Hakīm writer's dramatic heritage and analyse the reasons that caused them. **Methods.** To achieve the purpose, the following general scientific methods were used: analytical (to understand the process of the writer's concept focus's development and formation); typological and structural (to study the components of the writer's tools and artistic techniques); phenomenological (to determine the features of style of the author's work). **The scientific novelty** consists in a theoretical substantiation of the characteristics of the al-Hakīm's creative literary style as a playwright. It was formed under the influence of both Western and Eastern civilisations: socio-political transformations, achievements of culture and art, religious worldview, which could not but affect its originality. **Conclusion.** Despite al-Hakīm's prolific output in the field of literature and drama, he has not been given enough attention by European writers and critics. Although there are many admirers of his literature, philosophy, and thought, his works have not been studied in a manner commensurate with their quantity, variety of sources, and philosophy. One of the reasons for this might be a large number of his works, amounting to over eighty, which he wrote over a period of sixty years. Most of his works represent the different educational, political and social development stages in Egypt, which would make their analysis somewhat difficult. Al-Hakīm was influenced by religious, political, social, and even psychological factors, both Western and Eastern. They constitute some of the reasons that render al-Hakīm difficult to study unless the critic or researcher chooses a specific feature of al-Hakīm to analyse. Al-Hakīm laid down the foundation for every type of modern Arabic literature; his works proved different from the literature preceding him, for it followed in the steps of European literature. Thus, he has gained a reputation as an author and playwright who used a number of mythical, historical and social sources, different world and religious-philosophical approaches, and various styles.

Keywords: Tawfīq al-Hakīm; literary style; drama; western, eastern civilizations

Problem statement

Tawfīq al-Hakīm's status in Arabic literature was not typical, as he is considered to be one of the most important writers in Egyptian literature of his time. His works surpassed eighty various works through more than sixty years. Since the topic of this

research is 'The Writing Style in Tawfīq al-Hakīm's works', it is important to point out his status among his contemporaries and his effects in the fields of novel and play-writing in view of the fact, that he discussed the circumstance and changes of Egyptian society through a long time of writing.

In fact, the doubt as to whether the novel belonged to European fiction or the local heritage came to an end with the arrival of Tawfīq al-Hakīm¹ (Scott and Starkey, 1988, p.263). Yahyā Haqqī says (1975, p.117) that, but for al-Hakīm, the novel would have circulated in a vacuum. The concept of the novel as a literary genre, however, was fixed by virtue of al-Hakīm. Al-Hakīm studied literature in a scientific, systematic way when he travelled to France. This study started with the literature and philosophy of the Greeks. Then he continued his studies to cover all European literature, including classical and modern literature, and its new literary schools, in addition to acquainting himself with classical and contemporary Arabic literature. "Al-Hakīm introduced the concept of a literary man who is fully devoted to his vocation and whose aim is to pass on his message and express his thoughts. Najīb Mahfūz followed his example" (Haqqī, 1975, p.119).

The first novel of Tawfīq al-Hakīm, *'Awdat al-Rūh 1927 (The Return of the Spirit)*, heralded the end of the era of amateurship and quotation, and the beginning of the era of elevating the story in respect of conscience, thought and depth. Al-Hakīm introduced the concept of the Egyptian author, who represented his own philosophy and thoughts about his country and the world. *Awdat al-Rūh* relates to this research in two respects; firstly, it represents al-Hakīm's personal experience from his early romantic encounter during his adolescence years, which will constitute the analysis of the works of fiction. The second is due to its status within Arab literature and the critical views regarding this work as a novel.

Critics like Ghālī Shukrī and Tāhā Husayn, think that the work is more than just an autobiography, even if Muhsin (the hero in *Awdat al-Rūh*) were Tawfīq al-Hakīm himself, for the lofty style and the dialogue with which the novel was written are higher than the level of an autobiography. In their view, the dialogue and drawing of the characters put the novel out of the circle of any autobiography.

Tawfīq al-Hakīm effectually described Egyptian life in *'Awdat al-Rūh*. Ghālī Shukrī thinks that *'Awdat al-Rūh* brought the Egyptian novel to life, and instituted the art of fiction in contemporary Egyptian literature, in his view that the appearance of Egyptian novel began with *'Awdat al-Rūh*, and not with Haykal's *Zaynab* as Yahyā Haqqī believes (Ghālī, 1995, p.123).

Al-Hakīm was criticised for drawing, without any omission, alteration or addition, on his own life in *'Usfūr min al-Sharq*, making the narrative a literal copy, like a photograph of his own experiences. The same has been said of *'Awdat al-Rūh*. However, although al-Hakīm narrates his own story once more, as in *'Awdat al-Rūh*, the story this time is far from being just pure biography because of the romantic image with which al-Hakīm de-

¹ Tawfīq al-Hakīm was born in Alexandria 9.10.1898, having failed his first year exams at the Law School in Cairo, he wrote his first plays for the 'Ukāsha Group; from 1934 to 1939 he served in the Ministry of Education; in 1939, following another literary storm, he was transferred to the Ministry of Social Affairs, where he served until he resigned from government service in 1943.

scribes Muhsin's personality and his exaggeration of his emotions. Ghālī Shukrī (1995, p.123) describes it as: "a crucial victory of the romantic aspect of Tawfīq al-Hakīm's literature".

As for al-Hakīm's being accused of writing from a highly autobiographical perspective in his novels, he does not deny this fact and does not regard it as spoiling the independence of his novels, regarding them as independent pieces of literature and not just as autobiography. He thinks it is difficult for the writer to separate subjectivity and objectivity. He distinguishes between subjectivity in the biography and the novel as a literary work by his narration style. Al-Hakīm thinks that a writer can change the characters, the events and situations as he wishes, but then the work would not be truthful as the characters whom he wants to express themselves. "In this novel, al-Hakīm's hero has come face to face with reality, and his idealism is no longer so naïve" (Ghālī, 1995, p.44).

Analysis of the previous researches and publications

In the lapidary type information about the life and literary work of Tawfīq al-Hakīm (1898-1987) on the Egypt State Information Service official website, three main directions of his work in the field of theatrical art are described:

1. Biographical Theatre: The group of plays he wrote in his early life and in which he expressed his personal experience and attitudes towards issues in life were more than 40 plays among which were *Al Arees* (The Groom) and *Amam Shebak Al Tazaker* (Before the Ticket Office). These plays were more artistic because they were based on al'Hakim's personal opinion in criticising social life.

2. Intellectual Theatre: This dramatic style produced plays to be read not acted. Thus, he refused to call them plays and published them in separate books.

3. Objective Theatre: It aims to contribute to the Egyptian society by fixing some values of the society, exposing realities of life and depicting *the real* Egyptian life.

Regarding the Tawfīq al-Hakīm author's style, the article briefly notes that "Tawfīq al-Hakīm was able to understand nature and depict its concepts in a distinguished style which combines symbolism, reality and imagination. His style was characterised by mastering narration, dialogue and selecting settings" (Wayback Machine).

Tawfīq al-Hakīm's literary work had a significant impact on the development of Arabic literature. Even during his lifetime, his works were translated into many languages. Encyclopaedia Britannica (Tawfīq al-Hakīm, 1998) and the Great Soviet encyclopaedia (Sokolova, 1976, p.302) articles tell about Tawfīq al-Hakīm's contribution to the world cultural heritage. A brief critical review of the writer's work is presented in the Ukrainian Soviet Encyclopedia (Kochubei, 1984, p.155). In particular, Soviet dogmatically minded literary critics claimed that Tawfīq al-Hakīm, defending the principles of realism, at the same time in articles and essays of the 1940s-1950s expressed erroneous views on the role of art and literature and on some philosophical problems (*From the Ivory Tower* collections, 1941; *Equilibrium*, 1955) (Kochubei, 1984, p.155). Tawfīq al-Hakīm studied Ahmed Sakhsookh (2002) for equilibrium as a doctrine and movement in literature and art.

Researchers from all over the world studied the work of Tawfīq al-Hakīm during the artist's lifetime: Krachkovskii, I. Iu. (1956), Borisov, V. M. (1961), Usmanov, N. K. (1968), Iunusov, K. O. (1974, 1968). Papadopulo, A. (1958), Shukri, Ghali (1966), al-Ra'i, 'Ali (1969).

After the artist's death in 1987, there was a noticeable increase in interest in the work and social activity of Tawfiq al-Hakīm. Among English-language publications, attention should be paid to the monograph *Tawfiq al-Hakīm: A Reader's Guide* by William M. Hutchins (2003). The author provides a detailed excursion into the multi-faceted literary world of Tawfiq al-Hakīm and a thorough literary analysis of his work.

Paul Starkey's research (1987) is devoted to some aspects of the Tawfiq al-Hakīm's literary style.

Katarína Kobzošová and Katarína Bešková study the impact degree on Tawfiq al-Hakīm's work of collection of the popular stories known as the *Thousand and One Nights*. The authors said that "the influence of the *Thousand And One Nights* on al-Ēakām's literary oeuvre is unreliable, < é> his early childhood and he never ended to find inspiration in those simple creations of folk spirit" (p.189), and his favourite character Shahrazad is thus the key to understanding many of his works" (Kobzošová and Bešková, 2019, p.173).

Despite the significant diverse scientific interest in the world in studying the work of Tawfiq al-Hakīm, today, the peculiarity of his author's literary style in drama remains unexplored.

The purpose of the article. This study is aimed at identifying characteristic stylistic features in the writer's dramatic heritage and analysing the reasons that caused them.

Main research material

Al-Hakīm writing style

Al-Hakīm had an early interest in Arabic literature, which made him fond of writing in Arabic, besides innovating a new linguistic style, where he uses simplified Arabic words and meanings. He was one of the advocates of reviving Arabic in writing and usage. Among the most important books he read early in his life and were reflected later on in refining his style in Arabic, were *al-Iqd al-Farid* by Ibn Abd Raouh; *Al-Kamil* by al-Mubarrad; *Al-Amali* by al-Qali; and *Al-Mahasin Wa al- Adh dad'* by Al-Jahiz. All these are classics of Arabic literature. His readings in Arabic literature was accompanied by his early readings of the masterpieces of world literature, such as the works of Victor Hugo's *The Miserable*, Tolstoy's *Anna Karenina* and other works, by Ibsen, Moliere and Shakespeare. These works also greatly influenced his writings in the fields of tragedies and comedies that we will deal with later.

His philosophy is rejected on his artistic and literary style, for he believes that the style should be consistent with the writer's philosophy and personality. In this respect, Al-Hakīm says:

"Style is not packed utterances, nor artificial (affected) language. It is, first of all, spirit and personality. A true style is only created by a writer who is sincere in his feelings and thought to the extent that he forgets he is instituting a style. Real rhetoric is the noble thought, and the charming image in plain attire. It is modesty in appearance and loftiness in thought. Such was the style of prophets". (Al-Sayid Shusha, 1948, p.132)

In the statement mentioned above, Al-Hakīm summarises his style and how he tried to create for himself a style free from artificiality and affectation.

It had been claimed by some that Arabic had no features of viability and it was going to be extinct because people did not use it in their everyday speech. Al-Hakīm disagreed with them, saying that the slang language would die out and that the gap between slang and standard Arabic began to narrow down gradually due to the use of simple Arabic with clear meanings in the different mass media and writing. *Ahl al-Kahf* as a readable work proved successful. It was written in Arabic even though it was criticised as a theatrical work. He believed that Arabic was capable of going side by side with the civilisation of the age.

When Al-Hakīm wrote the *al-Sfqa* play (in 1956), he followed it up with a forward clarifying the problem facing the dialogue in classical Arabic and colloquial Arabic in theatrical works. He suggested what he called *al-Tjribah al-Thalithah* in which he intended to create a language midway between the colloquial and standard Arabic. This language does not ignore the grammar of the standard and does not refuse the dialect which people are accustomed to and which controls the atmosphere of their life. It is a sound language that every Arab country understands. On reading the play, this language may sound colloquial, but it has been written to enable the reader to read it in correct Arabic. This method of Al-Hakīm's was somewhat objectionable for linguistic and literary reasons. Muhammad Khunaimi Hilal was one of the opponents of this idea, for he thought that it neglected the aesthetic significance and that this call would weaken Arabic (Yusuf Hasan Nawfal, 1985, p.334).

Al-Hakīm's dialogue language was characterised by its dramatic strength, and this was the most important characteristic distinguishing the dialogue in both his novels and his theatrical works. Since the theatre is based primarily on the drama this characteristic was very conspicuous in his plays. Because he concentrated on his language of dialogue to reveal his thought and philosophy in them, that made the dramatic character weak in most of his plays. Jacob M. Landau says: "His dialogue is often sparkling and most of his plots evolve at a relatively rapid pace. This improvement in dramatic style is partly achieved by Al-Hakīm's most important contribution to the language of the drama" (Jacob, 1958, p.146).

The development of dialogue in Al-Hakīm's works was at the expense of constructing the dramatic character, which gave his plays an intellectual and philosophical feature. That is because Al-Hakīm regards his characters as thoughts, debating, dialoguing and contending rather than real living persons, especially in his intellectual dramas (*Theatre of The Mind*). Al-Hakīm sees that the style is the artist's disposition and his special nature in disclosing what goes on in his mind.

Besides the dialogue and language in Al-Hakīm's works, the element of suspense is another feature characterising his works, i.e. arousing the reader's interest and curiosity. He often starts with an exciting event that strongly draws the reader's attention or the audience to follow up, which makes him try to keep this element of suspense on the same level throughout the whole work. He often used to invent this element in the first scene of his theatrical work, without paying attention to the stage of exposing the situation of the characters to the audience. Still, he would place the characters from the start in a critical state or a difficult situation. The characters would look for a solution, which would keep the audience in a continuous state of anticipation. Al-Hakīm did this in his plays *Nahr al-Junoun*, *Al-Shaitan fi Khatar*, *Rasasah Fi al-Qalb*, and *Ahl al-Kahf*. This

is regarded as theatrical technique that some Western authors have used. Al-Hakīm may use what is called the stage of exposition in his works; he always arouses our wonder about the characters of the work: who they are and what they will do.

In the precious demonstration of the importance of dialogue in Al-Hakīm's works and how far it expresses his philosophy and thoughts, it is important to mention here that his dialogue in expressing the woman's issue in his works. Since he asserts that dialogue must express the artist's thought, it must express his view on the woman, and whether he understands her problems to discuss them through his dialogues. Man, to Al-Hakīm (1960), continues facing his harsh ambiguous fate and will have got nothing from this contradiction but a strange state that keeps him hanging between heaven and earth. From this angle, he viewed the issue of woman in his time, weary of the way she was proceeding, and thus the dialogue which women in his works conducted, came almost in contradictory terms, between confidence and fear, respective of each individual woman.

The Comic Element in al-Hakīm's Literature

Tawfiq Al-Hakīm's theatre comprises both comedy and tragedy, which contributed to the development of his theatre. He has his own style in comedy, which has various forms in the plays. One such form set up by Al-Hakīm is "deviating from the familiar or expected", where he keeps the audience or the reader attracted to the dialogue, and suddenly changes the course of usual talk and come down to another meaning that contradicts what characterises the character. For example, in the *al-Na'Jbah aJ-Muhtarama* play where he ridicules the candidacy of women for the parliament, we find the father trying to invent tales to lull his child with, while his wife, the representative, is outside the home. The father, rather than the child, is about to sleep. He then links his wife to the parrot and speaks his mind about his wife unknowingly:

Child: Where is the parrot?

Father (sleepy): in the parliament (Al-Hakīm, 1960)

Another element of arousing laughter is the repetition of a word or an expression, which a certain character repeats now and then, as in the *Arafa Kaifa Yamout* play (Imeel Kibba, 1997, p.31). In it the editor of the newspaper repeats the phrase 'the most authentic source' and uses it in various contexts and various situations. Yet, despite its repetition, its effect is different each time.

Another element is that of "foolishness". A minor character is made a fool or one pretending to be so, which would arouse the audience's laughter. The foolishness is manifested through confusion of some affairs, which they know but the character on the stage does not know. Thus, the character appears foolish, and the audience cannot help laughing at such a character. These are some of the styles of the well-known French comedian, Moliere, whose comedies influenced al-Hakīm. Al-Hakīm's French old friend, Monsieur Hab said to him: "I see you have intensely squeezed (the works) of Moliere, Bumarshei and Morevaux (Imeel Kibba, 1997, p.159). Al-Hakim uses the element of "the deep-rooted habit". He may use a concept familiar to society and is difficult to change to arouse the audience's laughter. The character of the minister in the *Al-Nna'ibah al-Muhtarama* play is an example, where Al-Hakim uses the prevalent public view on the woman in the minister's speech with the representative.

Minister: Yes ... and your other reverend fellow representative who always insert a deep purple nylon comb (Imeel Kibba, 1997, p.40).

The minister, as a man, does not distinguish the personalities of the representatives except through what they wear and the hairstyle in which they arrange their hair, for this is the way the society is used to distinguish the woman by her outer appearance.

In this play, we notice the satirical aspect of the modern Egyptian woman Om Al-Hakīm's point of view. This will be discussed in the chapter on the plays' analysis to illustrate the woman's personality in Al-Hakīm's works and what portrait.

Al-Hakīm satirises exactly, and whether he satirises the woman as a whole or he satirises her, being part of a society that has a lot that can arouse ridicule.

In addition to what has been mentioned, Al-Hakīm's style in comedy has other features, such as movement. For instance, the actor may make a sudden laughable movement. Ambiguity is another feature; a major or minor character may misunderstand something and thus does irrelevant deeds, which arouses the audience's laughter and ridicule. All these styles which Al-Hakīm uses constitute the basics of the classical European comedy theatre, which indicates al-Hakīm's understanding and comprehending all Western types of theatre, and his realisation of the humour or fun-making in which excelled such authors as Moliere and the Russian writer Deghule and others.

Since we are dealing with the Western influence, we may discuss the matter of the influence of Western literature on Al-Hakīm, which is not confined to the field of comedy but covers both comedy and tragedy, as well as classical music.

The Influence of European Music and Arts on Al-Hakīm

Although Al-Hakīm was influenced by and fond of Eastern music, his taste, when he was in France, was greatly impressed by classical music that he regarded as addressing the mind and urging it to soar in the world of imagination. Western music contributed to his transfer from one mental world to another. While living with his friend, Andre, in Paris, he got acquainted with Western music through his friend's mother's playing of some pieces on the piano. He then started regularly visiting the Comic Opera House and the halls where classical music was played. His artistic taste for music developed, and started eagerly frequenting concerts so much so that he might have attended two concerts in a single day. That is because this kind of music inspired him with a charming fantastic world he'd not experienced before, which increased the fertility of his imagination and creativity writing during the same period. Among the types of music, he listened to during that period were the works of Wagner, Berlioz, Beethoven and Chopin.

During his presence in Sirance café, where he used to sit, he wrote his masterpiece *Shahrazad* while listening to Stravinsky music. Al-Hakīm says about that:

"I do not listen to music to benefit by it or to have an idea about it or for a mental need or spiritual elevation, but for life itself. I live among its melodies as a bee lives among the colours of flowers. The beauty emanating from its artistic harmony is perceived within the self with a device finer than the conscious mind". (Fawzi, 1990, pp.104-105)

Shahrazad is the main character in the play; she is the most important character that is going to be dealt with latter in this study. Here we notice the al-Hakīm links the play with music, for music has inspired him with the general atmosphere of the play, emphasising that *Shahrazad*, the character, is also influenced by the musical atmosphere which Al-Hakīm is conscious of. We would point out that the very musical atmosphere

had influenced him early in his life when he would listen to the female singer Osta Hamidah. It means that his interest in music was linked to the woman Osta Hamidah who influenced him in his early years.

Al-Hakīm's Philosophy in the East and West, (Religion and Art)

Al-Hakīm's presence in Europe made him feel the gap between the East and the West because of the difference between the two civilisations on the material and literary levels. Al-Hakīm began to wonder whether we could catch up with the most recent trends in world art through our art and popular heritage. When talking about *Awdat al-Ruh*, we showed how his main concern was to see Arabic literature rise to the world level, even if it carried the popular Eastern spirit. Therefore, Al-Hakīm developed a psychological conflict between the East and the West, not only because he admired both trends, but because he realised the world level which Western literature had attained and, meanwhile, he was convinced that Arabic literature had enough spirit and depth to attain the same level. It only needed someone to push it forward to appear clearly.

Hence Al-Hakīm believed that East heritage had a lot to present, and thus most of his sources were either religious or traditional, coloured with a Western feature, that is, the structure of the novel or the play.

He had a special philosophy and a view on religion different from that prevalent in the West. It might have been the cause of his conflict with the West, for he believed that religion and popular heritage had a lot to present on the world level. In contrast, Western literature had got free from religion and traditional features a long time before. But Al-Hakīm realised that Islam is different. The Holy Qur'an is the main source of the stories of the Prophets and ancient peoples and nations. It contains lessons from the story of humanity since its creation by Allah. Therefore, Al-Hakīm had his own philosophy on religion, a philosophy that was also criticised by some scholars when he turned the stories of the Prophets into plays.

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Al-Hakīm thinks that religion and art are closely related. In this respect, he says: "In many of my works I place art and religion in juxtaposition and say that both religion and art light from the same lamp. In both religion and art heaven is the source. I mean by "art" here the very elevated art that makes us feel soaring over our own selves (Al-Sayid Shusha, 1948, p.126).

So, he regards religion as a source of inspiration. That is what we wanted to emphasise through *Ahl al-Kahf*, whose story he derived from the Qur'an and the Old Testament. He, being a Muslim author, did not find any restriction in religion itself. Religion did not constrain him mentally; his religious knowledge helped him taste art and have a wider range of fertile imagination in his works. He illustrates this, saying: "I remember now, regarding form, how Qur'an would urge us to contemplate its unique style, for it is neither poetry nor prose, but poetical energy and miraculous music (Al-Sayid Shusha, 1948, p.138).

Al-Hakīm's interest in religion and heritage does not mean abandoning the Western heritage. On the contrary, he regards it as something that should be added to the East, for the West, in his view, possesses the material and has the skill in fields of art, literature and theatre, but it lacks the spirit that he finds in the East. Thus, he thinks that they complement each other.

Al-Hakīm sees that art is a legacy from ancient and modern civilisations. It represents the conflict between the power of man and external powers or Gods. Hence, we find

the religious vision in al-Hakīm's art. No civilisation or art is free from this conflict, particularly the ancient Western theatre, i.e. the Greek theatre, where the main theme, on which all plays were based, was the struggle between the hero and the Gods. The Greek theatre was the basis for whatever development took place later in Europe.

In other words, the East and the West, to Al-Hakīm, are equal to religion and art respectively. That was the philosophy he came out of France with. In addition, he had a firm belief in the honourable Al-Sayyidah Zaynab². He did not replace belief in religion with his belief in art, as most European artists did, but he kept his religious belief and argued with art through it. He would often address the honourable Al-Sayyidah Zaynab in his works and regarded her as his patron.

Besides his faith, he had a Sufi (mystic) tendency, not by following Sufism (mysticism) in practice, but imitating it in seclusion and contemplation and speculation, which influenced him more by religion. Sufism, as well known, is different from other religious disciplines in that it prefers seclusion or what is called the "Seclusion Order". The purpose of such seclusion or retirement is to contemplate and think over both religious and secular affairs. Al-Hakīm tended seclusion and retirement. He wrote most of his works while sitting alone in a cafe, contemplating what was going on around him, as if looking at people through his special binoculars. Thus, his seclusion here was mental with a Sufi flavour in the way of contemplation.

Al-Hakīm, who was very appreciative of Western literature, thinks that we should recognise Western literature and follow its example as a developed type of literature, on condition that it be produced coloured with the history, culture and tinge of the East and clad in its dogmas and beliefs.

On this basis, al-Hakīm wrote the myth of Oedipus. he does not believe in absolute predestination that harms man, but man must have a will that makes him harm himself, for Allah, Almighty is just and does not harm anyone who has not committed a crime. This is Islamic logic on which is based al-Hakīm's philosophy in the legend of Oedipus, which made him marry his own mother and insist on that marriage even after he knew that it was his mother that he had married.

Al-Hakīm did not only have the Sufi tendency, but he regarded himself as a Muslim author who was concerned with the problems and concerns of Islam, from his point of view as one who had got acquainted with Western literatures. He wrote the *Muhammad* play after reading Voltaire's *Muhammad* theatrical story, which he denounced, for Voltaire. However, a well-known writer, abuses the personality of the Arab Prophet in it and then dedicates it to Pope Benedict XIV. Voltaire wrote this drama in 1745. The drama aroused the question of how an author like Voltaire did not realise that this religion with millions of adherents cannot be false, but it is a heavenly religion like Christianity and Judaism. In his book *Tahta Shams al-Fikr* Al-Hakīm wrote a comment on this issue illustrating that he wrote his *Muhammad* to refute the false claims in the first play and that he felt that it was his duty as a Muslim literary man to defend Islam in the West as he defended Western literature in the East, because he was aware of the reality of both of them.

Al-Hakīm structured his drama *Muhammad* in 1936 as a dialogic biography, where he narrates the Messenger's life that is legally and historically documented, according to

² Al-Sayyidah Zaynab, she's the prophet Muhammad granddaughter, died and buried in Egypt.

the situations and events of the life of the Messenger. His aim was to emphasise the Messenger's personality and his humanity and the psychological and human aspects of his life to show how false were the claims forged against the Messenger's personality in the first play. He was keen to show the human characteristics of the Messenger's personality, such as mercy, good nature, tolerance, mutual communication, care for the sick, gentle treatment of relatives, family and women, love for children and good treatment of the poor and the needy. He emphasised that the Messenger's task was not just to deliver a message, but to establish human principles among human beings.

Among his defences of the East in the face of the West was his criticism of the Western view that Islamic civilisation was not distinct from other Oriental civilisations, such as Chinese and Indian civilisations. He believed that Islamic civilisation is distinct and should not be mixed up with the other Oriental civilisations, for its features are completely different from those of other civilisations. Islamic art and architecture have their own characteristics in respect of interest in details and spirit of creativeness.

He also sees that ancient Egyptian civilisation was originally related to the Western civilisation through the Greek civilisation. Still, the Oriental civilisation lost this communication with the West when this contact ceased with the termination of the Greek period. The two civilisations of the East and the West were separated.

He thinks that the ancient Egyptian civilisation and pharaonic spirit are as important as the Greek civilisation by virtue of being immortal through their antiquities.

As for Arabic literature, Al-Hakīm often derived his works from Arabic sources, such as the book *Arabian Nights*, from which he derived *Shahrazad*, the books of Al-Jahiz, Ibn 'Abd Rabbuh, Al-Khatib Al-Baghdadi and Badi al-Zaman Al-Hamadani. Al-Hakīm gathered from these books the characteristics of the character of his famous novel *Ash'ab*, which he wrote while expressing his sorrow for Arabic literature as being ignored by the West.

In the introduction to the novel Al-Hakīm (1938) says: "Ancient Arabic literature is one of the deep-rooted types of literature and most capable of drawing characters and depicting dispositions. This literature is the product of intelligent creative civilisation. Strangely, most of its relics and treasures remain beyond the reach of the Western World, which drank from the fountain of the Greeks and Romans.

Al-Hakīm attributes this to the fact that Arabs and the West differ in their assessment of Aesthetics. While Arabs find artistic beauty expressed in concentration, the West finds it expressed in analysis. Arabs are satisfied with drawing a character or depicting a disposition or composing a poetic verse, whereas the West is not satisfied with a transient event, but with a complete panorama of connected events. The beauty of Arabic literature also lies in Arabic language in most cases, and cannot be perceived except through it. Therefore, most of Arabic prose and poetry, when translated into another language, would lose its beauty.

Al-Hakīm thinks that both Arabic and Western views are correct, for each has its criteria of aesthetics and its own merits. It is often wondered whether the two views can be coordinated.

Al-Hakīm's Thoughts on Politics and Society

A study for Fu'ad Dawarah (1968, p.11) considers that Al-Hakīm responsible for the students neglecting his political plays, for he took care of the mental and intellectu-

al aspect more than the political symbol in his works. Al-Hakīm was keen not to be a member of any political party. He busied himself with the issues of art and literature and refused to engage in practical political activity. He applied his principle with the Artist's freedom and independence, which, he thinks, might be constrained because of belonging to a certain political party. The names and titles of his articles, which he collected in books, such as *From the Ivory Towel*, *Tahta al-Misbah al-Akh'dar*, *Himari Qaala Li*, and *Qalat il-Assa*, all suggest to the audience the portrait of an artist that is estranged from life and society, although those who study Al-Hakīm realise that he is most interested in politics.

It is difficult to separate between Al-Hakīm's political and social works, for they are closely connected. Politics was vital element in his social life, which was automatically reflected in his works. This is the clear picture in al-Hakīm's social and political plays, for he used to criticise society and politics through his works as a literary man concerned with the issues of the society.

Al-Hakīm was not interested only in-home politics but also in world politics as a whole. He used to think over many human issues and write on them. In this respect, he was criticised to some extent for not suggesting solutions to the political issues he discussed. Thus, some authors do not consider him a political critic.

Al-Hakīm in his book *Ta'amulat fi al-Siyyasah* (1954) shows that he has a special perspective of the march of the whole world towards light or darkness. He thinks that the entire world will have a common fate under modern technology. He was worried not about the Arab nation only, but about humanity in general and about its destination.

Al-Hakīm regards the Modern age or the twentieth century as the second brilliant age for humanity next to the Greek age, for science got vitalised and so did philosophy once again along with science. He has special ideas about the leaders' oppression against heavenly religions, which call for freedom of thought and human spiritual loftiness. This is attributed to Al-Hakīm's continuous interest in the spiritual aspect of literature, art and civilisation.

Al-Hakīm justifies his refrain from joining a particular party by saying that he does not want to find himself one day defending a certain party just because he is a member of it, even if the party is wrong. Despite his tendency towards democracy, he does not regard it as a political system but a human one.

He has an absolute belief in justice and the human community, whether locally or worldwide. He believes that the spirit of justice and equality must prevail over the human community for the sake of the progress of nations. Such were his hopes in the world and local politics.

In *Ta'amulat fi al-Siyyasa*, Al-Hakīm argues with his donkey, with whom he used to discuss the problem of material powers and how they overwhelmed the human principles and caused them to lose the spirit. Among his opinions is that the Eastern society does not differentiate between the traditional costume and the national thought or personality. He believes there is a state of imbalance in the Eastern community. A free individual is one who is free from his thought, dress and style at the same time, without taking his nationality or belonging into consideration, thinking that this is what it means to be civilised. Another group of the society may be stem and afraid of becoming civilised and hence guards his traditional garb and rejects all that is new, whether it is a thought

or behaviour, believing that this is the only way to salvage his national identity without having to actually develop his thinking.

Al-Hakīm severely criticised the educational system in the Egyptian society because he noticed that people would learn and graduate, and start abandoning their own people, nationality and past, instead of becoming proud of their past, which has been the cause of their success and completing the march for the sake of their future, through using the knowledge they have acquired. In the West, the opposite is true.

The scientific novelty consists in a theoretical substantiation of the characteristics of the al-Hakīm author's creative literary style as a playwright. It was formed under the influence of both Western and Eastern civilisations: socio-political transformations, achievements of culture and art, religious worldview, which could not but affect its originality.

Conclusions

Despite al-Hakīm's prolific output in the field of literature and drama, he has not been given enough attention by European writers and critics. Although there are many admirers of his literature, philosophy, and thought, his works have not been studied in a manner commensurate with their quantity, variety of sources, and philosophy. One of the reasons for this might be a large number of his works, amounting to over eighty, which he wrote over sixty years. Most of his works represent the different educational, political and social development stages in Egypt, which would make their analysis somewhat difficult. Al-Hakīm was influenced by religious, political, social, and even psychological factors, both Western and Eastern. They constitute some of the reasons that render al-Hakīm difficult to study unless the critic or researcher chooses a specific feature of al-Hakīm to analyse.

To conclude, al-Hakīm laid down the foundation for every type of modern Arabic literature; his works proved different from the literature preceding him, for it followed in the steps of European literature. Thus, he has gained a reputation as an author and playwright who used a number of mythical, historical and social sources, different world and religious-philosophical approaches, and various styles.

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ЛІТЕРАТУРНИЙ СТИЛЬ ТАУФІКА АЛЬ-ХАКІМА

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Анотація

Мета статті – виявити характерні стилістичні особливості в драматургічній спадщині письменника Тауфіка аль-Хакіма та проаналізувати причини, що їх викликали. **Методологія дослідження.** Для досягнення мети використано такі загальнонаукові методи: аналітичний (щоб зрозуміти процес розвитку та формування концептуального фокуса письменника); типологічно-структурні (для вивчення складових письменницьких засобів і художніх прийомів); феноменологічний (для визначення особливостей стилю авторського твору). **Наукова новизна** полягає в теоретичному обґрунтуванні особливостей творчого літературного стилю Тауфіка аль-Хакіма як драматурга. Він формувався під впливом як західної, так і східної цивілізацій: соціально-політичних трансформацій, досягнень культури та мистецтва, релігійного світогляду, що не могло не позначитися на його самобутності. **Висновки.** Незважаючи на плідні результати Тауфіка аль-Хакіма в галузі літератури та драматургії, європейські письменники й критики не приділяли йому достатньої уваги. Хоча є багато поціновувачів літератури, філософських принципів і поглядів Тауфіка аль-Хакіма, його творчий доробок недостатньо досліджений з огляду на кількість, різноманітність джерел і вчень. Однією з причин цього може бути велика кількість його творів (понад вісімдесят), які він писав протягом шістдесяти років. Більшість його робіт представляє різні етапи освітнього, політичного та соціального розвитку в Єгипті, що ускладнює їх аналіз. На Тауфіка аль-Хакіма впливали як західні, так і східні релігійні, політичні, соціальні й навіть психологічні чинники. Вони становлять деякі з причин, через які Тауфіка аль-Хакіма важко вивчати, якщо критик або дослідник не вибере для аналізу конкретну рису письменника. Тауфік аль-Хакім заклав основу для всіх видів сучасної арабської літератури; його твори виявилися відмінними від літератури, що передувала йому, бо вона йшла по сходах європейської літератури. Отже, він здобув репутацію автора та драматурга, який використовував низку міфічних, історичних і соціальних джерел, різні світові й релігійно-філософські підходи, різноманітні стилі. **Ключові слова:** Тауфік аль-Хакім; літературний стиль; драматургія; західна, східна цивілізації

