

Impact of Classicism and Romanticism on Modern Arabic Literature (A Comparative Study)

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Abstract

Modern Arabic literature has been influenced by European literature more than the ancient Arabic literature, and it flourished after renewing its intellectual sources, just as the ancient Arabic literature flourished after contacting the literature of other nations, such as the ancient Greek and Latin literatures. In this article we use the comparative descriptive approach in this article, which is always suitable to study such topics. First, we shed light on the literary doctrines and their origins in the West, then we study the classicism and romanticism to know the extent of their influence in the modern Arabic literature, then we study the literary schools that appeared in the modern Arabic literature, and thus the emergence of features of renewal in the modern Arabic literature in the light of impact of those western literary doctrines. It is important for us to look carefully at how the literary doctrines originated among Westerners, to show to what extent the will of the writers and critics worked in the emergence of these doctrines, and to what extent the literature preceded it as a means of expressing psychological status or social conditions that change, so the literature changes and its doctrines change. These doctrines have flourished in Western literature since the European Renaissance at the classical stability, with the prevailing artistic and intellectual foundations in it. Importance of this topic is clear in terms of its profound influence in the modern Arabic literature, as the aspects of renewal cannot be understood accurately without studying it.

Keywords: Literary doctrines in the West- Classicism- Romanticism-Literary doctrines to Arabs- Movement of renewal in Modern Arabic literature.

1. Introduction: (Emergence of Literary Schools in the West)

Literary doctrines were not known in the ancient times, nor were they known in the middle ages, but rather consisted of the European Renaissance.

The literary doctrines theoretically are those doctrines whose origins are made by the poets, writers, and critics who showed the theoretical principles on which they are based, and get to be known by them.

There is no doubt that the emergence of a difference in the trends of writers is natural since the ancient times because of their different individual character. So they were realist and idealist, optimistic and pessimistic, moral and careless, but there were no literary schools with their different doctrines in those eras, as later found the classic, romantic, artistic, realist, natural, and the other doctrines.

As it is said by Muḥammad Mandūr in his book: “In the literature and criticism” in the section of “Literary Doctrines” that the poets, writers or critics do not bring their origins from the nothingness, because the historical fact is that the literary doctrines are some general psychological states generated by the events of history and the circumstances of life in different eras. Poets, writers, and critics came and set them to express these psychological states as assets and rules consisting of the entire doctrine or they revolted against these rules and principles, in order to be freed from them. In doing so, they created a new doctrine, as the Romantics revolted against classicism. This revolution gave birth to a specific psychological state in which it played a major role in the events of the French Revolution. For example the emergence of Napoleon, then his defeat, and the disasters that occurred in France after the impact of that defeat, as we saw the bitterness, rebellion and complaint of life, which is characterized by the romanticism as the content, as well as the classicism is characterized by the features of its origins and rules¹.

Literary doctrines are included in the comparative studies as intellectual, artistic and social currents, major international literatures collaborated in their creation and growth. Each doctrine represented the spirit of its age in which the best representation arose, so it was a general trend imposed by the age on the elite of its intellectual thinkers in order to respond to its demands, lead its capabilities, crystallize its ideals, and participate in the faces of its human activity. These

¹ Mandūr. Muḥammad. (N. D). **In the literature and criticism**. Cairo: Nahḍat Miṣr. Al-Fajjāla. Pp. 96-97

curricula of its preachers and true representatives are not imposed on them from outside the scope of art, because they are issued by their conviction and loyalty in the spirit of their time and their belief in their human mission in it.

It is important to scrutinize the consideration that how the literary doctrines originated in the West, in order to show to what extent the will of the writers and critics worked in the emergence of these doctrines, and to what extent the literature preceded it as a way to express the psychological states or social conditions that change, so the literature changes and its attitudes change.

These doctrines have flourished in Western literature since the European Renaissance from classical stability, with its the prevailing artistic and intellectual foundations, and we are choosing it here as an independent topic of study and its importance is clear in terms of its profound influence in the modern Arab literature, as we cannot understand accurately, nor we can follow strictly the aspects of its renewal without carrying out this study.

Here we briefly mention the major doctrines: Classicism, Romanticism, Doctrine of Art for the art or the beauty, Realism, Symbolism, and Existentialism, but we must briefly mention here the classicism before talking about the romanticism, but we chose only classicism and romanticism, because the classicism is the mother of all the literary doctrines that followed, so we must briefly mention classicism before we talk about the romanticism.

2. Classicalism

Classicalism is what is based in its essence on a number of artistic origins that Europeans drew after the Renaissance, either by simulating the writers and poets of the ancient Greeks and Romans, or by the theoretical principles that Aristotle extracted from the masterpieces of Greek literature and made them general artistic assets. Likewise, Romanticism - is characterized by revolution against all origins and restrictions in particular classicalism, as it is considered a special psychological state and an expression of that state. Therefore, literature is not only described by romance, but also by any person - literary or non-literary - if he distinguishes himself with a special color of fantasy passion, irritability, intensity, and tendency to rebel, complain, and pessimism. A romantic man is said to be said as romantic literature, while classicalism is only described as special literature or art, so that it can be said that romance is a psychological state rather than a literary or artistic doctrine.

Classicalism is considered the first and oldest literary school in Europe after the scientific renaissance movement that began in the fifteenth century AD, and it is known that the basis of that renaissance was the resurrection of ancient Greek and Latin culture and literature. Although the vanguards of this expedition appeared in Italy, where the scholars and writers of Byzantium or Constantinople were first displaced by the Turks - France is the true cradle of the classicism or the soil in which they grew. This is because the French considered themselves the true heirs of Attica, the province in which the city of Athens is located and where the eyes of Greek literature and thinking appeared - and French still pride themselves as the heirs of that Attica spirit, which was distinguished by a special spirit still known as the Attica spirit.

A. Linguistic Meaning of Classic

“Classic” in its linguistic meaning is derived from the Latin word *Classis*, and its original meaning is a fleet (warship, naval, unit in the fleet, or absolute unit), then it was used as (study unit) i.e. (classroom), and from this last meaning the word: Classicism is taken school literature in the sense that it is the literature that escaped the flood of time and was kept alive, and had the quality that it became the means of education in the classrooms, and with its readings the minds become educated and feelings become refined.

Hence the meanings of classics diverge, including: when the word is used as an adjective to judge a literary book, then it is said that it is a classic book or a classic novel, meaning that it is a good book that should be used in raising young student.

B. Idiomatic Meaning of Classic

Idiomatic meaning of Classic is to denote a particular type of literature appeared in the seventeenth century in France, and that literature had some characteristics and qualities that we want to talk here about them.

Classical literature means the literature of seventeenth century that has the following advantages.

1. It inspires from Latin and Greek literatures and derives its material from it.
2. It is a literature issued by the mind and ruled by it, and the mind has the most important attributes of moderation and clarity.
3. Caring for drafting and refining the method.

For it has some grammatical rules and origins, Paolo, the French critic, compiled these origins in a poem called: (Art of the poetry) simulating a Latin poet (Horace) in his book (Art of Poetry) with the same title.

The importance of this feature has reached the conclusion that the term classic itself is also used to express the study of ancient Latin and Greek literature, i.e. (Classical Studies) and the reason for using the word in the two meanings is that the writers of seventeenth century aspired to create a new literature that resembles Latin and Greek literature in its quality and in its topic on Alike.

Although the classicalism was based on imitating the ancient Greek and Roman literatures and following the artistic principles that these literatures were guided by the common sense - This doctrine, however, has come to be characterized by some abstract technical and human characteristics.

So Classicism, technically, strives to ensure the quality of the linguistic wording and the eloquence of expression at no cost and no verbal decoration. Then what is fully understood can be expressed in clarity. Therefore, if the quality of the phrase is one of its origins, the clarity is its second origin. This clarity should not be taken for granted.

Since the classicism aimed to good eloquent expression of specific, clear meanings, it was natural that its first reliance was on a balanced conscious mind that restrains instincts and emotions, and controls them by realizing their secrets and their hidden actions. Classicism shines in the light of reason, although it is not true that the mind that emanates classicism is not that cold thinking that cannot enter into the literature, but rather has a hot mind in which imagination, thinking and feeling converge in a balanced mood that resembles the attic mood that described its owner as thinking by his heart and feeling by his mind and realizing by his imagination. French think that the philosophy of Descartes has strengthened the mind by its call to seek clear and distinct ideas starting with the doubt, which is considered by Descartes the first principle of thinking. This thinking begins with the first fact that the human mind perceives that he is existed, because he doubts: He thinks.

By virtue of all these characteristics, it was natural for the classicism to turn to the objective literature. This type of literature is represented mainly in the play or story.

3. Romanticism

Romanticism is pioneer of modern times in the thought and literature. It has its extremely importance in the history of modern thought, because it has included some principles and trends that paved for it in the eighteenth century, and made easier for a person to obtain his rights, as it paved for its contemporary revolutions. Then it paved for all of the modern literary doctrines that followed, and contained its general seeds. These principles, as a whole, were opposed to the classical principles that Romanticism was built on its ruins in the late eighteenth century and then in the first half of the nineteenth century in Europe. Romanticism took place in England first, then in Germany, then in France, then in Spain and Italy. The philosophical current on which Romanticism is based is the emotional current represented by the emotional philosophy against the mental philosophy that has supported the classical doctrine.

The majority of the Romantics were the middle class or the bourgeois class, and the middle class rose in the era of the Romantics, and aspired to obtain its political and social rights. The writers found an audience that reads to them and can rely on it, and is satisfied with it, and these writers themselves were at the core of these classes, so they preferred to express the demands of their class, and live at the core of its issues and problems, rather that they continue to live - like their predecessors - on the margins of an aristocratic class from which they are not. They denied persuading a humble place in the society, expressing the values that do not represent the urgent needs of their social class. However, their behavior was consistent with the human feelings. They were aware that they were leading the battle of liberation against the layers of parasites of the aristocrats, so their literature was a prelude to and accompaniment to the revolution, and about freedom and faith in its human mission².

It can be said that Romanticism was in its essence a liberating revolution for the literature from the domination of ancient Greek and Latin literatures, and from all the rules and origins that were derived from those literatures and became the gospel of classics, and this is not evidenced by the significance of the word romanticism itself, it is derived from the word Romanus that was called the languages and literatures that branched out of the ancient Latin language that were considered in the Middle Ages as the colloquial dialects of the ancient language of Rome, meaning

² Hilāl. Muḥammad Ghunaimī. (1962). **Comparative literature**. Cairo: Anglo-Egyptian Library.. Pp. 379-380

the Latin language, were not considered eloquent languages and literature except from the Renaissance, when they took the place of Latin as the languages of culture, literature and science. These languages are now known as French, Italian, Spanish, Portuguese, Romanian and Provincial. Romance is one of the dialects of Switzerland. By choosing this term, the romantics meant the title of their doctrine to differentiate between their history, literature, and national culture that is romance, and between the ancient Greek and Latin history, literature, and culture that dominated the classicism³. [3]

The truth is that the romance was not a revolution on the sources of inspiration and classical simulation, and on the origins and rules of that classicism only, but it was a revolution on all artistic restrictions and the origins of literary work, so that it can be said that the romance was a psychological state and an expression of that state rather than a literary doctrine replace some artistic assets on the other assets, because its essence was the disintegration of all assets and restrictions and the mitigation of their shackles, in order for the human genius to be liberated, and set out on its temper. So the poetry and literature then had a song of a bird, a purl of water, a thunder of winds, or a thunderstorm, It is not subject to the rules and does not result from the intentional work or the mindfulness and the willpower. Its only control is an innate guidance of nature and a sense of nature.

If we had looked at the emergence of romance in France since the early nineteenth century, we would have found that it would not have overcome the classicism had it not been for the combination of several political, social and economic conditions that paved the way for its emergence and created for the French that psychological state that characterized romance.

There is no doubt that the French mentality is in its essence a mentality of clarity, logic and balance, and in this it differs from the English and the German mentality overwhelmed by the ambiguity, fantasy, and emotional divergence, so that French believe that some of their senior writers who immigrated from France to England and Germany after the Great French Revolution were influenced by the etiquette of those countries -their emergence from their revelation and their writing about them with enthusiasm or admiration - were among the factors that paved the souls and moods in France for romance, especially (Chateaubriand) who immigrated to England, and

³ Muḥammad Mandūr. (N. D). **Literature and its doctrines**. Cairo: Nahḍat Miṣr, Cairo: Fajjāla. P. 59

was influenced by its morals, and even translated into French a huge literary book, which is (The Lost Paradise) of Milton. Then (Madame de Style), who immigrated to Germany and wrote an immortal book on it called (On Germany). In this book she talks about the German spirit, which is romantic in nature. She defined to the French the masterpieces of German literature immersed in this psychological state.

Although it may be right that Rousseau, who lived most of his life in Switzerland, has paved - as a French writer since the nineteenth century - a way to the romanticism, with his revolution on all restrictions and conditions, and the call to return to the nature and to the natural life, but that call did not end with the emergence of romanticism as a doctrine, - even if we add to it the English and German influences to it. If the conditions of life in France did not come together during the first half of the nineteenth century, in order to create the psychological state that resulted in romanticism and awareness of its reality, it was impossible for the romance to be a literary doctrine, and even to be a philosophy and a kind of behavior in the life.

Romanticism was not, as we said, a literary doctrine that the writers called for or artificially synthesized - as it was, on the contrary, revolution against all doctrine and destruction of every restriction - rather it was a psychological state generated by the revolution and the ensuing glory of Napoleon and then from the collapse of that glory, but then it became a doctrine for the imitators.

That romance was a revolution against the traditions of classical literature, and indeed every literature, at a time when there was a need to explain the soul, to think about the origins of literature. Looking at the carriers specially, the ways were closed, the impossibility of work, each involved himself in a deep sadness that distracts the poets to the scenes of nature, and to the ruins of the past, through which they think and the things think through them, then a subtle sense of conflict that is the source of scourge between the reality and imagination, between the individual and the group, between the freedom and restrictions and between the past and the present.

Romanticism used the poetry as a means of self-expression, and it was natural after a revolution that liberated the individual and recognized the human rights. If the events that followed that revolution had adapted this self, in which there is a lot of complaint, pessimism and pain, and contemplation and rumination had increased these dark feelings of Power and control. Rather, the Romans find in their misery a bliss and nobility, and in the poetry a consolation from this misery. If we also see them fleeing the foundations of that life, either to the nature or to an emotional god that may have some traits of the Christian god, but he did not adhere to it.

Although, Romanticism refuses to be restricted in its art by the origins or situations, but it has spontaneously crystallized some of the origins and trends that characterized it, such as (Disease of the age), (Local color), (Poetic creation) and (Rhetorical tone).

As for the disease of the times, they called it the psychological state that results from the inability of the individual to reconcile between the ability and the hope that contradict each other. So he suffers with this contradiction, and he continues to suffer an unavoidable misfortune except with one of two things: Either the person changes his nature and gets rid of his hopes and desires, or the things change their nature to respond to those hopes and desires. Since both issues are difficult if not impossible, then this misery becomes a necessity that they express with the disease of the age, and they use the poetry as a way to complain and moan from it or rebel against it. This feeling became a disease among the romantics of their time. They saw that the most beautiful songs were that they explain the despair deeply. A poet of them said: "A person is a child guided by the human pain", "there is nothing that transcends us as much as the pain rises" and another said: "I love the majesty of human pain".⁴

Local color, a phrase in which the romantics fought the general human trend of the classics. Romanticism does not want to talk about a person in himself, nor about a person's feelings in himself, but rather about the individuals of humanity, individuals of emotions and sensations, therefore it wants to put on each person his local color, for Spanish is not like French, and Greek is not like German.

Creation of poetry, by which the Romantics had rebelled against the theory of simulation, which was said by Aristotle and on which classicism depended in its philosophy. Romantics said that the literature generally and the poetry particularly is not a simulation of the life and nature, but a creation, and the instrument of creation is not the mind, nor direct observation, but the imaginative or creative imagination creates from the elements dispersed in the present reality or in the memories of the past, but rather in the precursors and hopes of the future. The only rule here is the strength, clarity and depth of the poetic vision, as this poetic vision becomes a true human experience.

⁴ Ibid. p. 65.

As for the rhetorical tone, it was not a general feature of Romanticism, but rather some of its poets, especially (Victor Hugo) in France and (Byron) in England, singled out for it while we see it as a soliloquy at (Lamartine) and emotional eruptions at (Moses).

These are classicalism and romanticism in Western literature, which greatly influenced modern Arabic literature. As for the literary doctrines of Arabs and some details about them, they are as follows:

4. Literary Doctrines of Arabs

It is well known that the poetry - which is the greatest manifestation of literature to the Arabs - has been overshadowed by the tradition until its arts, purposes, origins, and even meanings, and imagination were petrified, but despite the tyranny of tradition it has evolved the literature and poetry - at least in its wording properties, even some Arab tribes have created some poetic arts based on the human mood or philosophy, such as Banī 'Uḍra who chose the spinning, which is still called spinning of Banī 'Uḍra. Pre-Islamic sensual spinning was the singing of beauty sites, as the poet dealt with the sensual descriptions of the beloved person. The spinning of Banī 'Uḍra had spread in the Ḥijāz in the Umayyad period, but it went in a spiritual direction. The poets of Banī 'Uḍra are: Qais b. Al-Mulawwah Al-Majnūn (the crazy man) and Qais b. Ḍuraiḥ, Jumayyil and Kuthayyir and many others who were known as the lover poets that were attributed to the tribe (Banī 'Uḍra), which was widely known for its lovers and the beauty of its women.

When we compare the sensual spinning of Imra' al-Qais with the spinning of a poet of Banī 'Uḍra, we realize the vast destination between the two Arts and two directions. Nevertheless, we cannot call the Banī 'Uḍra's poetry an independent poetic approach, because it remained an automatic trend generated by certain spiritual and social circumstances, as it never reached the level of the method based on a philosophical or critical awareness that separates its foundations and clarifies its value and goals. Nevertheless, the ancient Arabic literature witnessed some conscious systematic attempts such as 'Abu Nawās's attempt to deviate from the traditions of the Arabic poem, especially in the poems of praise: He left the description of ruins, elegance and the journey to (Mamdūḥ): The beloved person to be replaced by the description of wine, but this attempt did not succeed and was not an independent approach, because it was also subject to the poetic traditions inherited in praises.

On the contrary, it appeared in the Abbasid era a literary doctrine that has all the methodological characteristics, and this doctrine is known as the "al-Badī'" doctrine, which 'Abu Tammām was considered an example of this doctrine. Al-Badī' doctrine did not appear suddenly, but its signs became clear to Muslim b. Al-Walīd, then to Bashshār b. Bard and their ilk who tried to renew the formulation of Arabic poetry after being overwhelmed by the tradition, so the Arabs took a lot of use of metaphors and its images, similes, and verbal improvements.

It is true that the Arabs began communicating with Greek philosophy through the translation, and they examined Aristotle's mental analyzes in his book: (Rhetoric) of metaphors and their functions in the photography and expression, as we see Ibn Al-Mu'taz ('Abdullah b. Al-Mu'taz) writes a book called (Al-Badī'), and in this book collects and analyzes the linguistic means used by those who he called them new scholars and they are the supporters of Al-Badī', i.e. the new doctrine. Ibn al-Mu'taz began to seek its origins in pre-Islamic and Umayyad poetry, even in the Qur'an and Ḥadīth. Then he decided that all of these methods - even if they were not new - were used by the supporters of Al-Badī' a lot and they were know by to produce a method was known the Vertical of poetry, i.e. (Traditions of poetry inherited).

What is combined by Ibn Al-Mu'taz considered one of the essence of poetic formulation: like metaphor, its images and their functions. What are considered verbal improvements that have no like with the essence of poetry, such as the alliteration, matching, and the effect of miracles on the soul, but rather added to this a special mental approach called: "Verbal doctrine."

So the science of statement specialized in studying simile, metaphor and its images, etc. Science of Al-Badī': (The unique style) specialized in the study of verbal improvements such as the alliteration, matching, and the others. Also, 'Abd al-Qāhir al-Jurjānī later wrote in his books: (Evidence of Miracles) and (Secrets of Rhetoric) the general principles of "the science of meanings" (Semantics), which examines the systems of sentences and determines the relationships between their parts and the secrets of this identification, which is a science corresponding to the systems of sentences or Syntax to the Westerners. Then al-Sakkākī came out, summarizing what 'Abd al-Qāhir had explained, then he divided the sciences of rhetoric into three: Semantics, Statement, and Unique style.

Ibn al-Mu'taz clarified that the Unique Style (Al-Badī') and its characteristics took the basis of a literary doctrine in the fourth century AH, and they took 'Abu Tammām a representative of

this doctrine, as they took Al-Buḥturī a representative of the Vertical of poetry, so each of the poets had a group against the other team. As we see that Al-Āmidī, wrote his book: (Balancing between the two Ṭayis), which meant two literary groups.

Then 'Abu Hilāl Al-'Askarī mastered in his book: (Secret of two literary industries) in detailing the aspects of Al-Badī'. Thus, "Al-Badī'" lived for centuries and controlled Arabic poetry and referred it to verbal decorations. Thus it is evident that the ancient Arab poetry did not show only the different directions, but also a conscious literary doctrine emerged in it, which was based on the foundations of a clear analytical theory. As we as Critical literary studies also advanced today.

In spite of all of these, we cannot claim that Arabic literature had various literary schools of thought pursued, were based on some clear philosophical and critical foundations followed, as happened in Western literature. This is natural because the general literary doctrines did not appear in the West except since the era of the Renaissance and the scientific expedition, means since the beginning of the spread of culture and the growth of human thinking, after humanity emerged from the darkness of the Middle Ages, while the entire Arab world remained mired in that darkness until the revival movement began to rise about four centuries later than its colleague in the Western world, then some serious efforts had emerged to compensate for what has been missed and to pursue the general rides of humanity, hoping that they will be cut in the shortest time during which the humanity preceded it to pass its stages in the long centuries during which Arab world lagged behind.⁵

5. Features of Innovation in Modern Arabic Literature

There is no doubt that modern Arab literature influenced by Western literature more than it was influenced by the ancient Arabic literature, whether by the missionaries, occupiers, merchants and investors who arrived at the Arab countries or by the scientific missions sent by Arab countries or by Arab immigrants to the West. This influence was either through the translation or by the reading in the indigenous languages of Western literature, and this second method was more influential in Arabic literature, because the translation loses many characteristics of artistic literature that are closely related to the language in which the literature is drafted.

⁵ Ibid. pp. 36-42.

In the light of all these axioms, we dealt with the classicism and romanticism particularly, which penetrated into the modern Arab literature, especially in the movements of regeneration, where we note that every movement of regeneration that originated in the modern Arab literature, depended on its elements being mostly inspired by Western literature, so that it became or almost became a part of it, which has no less importance in its formation than the ancient literary elements.

As for the renewal movements in Arabic literature, the establishment of Apollo and Diwān schools is the best indication of it., as the Egyptian poet 'Aḥmad Zakī 'Abu Shādī (1892-1955) announced in Cairo the birth of a new literary body, which he called: (Apollo Group) and (Diwān School), which was an intellectual extension of the renewal movements in modern Arabic literature. Shukrī, Al-Māzinī, Al-'Aqqād, and the others were on the top that literary school, so some new trends arose in Arabic literature.

1. Ḥusain Haykal was calling for old Egyptian (pharaonic) culture.
2. Ṭāhā Ḥusain was calling for the culture of the Mediterranean countries.
3. 'Aḥmad 'Amīn was calling for the Western trend in literature and criticism.

Thus, three literary schools of thought arose:

1. A conservative doctrine that was represented by 'Abd al-Muṭṭalīb, al-Rāfi'ī and the others, and the supporters of this conservative doctrine were committed to the Vertical of Arabic Poetry.
2. A new, contemporary doctrine that was represented by Khalīl Maṭrān, Shukrī, Al-'Aqqād, Al-Māzinī, and the others, who were the supporters of the critical Divan School.
3. A balanced doctrine that was represented by Shawqī, Ḥāfiz, Aḥmad Muḥarram, Ismā'il Ṣabrī and the others who were the supporters of the mediation between the old and the new, and they were known as the supporters of Renaissance School.

The supporters of this new contemporary doctrine formed two schools, the first school was a French school, including Khalīl Maṭrān, 'Alī Maḥmūd Ṭāhā and Khalīl Shaibūb, and the second was an English school, including Shukrī, Māzinī, Al-'Aqqād, 'Abu Shādī and Nājī, especially Al-Māzinī wrote a critical book that was entitled: (Divan) in two parts, in which he laughed at the conservative poets of the school of Renaissance on the discreet formula that they used imitating the ancients poets, and wrote some articles in the newspaper ('Okāz) criticizing Ḥāfiz in bitter style of criticism, even they did not leave the prince of poets 'Aḥmad Shawqī and criticized him badly in the vertical poetry. Bishop, Shukrī, Māzinī, and 'Aqqād were

the forefront of the Romantic Movement in the modern Arabic poetry. The intellectuals with Western cultures, supported the renewal movement that was called by the poets of this school. Haikal wrote, saying: Generations have passed on us and we are bound by the old Arab poetry as the meanings and weights. So when we have our own independent personality, and our poets declare freedom of feeling and poetry, and they say poetry with the inspiration of their souls and inspire their lives? Ahmed Amin attacked the obligation of weight and rhyme, as he attacked pre-Islamic poetry and its imitation. Also, Michael Nu'aima supported in his critical book: The sieve (Al-Ghirbāl) the call for the renewal and many of its goals in Arabic poetry that was called by Al-Diwān School. Al-'Aqqād wrote an introduction to (Al-Ghirbāl): "The sieve" and wrote an introduction to the critical book: "Divan" written by Shukrī and Māzinī, but they did not criticize 'Aḥmad Shawqī by his name except the poetry of occasions, but 'Aqqād and Māzinī criticized Shawqī in their book: (Al Diwan).

6. Tendency of Romanticism in the school of innovation in Modern Arabic Literature

The romantic tendency in the literature and criticism is summarized as follows:

1. Removing the limitations of classicalism - which insisted on the quality of the wording and eloquence of expression, subjected to the principles and rules of language and literature, and inspired ancient Greek and Latin literatures.
2. Return to taste, passion, revelation and inspiration and try to renew, even if in that way deviate from the linguistic characteristics and technical rules.
3. Leave the city to the countryside and to nature and enrich its simple beauty.
4. Caring for the individual nature and colors of emotions and feelings, then turn to the emotional lyric poetry.
5. Liberation from the material world to the imaginary worlds.
6. Simplicity in everything: thinking, expression, taste, feeling, leaving the soul in its order, and following the nature and pure character.

Likewise, we see the romantic writer and poet dose not inspire, but only by himself and his inspiration for his taste and echo of his passion, his literature is inspired by the nature and human emotions. Romantic French poets insist on expressing themselves and the philosophy of pain embodied in their wings. "Didn't a romantic poet say: I love the human pain?" Didn't another poet

say: “The man is a child whose teacher is the pain?” and “Nothing transcends us to the greatness as does the pain”?

The call of the Apollo School is not far from this romantic call, because its writers and critics have called for:

1. Revolution against the tradition, call for the originality, poetic common sense, the sincere passion, and leaving the soul in its order, the artistic fluency, distance from costumes and fabrication, and to the proper artistic handling of the idea, meanings and subject matter.
2. Simplicity in the expression and thinking, and in terms, meanings and morals, and this will be followed by the liberation from the templates, memorized formulas and methods of the ancients.
3. Concentration of style, return to the soul and self, to sincere human emotion, and the direction to emotional lyric poetry.
4. Singing about the beautiful, charming nature and the countryside with its simple nature.
5. Singing about the loneliness, pain, anxiety, bitterness and psychological torment.
6. Caring for the organic unity of the poem with the musical harmony.

We note that this general trend of the Apollo School is the same romantic trend in European literature.⁶

7. Free Prosaic Poetry

In fact, the call for renewal had started since the dawn of the literary renaissance in Egypt, so it was carried on the prosaic method that relies on the innovative advantages, and carried on the introductions and the beginnings, and to the other things that were carried on it in some purposes of poetry such as praise, pride and occasional poetry, then after that the call began to be free from the limitations of the form in poetry, and it was accompanied by general renewal invitations to the content, so the Diwān School and Apollo School mentioned previously emerged, as the (Diaspora) School emerged in America, as the Prosaic poetry appeared there, and its pioneer was 'Amīn Raiḥānī influenced by the American poet (Walt Wattman) Al-Raiḥānī used to say: (The rhyme and weight that is worshiped by the Arabs in their famous poetries, is a heavy restriction on the poetry,

⁶ Khafājī. Muḥammad 'Abdul Mun'im. (N. D). **Studies in Comparative Literature**. Cairo. Dār Al-Jīl for the printing, publishing and distributing.

it is inconsistent with its spirit. The secret of poetry is to be natural flowing from the soul. As the weight says to that you can only come out from this way as he says that it is like (the water tube) but the call for this kind of poetry died soon or almost died.

Modern poetry or (Modern realistic poetry) that is against the vertical poetry, is one of these calls for renewal, and it is a similar call to the call of prosaic poetry in terms of the form, as the source in both cases is the Frankish poetry originally, but the call for the (Modern Poetry) meant the content more than the form, and it has a differentiated commitment to its.

‘Izzuddīn Al-’Amīn finds in his talk⁷ that modern realistic poetry depends on the development of artistic literary taste, because this taste is the last judge in this matter, and in the matter of literature generally. So the literature is an art, not a science that we measure with specific scales that we do not deviate from, because whatever we put before us the technical, grammatical, linguistic, and occasional measures to the other critical measures, we will find the taste standing for all of this lookout.⁸

He also says that a person in his reality lives for himself and his community together, and his literature also should be so. Thus we should refuse the definition of renewal and refuse the adherence to the literature, and refuse to establish the literature on the literary doctrines, unless the writer does something according to his own free will, motivated by himself, and his faith with a special message in the life. This is what we called the free commitment.⁹

It is worthy to mention that the liberation from the classical Arabic language to the local vernacular, as well as the local languages in Europe freed from the restrictions of the Latin and Greek literatures is also a manifestation of the doctrines of renewal, and the first one who called for it was Muḥammad ‘Uthmān Jalāl, but this trend did not succeed in the context of poetry and poets, because on the one hand it loses its ancient Arab heritage, and cuts every link and lineage between its present and its past, and on the other hand it separates the Arabs from the language of the Holy Qur’ān, and also it separates the Egyptian people from the Arab nation.¹⁰

One of the most important reasons for the failure of this trend was that Al-Bārūdī and those who followed his style proved that the weakness of the Arabic language is not due to a lack of self-

⁷ Sudanese newspaper: (Al-Akhbār). Published in the month of July. 1960.

⁸ ‘Izz Al-Dīn Al-’Amīn. (1971). **Theory of Renewable Art**. Cairo: Dār Al-Ma’ārif. p. 97

⁹ Ibid. p. 98

¹⁰ Shawqī Daif. (1961). **Contemporary Arab Literature in Egypt**. Cairo: Dār Al-Ma’ārif. p. 45

deficiency, but rather due to ignorance of this language, and not to provide its clear, transparent methods that do not obscure any of the meanings, the Arabic language itself is a broad language. It is not weak and confined to the trenches of “Al-Badi” and its related areas. Rather, it is something that was against it in the eras of its plight and weakness. It should return to its ancient field to express that must be expressed through the perceptions and feelings, and this will only be through educating it with its real culture, and with the knowledge of its sources, methods and first words. Sheikh Ḥusain Al-Marṣafī wrote his book (The Literary Means) in two huge volumes in which he addressed in a modern way the rules of the Arabic language, grammar, rhetoric and performances, so this book made a picture of natural artistic models in old poetry and praised Bārūdī extensively, and tried to show his superiority over those who opposed them, as the new method of Bārūdī. It was a revival, and a return to the poetry in its free natural formulation, which derives its beauty from the abundance of style and sobriety. The emerging youth poets headed by Shawqī, Ḥāfīz, and the others who relied on the ancient literary material in their poetry, were so impressed by him, and that admiration extended to Syrians and Lebanese who immigrated to Egypt, but extended to their brothers in the Levant, therefore, the generation behind them called them conservatives, who in their poetries depended on ancient literary material, and clung to its aspects. They are not conservative in the bad sense in which the poet becomes a duplicate of his predecessor or becomes a true copy of the assets that he looks at him without deleting and changing, as this is a futile rank of the arrangement.¹¹ Rather, they were, as ‘Abu ‘Abbās Al-Mubarrid said in his book “Al-Kāmil”: (The speaker is not preferred because of his old age, as well as the person who newly comes cannot be corrected because of his newness, but everyone who has a right must be given his right).¹²

In fact, not all of the conservatives called for the poetic stagnation and inertia in it, but rather some of them who see the necessity of renewal in the meanings, in the images and the imagination, in the weights and rhymes, and this call deserves to be called regeneration in poetry. It became clear that the poets of “Apollo Group” were affected in their magazine (since 1932 AD until 1935 AD) and in their collections with the romantic or social tendencies, and with some symbolic tendencies, and in general their aspects of renewal were clearer in the literary production

¹¹ Ibid. pp. 45-46

¹² I‘zz Al-Dīn Al-‘Amīn, (1971). **Theory of Renewable Art**. Cairo: Makatabat Wahbah. p. 30

than in the literary criticism, unlike the poets of (Divan Group), as their calls for renewal appeared stronger and deeper in their criticism than in their literature.

Likewise, many of the poets and critics who called for the renewal, have violated the calls for their renewal in their literature, so we find in many of their poetry the traditional and occasional poems in their imaginations and images, and in many of their poems the meaning of organic unity does not appear fully in the way the owners of the doctrines that they conveyed. In their influence, they often intertwine many literary doctrines, such as romanticism with symbolism or romanticism and new realism.¹³

Conclusion

Indeed, the huge movement of the renaissance by the Arabs in the modern era was based on two foundations, the first: The resurrection of ancient Arabic literature, and the second: Being influenced by borrowing the thought from Western literature, and with these two foundations Modern Arabic literature entered in the stream of world literature without losing its distinctive spiritual characteristics and its special character as a mirror of public and private life, and without being separated from the Arabic language, which has remained and will remain its primary material for sculpting images and forms whose preservation must be preserved, because the doctrines and literary tendencies do not erase the authenticity of peoples and the characteristics of their literatures and languages, but they clarify the artistic origins and human and social goals of literature.

This is evident by looking at the doctrines of innovation in modern Arabic literature that these manifestations that we see from the huge efforts made by the great authors and writers in order to advance the literature to the level of global literature did not follow a fully defined artistic approach, nor they were supported by a philosophy representing the intellectual trend of the time, nor they addressed a special audience sharing their pain and hopes. It is one of those areas in which the tendencies of renewal in Europe deserve to be called doctrines.

Muḥammad Ghunaimī Hilāl attributes the reason that such literary doctrines did not arise in their integrated meaning in Arabic literature to the delay in literary criticism in general, because of its depravity under the burden of what it inherited from old backward criticism, and because

¹³ Muḥammad Ghunimī Hilāl. (1962). **Comparative Literature**. Cairo: Dar Nahdhat Misr. p. 414

modern criticism in all international literature is only a comparative criticism, in which the critic returns to his national and then global culture at the same time, and the modern Arabic literature is in a strong need for that, due to the many doctrines of renewal in it, and it must be returned to its global sources, and to provide from these sources what qualifies the literature to march towards the artistic and human perfection, but these obvious things are not clear to many scholars of the literature and criticism.

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