

Translation Movement and New Literary Genres in Modern Arabic Literature

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Abstract

Beginning of modernity for Arabic literature coincides with the French campaign against Egypt in 1798 AD. Modernity and contemporary issues that conflict with the opinions in determining its beginning and end. There are those who see the end of modernity at the end of the nineteenth century. Some see the end of modernity at the beginning of 1930s, as this period witnessed some changes in the cultural and literary life. Some see that the beginning of contemporary age begins with the beginning of the gradual beginning of the twentieth century for many reasons, including the rise of translation that established some strong bridges between Arabic literature and the other international literature... Scientific renaissance in the modern era required that the treasures of western culture should be transferred in its scientific and literary aspect to Arabic language, and that transfer had several vital means, the most prominent of them is the translation. Scientific and literary transfer of aspects of Western civilization, which was done by the scholars after their return to their countries was through the translation. Translators were a means to transfer Western sciences into the Arabic language. Role of translation in transmitting paradigms of Western literature has embraced a broad generation of new methods, images and shapes that were not known, propositions of living topics from the reality, and treatments for current issues in freedom and launch, have had a developmental effect in the sense, feeling, taste, and thought and forward advancing Arabic literature towards some new broad horizons.

Keywords: Translation, Simulation, Western Culture, Modern Literary Genres, Renaissance of Arabic Literature.

1. Introduction: (Importance of Translation)

We have to know the importance of translation and simulation and its impact on the transfer of the sciences and literatures to the other languages and literatures.

Simulation: This word means simulating the Latin Greece, along the trail, in their desire to Renaissance Latin Literature, and this sense of simulation is different to Greece simulation, which was called by Aristotle, when He wanted to show the link between the art and nature in general. In this concept we mention the roman critic Quintilian in his theory of simulation and his commentary, which had enacted a general rules:

First: Simulation of the writers and poets, a principle of art, is indispensable, which is intended to simulate the course of Latin Greece.

Second: Simulation is not easy, but requires a special talent in the writer who emulates, like the simulation of nature.

Third: Simulation should not be words and phrases as they are the essence of the subject of literature and approaches.

Fourth: If you want to emulate Greeks you have to choose models that easy for the writer to follow and have the force of government to distinguish the good from the inferior, to try to simulate well in bear capacity.

Finally, he decided that the simulation itself is not sufficient, and must not impede the creation of the poet and not preclude its authenticity. [1]

Latin language had been studied the Greek literature, for example a clear indication that the needy poor language sang and played politely to be affected by the finest and richest one. The languages can be modernized if its ideas and sources of inspiration are renewed. It means that the languages and literatures renewed intellectual wells in the ages of revivals. And quickly added to the example of Latin another witness, is the rise of Italian literature in the Renaissance on the impact of relation between two literatures: Greek and Latin. A strong hope Leagued in the mind of the scholars in France, that the French language will follow the example of Latin and Italian, to be advanced by the simulation of the old literatures. [2]

Opinion of De Billy: (1522-1560) that (without simulation Greeks and Romanians will not be able to give their language that what was the reason of the ancient peoples and the brilliance of His Highness) finds it necessary for poets to refer to the texts of ancient literature themselves and digest. It was (de Billy) says (Romans methodological approach to enrich the language through the simulation of Greece people, those Romans who startled Greek characters, having killed them in the field of search and knowledge, and ate them, and digested them, then changed them into Romanians flesh and blood). [3]

Opinion of Ferry Belter (1517-1582) that was also from a literary community. He explained the importance of the faithful translation to its original text, saying: “Enrich the language through the translation), including the movement of words and phrases and the rule of coating. He said: “Accurate translation is better than innovation failed in the conciliation”. [4]

The result of this theory is that the absolute originality is impossible, poets, writers, and more indebted to the authenticity of their predecessors, and that the fruitful simulation is a good way to enrich the language. So the simulation does not mean a pure tradition, but it is intended to be digester of inherent vulnerability, not to tradition under spaniel.

This; not harm a writer - no matter how genius, and however sublime his art - to be affected by the production of others and conveying to himself, to produce a product in his own color and nature, characterized by his talents. Every idea of value in the civilized world rooted in the history of human thought which is the legacy of the people in general, and the heritage of talented of them in particular. Paul Valery Says: (Nothing is claimed to highlight the originality of the writer and his personality that fed the views of others, what loin only a few sheep digestible).

The originality is not to keep one's longevity to involve himself, but originality is that the idea of evacuating one's ideas of others. This is the measure by which we distinguish by the writer of the original author memory, the writer follows the inherent intellectual itinerary does not deviate from the prelude to a witness or to quote or include, but follow the line of his own mind without the inherent prevent him from supporting his point of view may display, including the heritage of those they have been gone away. [5]

After taking a look at our simulation on the theory and the authenticity of heritage and development process, we see how Muslims and Arabs in the eras of renaissance developed their

scientific and literary heritage, through the emulation of arts and sciences in Greek and Persia, and what are the effects of such simulations.

2. Translation and its impact on Arabic literature in Modern Age

Renaissance of Egypt in modern age, required to transfer the scientific and literary treasures of Western culture to the Arabic language and literature, and the translation was the one of those most important dynamic means.

No doubt in importance of the translation that emerged a nascent stage in the era of Muhammad Ali. He brought a number of foreign professors for the establishment of schools, their tongue was not Arabic language, there was a need for translators, so that students can understand the purposes of the professors through the translation, so translators were brought from many quarters for this purpose, and then Western sciences were transferred to Arabic language by them. [6]

Among the most prominent achievements of the modern renaissance by Scholarship holders return to the country after the transfer of scientific and moral aspects of Western civilization, through the translation and simulation.

Then Arab environment became wider than before for the establishment of edifice of the human literature, even a major humanitarian environment had become infused with the noble goals of the real literature, the goals of truth, goodness and beauty. [7]

So now we should take a look at those literary arts: the article, the theater and the story that had been developed in the Renaissance, through the translation.

A. Art of the article

It is known that all the nations of the world contribute to the so-called civilized scientific arts and literatures, beside its performance towards local national arts and literature. This large number of articles that became a part of the modern Arabic heritage had played a greater role in improving the intellectual and literary lives of the Arabs in general, and its connection to the international culture and literature, without denying or neglecting the Arab national heritage. [8]

B. Art of the drama

The art of the theatre (the drama) among the Arabs, Representation needs to be stability, and to build the role of the theater and so on. And the life of the desert does not know such stability, and

when Islam appeared and began the translation of ancient Greece, but the translators did not translate anything from Greek theater into Arabic language because it is based on the multiplicity of mythical gods, which is incompatible with the religion of Islamic Monotheism. [9]

C. Art of the story

The story in modern Arabic literature is the result of the successive stages of development in the past century: The beginning was from the translation, then simulation, and then technical creation, so the next generation of modern Arab translated scientific and intellectual aspects of European heritage from the European languages and in particular from the French. Egypt had been earlier than the other countries in the Arab world in its vaccination between Arabic literature and intellectual impacts of Western fantasies, [10] but the translation did not depend on decoration in the field of rhymed prose and science of metaphors, but rather relied on the meaning and accuracy. [11]

Refā'ah Al-Tahtāwi being the leader of translation movement did not comply with the, original text, but allowed himself to dispose of it, so he tried his best to translate the texts in the form of Egyptian stories, even some of the translators preferred to translate into the vernacular (for Egyptianization), but the most of the translators likely preferred to translate in classical style of Arabic language, and it was in their favor. [12]

Al-Zayyat was one of those who increased the level of performance and accuracy of the method in the formulation of words, as we see in the story: (pain Vartr) translated from the literature of Goethe, Ahmad Zaki in the story: (Jeanne d'Arc). [13] Then writers meant to translate the European stories in the form of true and accurate translation, and they authored influenced European literary trends. [14] There were continuous efforts in the field by the story in modern Arabic literature, which were truly attempts to create a complete art of story. [15]

In fact, the massive movement of the rising by Arabs in the modern era had been developed on two basis: First, make the classical Arabic literature more advanced, Second, vulnerability and the introduction of Western literature, and these two income bases of modern Arabic literature entered into the mainstream of the world literature, without losing the sector of the spiritual characteristics, and its distinctive character, and without inseparable from the Arabic language, which has been and will continue to carve the initial article images and forms that must be kept with its brightness.

As the movement of literary renaissance had been successful through the translation and replication in the old and the modern era, can be successful in the development of science and arts of the Islamic translation by simulation in the era of globalization, on the basis that the simulation does not erase non-originality, it is known that the means of the translation today would be better and faster than ever before. However, the beginning of such a movement needs to find courage to break some traditions, and the tendency to prove that Islam should be studied in Islamic societies based on the holy Qur'an and Hadith. So as to interpretation of Islam spokesman for the times, to conform with a parade of cultural time, and be able to accept all challenges in an era of globalization, which wants to sweep all living heritage of weak nations and vulnerable populations, including languages, literatures, religions, ethics and social values. And predictions indicate that the eastern countries will fall prey in the hands of this kind of economic Globalization. Social concepts will change, and customs replaced. To meet these challenges we must act now, and only be a bit of the others.

3. Art of story in modern Arabic literature

The story as one of the literary genres emerged in modern Arabic literature after the contact between the East and West and the exchange of intellectual and literary currents through the mutual civil and cultural influencing between them, but the story is not a new thing to the Arabs. In the pre-Islamic literature there are many stories spin on the wars among Arabs and tell us the history of those wars among them, as well as there are many stories in the Qur'an about the prophets and messengers, as well as in the Abbasid era many stories translated from the stories of other nations like (Panchatantra) and (One thousand and One night), but the Arabs were not interested in the formulation of technical story, but in the modern era.

The story in the modern Arabic literature is a result of the successive phases of the development in the past century: The starting was from the translation, then simulation and then artistic creativity, the modern Arab-generation - as a result of the trend towards Europe – translated aspects of the scientific and intellectual heritage of Europe from European languages and from the French particularly. Egypt by the movement of translation was the former country of the Arab world in the vaccinating Arabic literature by the intellectual effects and the western thought, [16] but the translator did not rely on the decoration of the old Arab rhetoric, but relied on the meanings and accuracy as we see in the translations of Fathī Zaghlūl and books of Qāsim 'Amīn. When Egypt emerged from the battles of the use of the vernacular and classical formulation in prose,

which took place until the late nineteenth century, settled in reliance on the standard Arabic language, which was free of the rhymes and old styles, and this standard language was used as a tool for the writing. [17] When the range of the contents of these translations from the European Literatures widened a wide literary renaissance emerge in the modern Arab prose. Then Arabization (Egyptianization) movement emerged giving the characters of stories Arabic names, as well as their location, and by changing in some events.

Then (Story of 'Isā b. Hishām) to Muḥammad al-Muwailmy (died in 1930) Appeared in the social criticism. This masterful narrative art was influenced by the art of standing, and influenced by the western literature and (Nights of Facet) to Ḥāfiẓ who tried to criticize the society in which he lived.

So the story by the impact of European Arts entered to modern Arabic literature, but the most of the stories translated in that period was influenced by the romantic school, which is distinguished in the passion and deep imagination.

Ṭaḥṭāwī was the pioneer of the translation movement, he translated (the adventures of Talimak) and called it (the universe positions in the Proceedings of Talimak). He transferred the story in the style of rhetorical rhymes known in Arabic Standings, and he was not bounded to the asset, but in its general spirit, then permitted himself to be free in the translation, especially in the names of the characters and meanings, and the introduction of popular sayings and Arab wisdoms. Rifā'ah was not only a translator, but he chose the style of Egyptianization in translation of the stories, so that can bring the story near to the taste of readers, but some of them chose to Egyptian vernacular language such as Muḥammad 'Uthmān Jalāl, but who were translating the story in the classical Arabic were succeeded. The most famous of them in early this century was Ḥāfiẓ Ibrāhīm and al-Manfalūty. The first one had been translated the story of (Miserable) by Victor Hugo, and he was successful in his Egyptian translation. He was not bounded to the original script, he added some clauses not found in the original one. Perhaps the work of al-Manfalūty in (localization) was wider than the first one, because he did not know anything about the French language, but based on who has read for him some stories like (Paul Virginiana), written by French writer (Saint Pierre) translated by 'Uthmān Jalāl and called it (wishes and gratitude in acceptance of flowers of Paradise) as it is translated by al-Manfalūty in the story of (the virtue). The story of (virtue) and fold of stories translated and published by al-Manfalūty almost not related to the original one. The

first purpose was not the stories, but it was the emotion filmed and explanation in eloquent style. [18]

Who raised the level of performance and accuracy in the style and in the wording was Zayyāt in the story of (Pain of Vartar) from the literature of (Goethe) and Aḥmad Zakī in the story of (Joan Darik). [19]

Then the writers meant to translate European stories as an accurate translation, and to author being influenced by the literary trends in Europe, such as Georgī Zaydān (died: 1914) wrote his historical stories influenced by the direction of (Walter Scott), Muḥammad Farīd 'Abu Ḥadīd wrote his famous stories entitled: (Zanubiya), (al-Muhalhal), (Sinuhī), then (Juḥā in Jambulād) and (I am the people). As well as, Tawfīq al-Ḥakīm wrote the story (the sprit returns), 'Abd Al-Raḥmān al Sharqāwī wrote the story of (the ground). [20] Tawfīq al-Ḥakīm, was depended in his stories on his own experiences, as we see in the story of (Diary of the deputy in rural areas), he also addressed the national Patriotic problems as we see in (the sprit returns) mentioned above. He wanted to portray the landmarks of the Eastern spirit of Egypt. This was a serious and successful attempt done by him. As well as, Najīb Maḥfūz wrote his stories entitled (Khān al-Khalīlī), (The path alley) and (Between the two Palaces) as Muḥammad Ḥusain Haikal wrote his story before him in 1914 entitled: (Zainab) and Abbās Mahmūd al-'Aqqād wrote his story (Sārah).

There were some continuous attempts in the field of authoring the story in modern Arabic literature, as there was an attempt to set up like the framework of standings in (the story of 'Isā b. Hishām) and another attempt which had the western sense which can be called a new and pure attempt, as we see in the (Zainab) authored by Muḥammad Ḥusain Haikal, which is the first complete attempt in the field of writing the artistic story, after some years followed later appeared a group of short fairytales -authored by Muḥammad Taimūr- distinguished by the realism, and characterized by the technical characteristics. Then writing of short the stories appeared, which was a skillful technical writing. Among those who had chosen this method were Muḥammad Taimūr, Maḥmūd Lashin and the others. [21]

However, the long social stories that had been initiated by Ḥusain Haikal cut quick steps in the light of the literary renaissance. Among the most important names shined in this field are Ṭāhā Ḥusain and al-Māznī. The first one photographed the Egyptian life in many of his stories, such as (the days), (The Nightingale's Prayer) and (Tree of the misery). The second one (al-Māznī) analyzed widely the community -in which he lived-, the customs, traditions and family

relationships as a psychological analysis. He drew this trend to the psychological analysis from the Western psychiatrist writers, especially the known psychological theories, as we see in the story (Ibrāhīm the writer) and (promises to start).

These are well-known stories in Modern Arabic Literature, and there are many others in this area, such as: 'Alī al-Jārim and Muḥammad Sa'īd al-'Aryān and Muḥammad 'Awad Muḥammad and others from those their names emerged in the field of the story and short story, as each of them has his own style, approach considered and the way drawn clearly.

This means that the Arab world, especially Egypt had depended in the on the broad transportation from Europe in the field of the story, the drama and article writing, then the simulation appeared, and finally the creativity began. The artistic story in the modern Arabic literature is a fruit of the new renaissance, which emerged through the links between the East and the West.

The best book demonstrates the European influence in the modern Arab story is (Comparative Literature) and (Modern Arab Criticism) written by Muḥammad Ghunaymī Hilāl and (Contemporary Arabic Literature in Egypt), by Shawqī Daif and especially the book (Modern Arab Criticism) by. Muḥammad Ghunaymī Hilāl, when he talked about (Development of story in European literature).

4. Art of Theater in Modern Arabic Literature

It is true that art of the acting and art of theatrical literature was taken by Arabs from Europe after the Arab Renaissance that began in the last century. The pioneer of this art in the Arab world was Mārūn al-Naqqāsh. [22]

Art of theater and art of the acting was not known in the Classical Arabic literature as it is known in the modern age, because the classical Arabic literature was a pure lyrical literature only or a literature of the messages and speeches. Although the Arabs had the knowledge of the intellectual effects of Greece, and the translation of Aristotle, but they did not try to follow the examples of the Greeks in the representation and they did not translate anything from the plays of Greeks, because they were a pagan, and were against the monotheism to the when Muslims.

Through the impact of the connection between the modern Arabic literature and Western literature a theatrical art appeared in Syria in the middle of the nineteenth century approximately. Then, the art of theater moved to Egypt in the late nineteenth century. It remained so even Ahmed Shawqī published his play (Death of Cleopatra) in 1929, which had no example in its popularity

to the fans. It was the creation of a new stage in the play in modern Arabic literature. Then 'Abu Shādī and 'Azīz 'Abāza wrote some poetry plays. As well as Taymūr, Tawfīq al-Ḥakīm. Bishr Fāris, Ibrāhīm Ramzī, Maḥmūd Kāmil and the other also wrote a new theatrical literature. [23]

Many of the writers in theatrical art, especially in Arabic literature, such as Yusrī 'Abd al-Ghanī 'Abd Allah wrote a book entitled "Arab Theatrical Art" in terms of its origin and development. He says that the theater started by the poetry, then it was written mostly in the prose, as it is known, and then evolved and became mostly written in the prose. Therefore, we see that the theater in the modern Arabic literature is divided into two parts: The poetic theater, i.e. theatrical poetry, and the prose theater. He divided the theater in modern Arabic literature into two parts: The poetic theater, i.e. Theatrical poetry, and the prose theater.

5. A. Art of Theater in Arabic Poetry

The first poetic plays: (Conscience and Loyalty) that were written by Al-Yāzjī in 1870, tell about the King of Hīra Al-Nu'mān b. Al-Mundīr, his misery and his bliss, and the Arab loyalty to Al-Nu'mān who offered to kill himself if he did not fulfill his covenant, but that play was weak in its language and artistic composition.

'Abu Khalil al-Qabbānī wrote several plays inspired by Islamic history. This is a step on the artistic path, but its style is a mixture of poetry and prose in the style of the (Standings) known by the name of (Maqāmāt) in old Arabic literature.

Hence, the attempts continued to achieve its artistic maturity, until the plays of Ahmad Shawqī appeared. It was the beginning of a new era in this field, such as: (Cleopatra's death), written in 1927 or 1929, then (The crazy man and Layla), then the play (Qambīz) in 1931, and then "Princess of Andalusia" in 1932, the same year in which he wrote his play ('Antara).

The last play of Shawqī was (Sitti Huda), but he died before its publishing, and has a play entitled (Bakhīla), which was published in the seventies of the twentieth century.

All of Shawqī's plays are in the poetic form, with the exception of his play "Princess of Andalusia", which was written in the prose. All of his plays inspire their topics from the history, except the (Sitti Huda), which depicts a social theme of modern life.

It must be mentioned that Ahmed Shawqī in his plays was deeply influenced by the European theater, which he had seen during his educational trip to France. Despite this influence, Shawqī's theater was characterized by the Arab style, artistic plot and the appearance of clear

features of the characters in many of his plays. Some critic say that Aḥmad Shawqī wrote a dramatic poetry, but did not write a poetic theater.

Then 'Azīz 'Abāza, appeared after Shawqī and has plays including the (tree of the jewels), (Qais and Laila), ('Abbāsia), (Sunset of Andalusia) and (Al-Nāṣir) and the others... The dialogue in his plays has more motion and it is closer to the spirit of personalities.

Then some attempts appeared to write the poetic plays, such as 'Abd al-Raḥmān al-Sharqāwi who wrote "A Beautiful Tragedy" in 1962, "The boy Mahrān" in 1966, "Ḥusain as a martyr", "Husain is a revolting". There are some other plays written by Ṣalāḥ 'Abd al-Ṣabbūr, such as (Laila and the crazy man), (Tragedy of Ḥallāj), (Princess is waiting) and the other plays.

Then a generation came, which had some creative efforts in the poetic theater, such as: Faruqe Juwaida who wrote (the lover minister), (Bloods on the cover of Ka'ba), (Khadiwī), as well as, Anas Dawūd in the play (the poet) and (the fisherman). We have to mention here some other efforts were done by: Muḥammad Ibrāhīm 'Abu Sinna, Mohamed Mahrān al-Sayyid, 'Abduh Badawī and the other Arab writers throughout the Arab world.

However, the writings of all these were influenced generally by the European, Americans and Russians writers. It is not an issue of surprising, because the impact and being influenced is a way followed by all the writers and literary persons.

5. B. Art of Theater in Arabic Prose

Yusrī 'Abd al- Ghanī says that in ancient Arabic literature there is nothing known about the plays or the theatrical art, although there are some stories that have emerged in Arabic by the name: (Art of the standings) known by (Al-Maqāmāt), but they do not depend on the theatrical art.

When the modern renaissance came into contact with the culture of the West and its fruits, the theatrical art was one of the most important literary creations. In the era of (Khadiwī Ismail), the comedian theater and the old Egyptian opera house was established in 1869.

The first who introduced the theatrical art in the Arab countries was Mārūn Naqqāsh, from the Lebanese origin. When he traveled to Italy he quoted it in 1846. The first play he gave to the Lebanon Arab audience in 1847 was "The Scoundrel" by the French writer Molière.

However, this art was not initially welcomed or appreciated or encouraged, because the Arab public in Lebanon or in other Arab countries in general preferred singing, musical songs and humor. [24]

6. Art of Theater in Modern Arabic Literature in Egypt

A recent book entitled: The play -its development, history and origins- written by 'Umar Dusuqī. He says: The first Arab theater in Egypt was built by Jacob b. Şunu'a in Cairo in July 1876, which was also quoted from Italy, where he studied for three years. He was fluent in several languages that enabled him to study this art thoroughly. In the course of two years, he represented thirty-two plays adapted from Western literature that had a local color, and a topic that dealt with the social problems.

Khadiwī Ismā'īl encouraged him and impressed him on his seriousness in the development of plays, directing and acting, even he attended some of his plays and surnamed him Moliere of Egypt.

He was encouraged by Ismail to form his band and to perform acting. He started his work in Alexandria and there he called his friend 'Adīb Ishāq to Alexandria to help him. 'Adāb had translated before the play "Andromak" by Rasin. When he came to Alexandria translated the play "Charlemagne". He was very impressed by the Egyptians and then participated with Salīm Al-Naqqāsh in the writing and acting of the plays.

One of those who translated the theatrical art into Arabic was Mohammed Othman Jalal who transferred from the French and add to his plays a pure Egyptian spirit. He was rightly called the father of national plays in the modern times.

The first play, which was written by Khalīl al-Yāzjī in 1786 in the form of poetry was (Conscience and Loyalty) and was represented on the Beirut Theater in 1888. Then Egyptian theater moved to a new stage after the arrival of Ahmed Abu Khalil Qabbānī and his theater group from Damascus to Egypt in June 1884. Qabbānī depended mostly on the foreign plays Arabized. He tended towards the Arab-Islamic history and wrote some theatrical plays, such as: 'Antara, Prince Maḥmūd, son of Shah al-Ajam, Nakir al-Jumayyil, Ḥarūn al-Rashīd, Unās al-Jalīs, Nafaḥ al-Ribī', Sheikh Waddah, and the others. His style in these plays was characterized by the finest language and closer to the classical Arabic, and he used the assonance and poetry together.

In this style, several plays were written in this period. Aḥmad Shawqī, was a student in Paris, he tried to write plays such as ('Ali Bik al-Kabīr), but did not show them to the public at that time, so it appeared later.

Yusrī 'Abd al- Ghanī says that the theatrical art is the father of expressive arts, but after the printing press, the reading became a popular profession available to all, so the novel and story,

which was not so popular before began to spread. So the play had been written to be read. Then there was the cinema and television. They both are free from the theater in presenting the idea, as there is no need to go to the theater on specific days.

Egyptian theater enters the third stage by the transition to the social play. The new authors and the excellent actors were prepared for it. When White George 'Abyaḍ came from Paris in 1910 after he studied the origins of acting on the hands of qualified professors. When Farah Anton published his novel: (Heliopolis and Ancient Egypt) that were presented by George 'Abyaḍ in 1913, and then good plays continued dealing with the social problems.

This style of play was followed by Farah Anṭūn Ibrāhīm Ramzī, where he composed plays such as: "The Ruler by the order of God", "The Nomad" and "The Heart of Woman". The theater also had a good band of actors who graduated from the Paris institutes or attended the same class such as 'Azīz 'Aid and 'Abd al-Raḥmān Rushdī. The new theater had translated the best Western theaters, as the poet Khalīl Maṭrān translated the eternal plays of Shakespeare: Othello, Macbeth, Hamlet, and the Venetian merchant, but his translation was contradicted that translation was done by Alexander Qaldis and Kāmil Ḥunain, although the latter also quoted Shakespeare (Exiled prince) and (the twelfth night) and the others; as well as, Moliere plays were also translated well.

Yūsuf Wahbī opened Ramses Theater on March 10, 1923, and it was a school that brought out many of the theater's heroes. It represented nearly 200 plays translated from the masterpieces of Western literature, and directed Egyptian plays from the heart of life in Egypt. The Ramses Theater suffered the hardships and obstacles and could not continue the struggle. Among the famous plays that appeared on the Ramses Theater in its early years are: "The Chair of Confession", "Slavery", "Madness" and "Ghāda Kamilia".

Another character who had an interest in the Egyptian play is the character of Najīb al-Raiḥānī. He was the prettiest among those who came to the theater stage in Egypt, although the language of his plays was mostly written by his colleague Badī' Khairī.

The Egyptian government had established the so-called national band, and invited the literary leaders to supervise them such as: Aḥmad Māhir, Mustafa Abdel Razzaq, Ṭāhā Ḥusain, Tawfīq al-Ḥakīm and Khalīl Maṭrān. It was expected from them to rise in the theater and feed it with the highest literature, as they had in their names a guarantee to attract the intellectual class of the theater, but it is clear that the people were the ones that finally prevailed and influenced by a certain color of plays in which humor, singing and a lot of arrogance is shown. However, there is

still a theatre group struggling for the renaissance of the theater. For years, there was an institute of the theatre in which the origins and rules of the theatre were taught. It was supervised by Zaki Z̄alimat who had been connected with the theater since a long time and had an extensive experience.

When the modern Renaissance came and the Arab culture connected with the culture of the West, and its fruits were fruitful, the play was one of the literary forms that had a great interest. In the era of Khadiv̄ Ismail, the comedy theater was established in 1869, and the old Egyptian opera house was established, where (Opera 'Āyida) was represented for the first time in the East for Italian Verdi.

7. Conclusion

We know the importance of translation and simulation and its impact on the transfer of the sciences and literatures to the other languages and literatures

In fact, the massive movement of Arab's rising in the modern era had been established on two basis: The first made the classical Arabic literature more advanced. Second: Introduction of Western literature. These two income bases of modern Arabic literature entered into the mainstream of the world literature.

Renaissance of Egypt in the modern age, required to transfer the scientific and literary treasures of Western culture to the Arabic language and literature, and the translation was the one of those most important dynamic means.

Then Arab environment became wider than before for the establishment of edifice of the human literature, even a major humanitarian environment had become infused with the noble goals of the real literature, the goals of truth, goodness and beauty.

As the movement of literary renaissance had been successful through the translation and replication in the old time, and the modern era can be also successful in the development of sciences and arts by the simulation, on the basis that the simulation does not erase the originality. However, the beginning of such a movement needs to find courage to break some traditions.

The story in the modern Arabic literature is the result of the successive stages of development in the past century: The beginning was from the translation, then simulation, and then technical creativity, so the next Arab generation translated scientific and intellectual aspects of European heritage from the European languages and in particular from the French, but the

translation did not depend on decoration in the field of rhymed prose and science of metaphors, but rather relied on the meaning and accuracy.

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- [17] Hilāl. Muḥammad Ghunaymī. (No Date). Emotional life between the pure love and mysticism. Cairo: House of the renaissance of Egypt. P. 294. See the text: “Sufism is a doctrine based on call to glorify the passion and depend on the heart brimming with the feeling and sensation. This is the origin of their assets originated with all the characteristics to be baptized with their literature and affected by them in their behavior. To prove this fact – as a historical perspective - we see a strong resemblance between the Sufi literature and Romantic literature. Movement of Romanism was influenced by the philosophy of Plato in love, as well as the Sufi movement was also affected by that, they both had one historical literary source, affected by it together”.
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