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Features Of Impact Between Eastern And Western Literature

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ABSTRACT

No doubt that modern Arab literature has been influenced by Western literature more than it was influenced by ancient Arabic literature, whether by the missionaries, occupiers, merchants, and investors who arrived at Arab countries or by the scientific missions sent by Arab countries to European capitals or by Arab immigrants to the West. This influence was either through the translation, or through reading in the original languages of Western literature, and this second method was more influential in modern Arabic literature, because translation loses many of the characteristics of artistic literatures that have a close connection with the language.. We mentioned in this research the link between East and West, and between Arab literature and European literature, and the features of impact between them through the process of transferring the literary heritage from East to West through several crossings, and its study to extract the literary and cultural treasures through the efforts of missionaries from Orientalists that were the first nucleus of modern Western civilization. We also dealt with the features of renewal in Arabic literature, Arabic poetry and its schools in the modern era. We focused on the Divan school, the Apollo school and Diaspora School, especially the nature of poetry and truth of free modern realist poetry. We also mentioned the high demand for translated eastern literature in European countries, and its inclusion by the writers, poets and writers in their literary writings. We used the descriptive approach that is always suitable for such literary and critical topics.

Keywords: Link between East and West; Arabic literature; Western literature; Features of influence between them; Renewal movement in Arabic literature.

MANIFESTATIONS OF INNOVATION IN MODERN ARABIC LITERATURE

There is no doubt that modern Arab literature has been influenced by the western literature more than ancient Arabic literature, whether by the missionaries, occupiers, merchants and investors who arrived at the Arab countries or through the scientific missions sent by the Arab countries or

through the Arab immigrants to the west. This influence was either through the translation or reading in the original languages of Western literature, and this second method was more influential in Arabic literature, because translation loses many of the characteristics of artistic literatures that have a close connection with the language in which the literature is written.

We note that each of the renewal movements that arose in the modern Arabic literature relied on inspiring its elements mostly from the western literature, so that it became or nearly became a part of Arabic literature, which has no less importance in its formation than the old literary elements.
In fact, the massive revival movement carried out by the Arabs in the modern era was based on two foundations, the first: Revival of ancient Arab literature, and the second: Being influenced by the western literature through taking literary elements from it. With these two foundations modern Arabic literature entered the current of world literature without losing its distinctive spiritual characteristics and its own literary nature, as being a mirror of public and private life, and without separating from the Arabic language, which has remained and will remain its primary material in carving the images and figures that must be preserved, because the literary doctrines and trends do not erase the authenticity of peoples and the characteristics of their literature and languages, but rather clarify the artistic origins and the human and social goals of literature.

Apollo and Divan School

Regarding the aspects of renewal in Arabic literature, the establishment of (Apollo) and (Divan) School is the best indication of the renewal, as the Egyptian poet ʾAḥmad Zakī ʾAbu Shādy (1892-1955 AD) announced in Cairo the birth of a new literary body, which is called: (Apollo School), and the (Divan School) is an intellectual extension of the renewal movements in modern Arabic literature, chiefly Al-Māznī, Al-ʻAqqād and the others, and then some new calls appeared in Arabic literature, such as:

1. Haykal was calling for the Pharaonic culture.
2. Ṭāhā Ḥusain used to call for the culture of Mediterranean countries.
3. ʾAḥmad ʾAmīn used to call to the Western trend in the literature and criticism.

Hence, three literary currents have emerged:

1. A conservative current that was represented by ʻAbdul Muṭṭalib, Muṣṭafā Ṣādiq Al-Rāfiʻi and the others, and the supporters of this conservative trend were committed to the pillar of Arabic poetry.
2. A new modern trend that was represented by Khalil Maṭṭrān, ʻAbdul Raḥmān Shukrī, Al-ʻAqqād, Al-Māznī and the others, and they are the supporters of the critical Diwān School.
3. A moderate current was represented by Shawqī, Ḥāfiz, ʾAḥmad Muḥarram, Ismāʻil Ṣabrī and the others, and they were the supporters of the mediation between the old and the new, and they were known as the supporters of the Renascence School.

Among the supporters of this new modern trend, two schools were formed beside the school of Shawqī and Ḥāfiz, the first school was a French school, including Khalīl Maṭrān, ʻAlī Maḥmūd Ṭāhā and Khalīl Shaibūb, and the second was an English school, including Shukrī, Al-Māznī, Al-ʻAqqād, ʾAbu Shādī and Nājī, especially Al-Māznī wrote a critical book known as the (Divan) in two parts in which he ridiculed the conservative poets of the Renaissance on the sober formula that was used by the ancients, and wrote articles in the newspaper (ʻOkāz) in which he criticized Ḥāfiz bitterly, even they did not leave ʾAḥmad Shawqī the king of poets and criticized him bitterly in the column of

poetry. Maṭrān, Shukrī, Māznī and Al-'Aqqād were the vanguard of the Romantic Movement in modern Arabic poetry. The writers, educated in Western cultures, supported the call of renewal made by the poets of this school. Haikal wrote: "Generations passed by and we were bound by the ancient Arabic poetry, meanings and weights.

When will the time come for us to have an independent personality, and for our poets to declare the freedom of feeling and poetry and to say the poetry with the inspiration of their souls and the inspiration of their lives?" 'Aḥmad 'Amīn attacked the commitment to the weight and rhyme, as well as the pre-Islamic poetry and its imitation. Likewise, Mikhail No'aima, in his critical book: (The sieve) supported the call for the renewal in Arabic poetry, which was called by the school of (Al-Diwān), and he joined with it in many of its goals. Al-'Aqqād wrote the introduction to the book: (The sieve) as well as an introduction to the critical book: (Divan) authored by Shukrī and al-Māznī, but they did not criticize 'Aḥmad Shawqī by his name except the poetry of the occasions, however, Al-'Aqqād and Al-Māznī criticized him in their book: (Divan).

Romantic Influence in Modern Arabic Poetry

Here we must mention the romantic tendency of this school, because it is related to the aspects of renewal in modern Arabic literature.

Romanticism's call to literature and criticism is summarized in the following:

1. Breaking the restrictions of classicism that was keen on the quality of wording and eloquence of expression, and was subject to the principles and rules of language and literature, and was inspired by the ancient Greek and Latin literatures.
2. Returning to the taste, emotion, revelation, inspiration, and the attempt for the renewal, even if that violates the linguistic characteristics and technical rules.
3. Leave the city to the countryside and to the nature, and sing its simple beauty.
4. Taking care of the personal character and the colors of emotions and feelings that follow and then turn to the emotional lyrical poetry.
5. Freedom from the physical world to the imaginary realms.
6. Simplicity in everything: in the thinking, expression, tasting, feeling, leaving oneself alone, following the instinct and pure nature.

Likewise, we see the romantic writer and poet who only draws the inspiration from himself, the inspiration of his taste and the echo of his emotion, and his literature is inspired by the nature and human emotions. The French Romantic poets insist on expressing themselves and the pain philosophy that their wings imply. Did not a romantic poet say: "I love the human pain", did not another poet say: "A person is a child whose teacher is the pain", and "nothing elevates us to the greatness as the pain rises"?

The call of the school of (Apollo) was not to distance from the call of romance, for its writers and critics called for:

1. The revolution against the imitation, the call to the originality, the poetic intuition, and sincere emotion, releasing the soul to its own character, to artistic fluency, distance from falsification and fabrication, and to the proper artistic handling of the idea, meanings and topic.
2. Simplicity in the expression and thinking, and in the words, meanings and imaginations. Hence, the freedom from the preserved templates and formulas and methods of the ancients.

3. Focusing on the style, returning to the self and the identity, to the sincere human emotion, and to the emotional lyric poetry.
4. To sing about the beautiful and charming nature, and the countryside for its simple nature.
5. Singing about the loneliness, pain, anxiety, bitterness and psychological torment.
6. To care for the organic unity of the poem, the harmony of music.

This general trend of the Apollo school is the same romantic trend in European literature.
In fact, the call for renewal began since the dawn of the literary renaissance in Egypt, so it was carried on the traditional method based on the unique styles of Arab rhetoric, and it was carried on the introductions and beginnings, and the other things that were carried on some of the purposes of poetry such as the praise, pride and occasional poetry, then began the call to freedom from the restrictions of the form in poetry, accompanied by general calls for the renewal in content, so the Divan School and Apollo School emerged in Egypt.

Diaspora School and Arabic Poetry Free of rhyme and weight

As well as the (Diaspora) school emerged in America, and the prosaic poetry appeared there, and its pioneer was ʾAmīn al-Raiḥānī that was influenced by the American poet (Wolt Wattman). Al-Raiḥānī says: "The rhyme and weight that worshiped by the Arabs with their famous worship is a heavy restriction on the poetry, it is contrary to its spirit. The secret of poetry is that it is flowing naturally from the soul, and the weight says to the poetry that you cannot go out except by this way, as the pipe says to the water", but the call to this prosaic poetry soon died or nearly died.

The modern poetry or (Modern Realistic Poetry) that today catches the pickaxe in the face of vertical poetry, is one of these calls for the renewal, and it is a call similar to the call to the poetry in terms of the form, as the source in both cases is French poetry originally, but the call to the modern poetry meant the content more than the form, and it had a varied commitment to its poets.

In an interview published in the Sudanese newspaper (Al-Akhbār) - July 1960, Professor ʻIzz al-Dīn Al-ʾAmīn believes that the modern realistic poetry depends on the development of artistic and literary taste, because this taste is the final decisive factor in its matter, and in the matter of literature generally. So the literature is an art, not a science that we measure with the specific measures that we do not deviate from. However, we can put in front of us the technical, grammatical, linguistic, rhyming measures, and the other critical measures, but at last, we find that the taste stands for all of that measures. [1]

He also says that in fact a person lives for himself and his community together, and his literature also should be like him. So we should refuse the limitation of innovation and refuse the Commitment to the literature, and reject the foundation of literature on the literary doctrines, unless the writer does something of that of his own free will, motivated by himself, and believing in a special message in the life. This is what we have called free commitment. [2]

It should be noted that the liberation from the classical Arabic to the local colloquial just as the local languages in Europe liberated from the restrictions of Latin and Greek literatures is also a manifestation of the renewal, and the first to call for it is Muḥammad ʻUthmān Jalāl, but this trend has not succeeded in the context of the poetry and poets, because on the one hand it loses the ancient Arab heritage, and cuts off every connection and lineage between its present and its past, and on

the other hand it separates the Arabs from the language of the Noble Qur'an, and also separates the Egyptian people from the Arab nation. [3]

One of the most important reasons for the failure of this trend was that Al-Bārūdī and those who followed his example proved that the weakness of Arabic language is not due to a Self-Deficiency in it, but rather to ignorance about it, and the lack of knowledge about its clear and transparent methods that do not obscure the significance of the meanings, for the Arabic language is a broad language. It is not weak and confined to the trenches of al-Badī'(Unique Style) and what is connected to that style. Rather, this was something contradictory to it, face by it in the eras of its ordeal and weakness, and it should return to its ancient domain to express what it must express in terms of perceptions and feelings, and this will not be possible, but through its real knowledge. Including the knowledge about its sources, styles and first words. Al-Sheikh Ḥusain Al-Marṣafī also wrote his book (The Literary Source) in two huge volumes, in which he dealt in a modern way with the rules of the Arabic language, grammar, rhetoric and system of rhyming.

By this book he broadcasted the image of natural artistic models in the ancient poetry, and praised Al-Bārūdī widely. He tried to show his superiority over those who opposed them, so Al-Bārūdī's new method was the renaissance and revival of the poetry and its return to its free natural formulation that derives its beauty from the abundance of style and its subtlety, so it was admired by the young poets headed by Shawqī, Ḥāfiz and the others, and this extended to those who immigrated to Egypt from Syrians and Lebanese, and even extended to their brothers in the Levant. Therefore, he called them -the generation of those behind them- the conservatives who rely in their poetry on the ancient literary material, and cling to its fringes. They are not conservative in the bad sense in which the poet becomes a duplicate of those who preceded him, or becomes a copy of the principles that he reads without deleting and changing, which is a sterile order. [4] Rather, they were, as 'Abu 'Abbās al-Mubarrid said in his book "Al-Kāmil": "The speaker is not preferred for the oldness, nor the righteous will be absorbed for the newness, but every right must be given his right). [5]

In fact, all of the conservatives did not call for the poetic stagnation and stalemate. Rather, some of them see the necessity of renewal in the meanings, images, imaginations, weights and rhymes, and this call deserves to be called the renewal in the poetry. It became clear that the poets of the (Apollo) group in their magazine (published since 1932 until 1935) and in their poetic collections were influenced by the romantic individuality or the social tendencies, and by some symbolic tendencies, and aspects of their renewal generally were clearer in the literary production than in literary criticism, unlike the group of the (Divan). Their calls for renewal appeared stronger and deeper in their criticism than in their literature.

Likewise, many modern poets and critics have contradicted the calls for their renewal in their literature, in many of their poems, traditional poetry and event poetry in imaginations and images. As well as the complete meaning of organic unity does not appear in many of their poems as it was understood by the owners of the doctrines that were quoted by them. In their influence, they often combine many literary doctrines, such as romanticism with symbolism or romanticism and neo-realism. [6]

As for the play, modern Arabic literature was affected by the doctrines that we mentioned above: for example Shawqī was affected in the play (Cleopatra) by Shakespeare.

The matter of the story is not different to the play, as the story in modern Arabic literature has been affected by the historical story in its artistic, patriotic and national aspects.

Regarding the general trend in the story and the play together in modern Arabic literature, it is a trend towards realism, but it is not pure realism, but sometimes it tends to some romantic tendencies.

Looking at the manifestations of renewal in modern Arabic literature, it is clear that the aspects that we see from the huge efforts made by great literati and writers to advance the Arabic literature to the level of global literature did not follow a complete and clear artistic trend, and were not supported by a philosophy representing the intellectual direction of the era, and they did not address a private audience to share his pains and hopes. It is one of those aspects that the renewal tendencies in Europe deserved to be called the doctrines.

Muḥammad Ghunaimī Hilāl attributes the reason why such literary doctrines did not emerge in their integrated meaning in Arabic literature to the delay of literary criticism in it generally, because it is under the burden of what it inherited from the old backward criticism, and because the modern criticism in all world literature is nothing but a comparative criticism, in which the critic returns to his national culture and then the global culture at the same time, and Modern Arabic literature is in dire need of that, because of the many manifestations of renewal in it, and the necessity of returning them to global sources, and to provide from these sources qualify the literature to move towards the artistic and human perfection, but these obvious things are not yet clear to many students of the literature and criticism.

MANIFESTATIONS OF EASTERN IMPACT ON WESTERN LITERATURE

The links between East and West go back to the ancient times, and they were varied through the ages, some were cultural, some were economic and some were political. The connections between the East and West that took place during the last two centuries in their cultural aspect and their impact on Islam particularly, they were connections that were distinguished from the other connections that had previously a certain character due to the circumstances of this contact differ from all the previous conditions and circumstances, as the connection of Islam with the other civilizations and cultures had always been the connection of the predominant with the defeated, the effect of peer-to-peer contact.

As for its contact with the West in this last period of time was the connection of the weak with the strong, and the weak (always fond of imitating the strong in his slogan, outfit, jewelry, and all his conditions and returns) as it is stated in Ibn Khaldūn's saying, so Muslims felt in the late eighteenth century and in the early nineteenth century that there is a need to transfer from the West, when Turkey felt that it became weak, because European countries were strong in their modern industrial revolutions and their expansionist, colonial and interventionist policies, and they understood that the Islamic countries generally and the Ottoman Caliphate particularly were the only enemy and the main obstacle in their path, and thus they always aimed to destroy the Islamic caliphate completely and they attempted to conquer the Islamic countries, so Europeans looked to the Islamic countries, so French seized Algeria, then Tunisia and Morocco, and Russia annexed the Caucasus, and England took control of India, then Egypt, and the Netherlands over Indonesia.

After the fall of the Islamic countries in the pincers of foreign colonialism, the colonialists had been interested in studying the languages of the people of their Colonies in Islamic countries, for their total control. We see that many French, Germans, English and Dutch people are fluent in the eastern languages: Arabic, Persian, Turkish, Hindi or Indonesian, and they made huge efforts to transfer the national heritage of Islamic peoples to Europe, even today we find in the major European countries what we do not find in Islamic countries in terms of origins, sources, references and historical documents related to them, because they took everything that was important and useful in their eyes. Thus, the Islamic heritage was transferred to European countries in different periods and by various means and different ways.

Crossings of the transfer of Islamic heritage to European countries

Alexander's wars were among the most prominent means that transferred the currents of mutual influence between East and West. During the Islamic eras, the contacts increased and the crossings over which the Muslim civilization crossed, until it reached Europe.

Some researchers mentioned four methods that played a great role in transferring Islamic heritage to Europe, including the Crusades, Sicily, Andalusia, and Ottoman Caliphate of Turks.

1. Crusades failed to achieve the military and political goals that Europe coveted, but Europe did not emerge from those wars empty-handed, because they took from them civilizational gains that were not taken into the account when they attacked the Islamic world, and Crusaders benefited from Islamic civilization in many fields that helped them to advance their civilization in Europe, and therefore the Islamic civilization was a reason for Europe's interest in the Islamic world and their interest in studying the languages of Islamic peoples and interest in their literature and Islamic heritage.
2. Sicily: It was a second passage through which the Islamic civilization crossed into Europe, and the period of Islamic rule in it was a period of prosperity, until who took the reins of power in it after Muslims could not denying the virtue of Islamic civilization until some of them admired it until he was accused of converting to Islam by the citizens.
3. Andalusia: It was a major center for the spread of Islamic civilization and culture in Europe. Jews played an active role in transferring the Islamic heritage to Europe through the translation and education in European institutes and universities, and some of them excelled in this field, such as Ibn Maimonides, Levi ben Gerson, and the others.
4. The Turkish Ottomans also played their role in this field, and the period between the fourteenth and seventeenth century was the period of prosperity for the Ottoman state, they transferred Eastern stories and myths to the Balkan-Slavic countries, and their rule over their peoples lasted for about two years, and they did not leave them unaffected by the fingerprints of their monuments.

Care for studying the Islamic heritage in the West

When Arabic language dominated Latin in Spain, and Christians embraced Islam, the demand for the study of Islamic culture increased, so they became active in studying Arabic language and Islamic heritage to extract the cultural treasures contained in Arab-Islamic literature, and to seek the help of the Muslim civilization to establish a European civilization. Their other purpose from Arabic and caring for the study of Islamic heritage was to attack Islam and respond to it, and divert attention from it, because they found the power and magic in it that diverted Christians from studying their language and culture.

The Toledo School was the first school of oriental studies in Europe, and its goal was to graduate a number of educated Christians with Islamic culture to carry out evangelization among Muslims. Among the most famous teachers of the school were two Spanish orientalists, namely (Raymund Lull) and (Raymund Martin). This school translated the precious treasures of Islamic culture into Arabic.

The work of oriental studies continued by the hands of monks until the end of the eighteenth century approximately, and then France established another school of oriental languages in the year 1795 AD.

In the beginning, the study of Islamic heritage was a pure cultural act, then it became a religious act by which Europeans wanted to attack Islam and raise doubts about the Islamic religion and its beliefs, then its purpose became political, as it took Europe as a means to understand the East and to exploit it in achieving its political and economic ambitions.

To achieve this goal, the Asiatic Society was established in the French capital Paris in 1820 AD, then the English followed the example of France, and then the departments of Oriental Studies were opened in most European countries, and the names of a large number of orientalists appeared in Europe, such as: (Brockelmann) the German, and (Brown) the English, Guidi the Italian, and (De Air) the Dutch and the other famous personalities.

As for the eastern impact on the European literature, the European languages were influenced by Arabic language, and the researchers confirmed that a large group of Arabic vocabulary entered the Spanish language and leaked from it to the other European languages. Scholars have noticed that the names, places, geographical flags, and the terms used in the field of agriculture and irrigation have many Arab origins. This is the best evidence of the penetration of Arab civilization into all areas of life in Europe. These words still remain in Spanish, except that they are written in Latin, and they testify to the extent of the influence of Arabic language and Islamic culture in Spain particularly and in Europe generally, because the Islamic capitals in Spain were some centers of the science, literature and the arts, so the students from all over Europe came to them, and since the fall of Islamic rule in Spain its cultural influence spread to various parts of Europe. [7]

Influence of Islamic Culture in Western Civilization

(Trend) in his article entitled: "The Heritage of Islam on Spain and Portugal" mentioned a character of Spanish personalities influenced by Islamic culture, the character of Alfons the Wise King of Castile and Lyon (1252 AD-1284 AD) and he was a lover of the science, and during his reign a large number of books were written. He himself has authored many books, including "The General Record" and it contains a long talk about the Prophet Muḥammad and "The Book of Games" in which he mentioned the oriental games. (Joan Manuel) is also one of those Spanish personalities known for Islamic heritage, he has a poem called (Conde Lucanor), which is a story similar to (Kalila and Dimna). Also, a poem, which is authored by an unknown author found there, which is the story of Joseph the prophet.

We also note the influence of Arabic poetry on European literatures, for example, (Jeb) mentions in his article on the literature: "The popular songs called (Villancico) are essentially "Zajal" in term of artistic workmanship and rhymes remained in Arabic. Although he does not adhere to the system

of poetic weights in Arabic". (Jeb) in his article tends to acknowledge the role of Arabic poetry in the renaissance of modern poetry in Europe. [8]

Likewise, composing those stories that were popular in the East is one of the arts that was borrowed by the European literatures, as Michael said even with some exaggeration that "Europe owes its stories to Arab stories" [9], including the stories of travels and wonders of creatures, so Europe took this color of literature, as its experiences in the trips were few, so it embraced this type of literature, and the merchants and soldiers of Crusades helped to transfer these stories, and among the elements of the stories was the legacy of literary myths in India and the other Eastern stories such as (Kalila and Dimna), as this translated story reached Europe through the Muslims, and the French (La Fontaine) quoted some of its stories in his stories on the tongue of the animal -as stated above - As well as, some stories appeared in Spain within the framework of the stories of Arab Maqāmāt, and these stories were very popular in the seventeenth century. The author of (Heritage of Islam) says: (There are similarities between the Among the Picardian novels in Spanish literature and the Arabic Maqāmāt). [10]

Among those Eastern stories that have spread in Europe is the story (One Thousand and One Nights) and (Sinbad) and the others and European writers continued to rely on the style of these Eastern stories in their compositions until (Jeb) said: "The success of Eastern stories was in Europe a quick and brilliant success made publishers compete to publish this type of story". [11]

Likewise, many European writers have been benefited in their literary works by the stories (One Thousand and One Nights) such as: (Hove: 1802-1827 AD) and (Hans Christian Andersen: 1805-1975 AD) and the others.

Among the manifestations of the impact of Eastern stories on the European literature and Literati, we see two great German poets (Geophone) and (Hofmannsthal), whose works testify to the influence of the stories (A Thousand and One Nights) on them. We also see another poet, (Richard Bear Hoffman) (1866-1945 AD), who used to form his literary productions from the elements and features borrowed from the stories of (One Thousand and One Nights).

The best evidence of the influence of "One Thousand and One Nights" in German literature was expressed by (Hugeophone) in the introduction to which the translation of (Anolitmann) was published in German. With regard to the opinions of (von Hoffmenstahl) on the story of (One Thousand and One Nights), which he included in the introduction, he said: "The stories of (One thousand and one nights) are not of those literary works that a person becomes satisfied after reading them once, so these stories accompany the man in the stages of his life. Children accept it because of the elements that contain the sensitizing, stimulating and the imagination, and also the young man accepts for that strange mixture of temptations, dangers, and labyrinths, spacious cities, houses closed by the secrets, and the models of people that differ from place to place. The young man that has reached the stage of maturity and manhood, and thought that it was the separation between him and its stories, felt his urgent desire to read it again.)

Von Hofmannsthal likens the stories of (One Thousand and One Nights) to a poem of poetry in its charm and beauty, and considers it a whole in the harmony of its parts, and he sees that some time (Homer) does not rise to its level and does not reach its place, because there are some intellectual

energies renewed and the source of feelings and emotions flowing in it, and there are some types of explosive tales have vibrant wisdoms, and full attraction that have the realism that depicts the sector of life and societies from the top to the bottom, from the world of kings and princes to the world of barbers and poor hunters and they have the imagination that inflames the conscience, so that one does not feel his place in the space and time.

(Hofmannsthal) concluded his introduction with the idea in which (Stendhal) said about (One Thousand and One Nights) that this book should be completely forgotten after each reading so that we can enjoy it again whenever we return to it as if we are reading it for the first time. [12]

Autoshpis gave an example of the impact of the stories of (One Thousand and One Nights) on German stories, which is (The Tales of Two Brothers), and he mentioned that Germans considered these stories as pure German heritage until this fact became clear to them that these stories were affected by the stories of (One Thousand and One Nights).

(Shapis) chose three eastern myths that had a wide resonance in German stories, which are the legend of (Yuzavat), which has its origin in Buddhism, and (Kalila and Dimna), which is also Buddhist myths of Bedba the writer that crossed Persian and the Arab lands to Europe, and the book (Sindbad), which is also had its Indian origin.

(Shapis) dealt with examples of those European stories that benefited from the Eastern stories. It was possible for him to prove the Arab origins of the one third of these stories.

The opinions of critics and historians differed about the Arab influences on German musical poetry in the middle Ages, and while some researchers rejected it and the others confirmed it. (Shapis) believes that in order to reach a definite opinion on this topic, we must collect the basic Arabic texts related to this issue and publish it, especially (Poems of Ibn Qazmān) and also we must publish Arabic poems related to the popular songs and poems, such as the book: (the current unemployed and expensive licensed man), authored by Ṣafi al-Dīn al-Ḥilli and after collecting these texts, we must analyze and balance the ideas, language, and different forms of the statement such as the metaphor, its images, simile, etc., so that we can then identify the Arab influences on the European literatures and their extent. [13]

The stories of (One Thousand and One Nights) brought European authors' attention to what was lacking in their literature of interest in adventure and excitement factors. By converting these European authors to the secret of success in these eastern stories, some similar stories appeared in European literatures, and the admiration for these oriental stories moved from public to private, until it was said about (Voltaire) that he did not practice the art of stories until after reading (One Thousand and One Nights) fourteen times. French novelist (Stendhal) wished that God would erase these stories from his memory so that he would be able to read them again to renew this feeling of pleasure. [14]

The book (Kalila wa Dimna) has the same luck of success that we see in the stories of (One Thousand and One Nights). The Spanish were among the first European peoples to translate this book and publish it among the Europeans. The author of the book (Islam in Spain) wrote what Ṭāhā Nadā mentioned in his book: Comparative Literature, saying: (King Phons al-Hakim - one of those

European figures affected by Islamic culture – ordered that this book had to be translated, and that translation is considered the best translation, because the translator apparently relied on the Arabic text directly. The accuracy of this translation made the European Orientalists to take it as a reference in their studies and in the investigation of the Arab origin, which has been subjected to a great deal of distortion. The stories of (Kalila and Dimna) in their translation were very popular with the Spaniards, and (Jeb) cites the profound impact that oriental stories left on the way of thinking in the eighteenth century, as that is mentioned by (Wharton) in his book: History of English Poetry, which was written around the year 1770 AD, and its author went on to state (that the romantic movement in Europe is undoubtedly a pure Arabic product), but (Jeb) considers that the author's words were exaggerated, and in any case he does not deny the existence of the deep Arab influence, but the difference between them has its extent. [15]

As for the stories of the epics, there is no doubt that (Dante) the Italian poet was influenced in his epic (The Divine Comedy) by Islamic culture.

We can ask: Why were these oriental stories so successful? There are many reasons that researchers cite in their books. One of them is that these stories aroused the imagination of European readers and carried them to a strange atmosphere in which the magic mixed with the mystery, and presented them with a new color of literature that was not known to them. Including that these stories represent the popular literature, including the depiction of the lives of the toiling classes of the people, representing their customs and traditions, while the literature in Europe was not directed to the people and was not concerned with portraying his life. [16]

In the year 1774 AD, the book entitled: (Comments on Asian Poetry), authored by William Jones was published and played a great role in introducing Europeans to the Eastern literature: Arabic and Persian, and German literature was quick to use before English and French literature to benefit from Arabic and Persian literature. The truth is that Persian poetry and Persian literature had made its way to the German literature before that. More than a century before this date, the translation of Sa'dī al-Shīrāzī's books: "Gulsitān" and "Busitān" appeared by the world traveler (Olearius) who died in 1671, and the influence of Persian literature continued thereafter on German literature.

William Jones was a poet, and he had simulated a spinning of Persian poet Hāfiz Al-Shīrāzī, followed by a number of scholars and writers who contributed to the efforts made towards spreading Eastern awareness in literary circles in Europe, thus providing an opportunity for Eastern literatures: Hindi, Arabic or Persian to occupy its place in the history of European literature. [17]

(Shāhnāmeh) authored by a Persian poet (Firdawsī) was a fertile source for European writers and poets, as they translated and simulated its stories. Thanks to William Jones in drawing the attention of Europe to it, by publishing some excerpts from it in his book mentioned above.

The spread of translations of (Shahnameh) in Europe had a great impact on drawing the attention of many poets of the nineteenth century to the fertile material of (Shahnameh) for composing the poetry, especially the story of the tragedy of (Rustam) with his son (Suhrāb). We see that many European poets had dealt with this story in their different languages.

Our discussion about the mutual influence between East and West is not complete without mentioning the Rubāʻiyāt authored by (ʻOmar al-Khayyām), so let us talk a little about its position in European literature.

E. H. Allen mentioned in the introduction to his book on the Rubāʻiyāt authored by (Omar Khayyam) that the first person who introduced (Omar Khayyām) to European readers was (Dr. Thomas Hyde) in Oxford, and he was the first to present a detailed study on his Rubāʻiyāt. (Von Hammer Bergstal) Who dealt with 25 quadrants in his book published in Vienna in 1818 AD on the history of Persian rhetoric, and translated it, but the credit for the spread of (Omar Khayyām) fame throughout Europe is due to (Fitzgerald), who translated his quartet with a wonderful translation. This translation aroused a great attention to the Rubaʻiyyāt (Omar Khayyām), and was a reason for the demand for it, studying it, and writing books and dissertations on this topic. Thus, the Rubāʻiyyāt spread with amazing speed in Europe and America. That is why some researchers said that when Rubāʻiyāt Khayyām is said in Europe, it means that wonderful translation, which is done by (Edward Fitzgerald). [18]

Likewise, when we look at the comments that (Goethe) added to his Divan, we feel that they help to understand the references, ideas, personalities and peoples mentioned in the Rubaʻiyyāt. These comments are a manifestation of the vast culture of Goethe in the Eastern heritage generally and Islamic tradition particularly.

We summaries what was said by Ṭāhā Nadā about those sources that provided (Goethe) with his oriental and Islamic culture, and influenced the formation of his personality and literature, as follows:

Islam: (Goethe) in his book deals with the different religions: Judaism, Mazdeism, Christianity and Islam, but he concerns Islam carefully. Islamic character is the dominant character of his Eastern Divan. (Goethe) considered himself a Muslim as long as Islam meant to accept the existence of Allah. His glorification of Islam came after study and research. For he knew in Islam the real monotheism, and attention to the practical side of life, as it is a religion of work, production, and building a strong society. (Goethe), as a European and a German, fully understands the value of these high virtual principles.

The holy Qur'an is a constitution for Islam, which is why he meant reading it and benefiting from it in his poems. He included many of the concepts of its verses in his poems. In his poem: (An Excellent Nation) or according to the Islamic belief (the best nation brought out to the people) he laments the martyrs of the battle of Badr on the tongue of Muḥammad the Prophet. Then he mentions a number of excellent women who entered Heaven, the first of them is Zulaikha that is considered by him a model of asceticism, then Mary, the mother of Jesus the prophet, then Khadija, wife of Muḥammad, who prepared the success for the prophet and helped Him to deliver His message, then Fatima, His beloved daughter.

Then he was also benefited by some noble prophetic Ḥadiths in his poem: (Beware of women), in which he talked about the crookedness of women, because God created them from a crooked rib. [19]

Regardless of Islam and its related parts of the Holy Qur'an and noble Ḥadith, we see (Goethe) deeply influenced by Persian literature, especially by the famous Persian poet Hafiz al-Shīrāzī, and Goethe's relationship with Ḥāfiz began in the year 1814 when he came across Von Hamer's translation of Ḥāfiz's Divan. (Goethe) felt a strong response to Ḥāfiz and his ideas. He does not hide this response and influence. The translation of (von Hammer) was the reason for the popularity of Ḥāfiz Al-Shīrāzi's poetry in European society. (Goethe) also did his role in drawing the attention of writers to this Persian poet, with the great admiration and attachment he showed towards the poet. [20]

The talk about these Eastern influences in Goethe's literature will be so long, so it is enough to point out that after Ḥāfiz Al-Shīrāzi he was influenced by a large number of Persian writers including Nizāmī Al-Ganjawī, whose poem (Layla and the crazy man) won his admiration, and (Goethe) imitated those Persian poets who are known by their five poems, and the most famous poet of those who composed the five poems is Nizāmī Al-Ganjawī. (Goethe) also chose this Persian pattern in using the number five in some of his poems.

He also benefited from (Pand Nāmeh) by Farīd al-Dīn 'Aṭṭār, and he took in his poem (Ferdowsi says) some views from Ferdowsi, although he contradicted some of his views in (Shāhnāmeh). He also composed a number of proverbs that he derived from (Qābūsnāmeh) as he benefited from the poem of the poet Sā'dī al-Shīrāzī and his useful stories that were mentioned in his book: (Gulistān) in Persian. [21]

Among those who were influenced by the East and followed the example of (Goethe) in the admiration for the East and its Islamic heritage, the German poet Rilke. The story of (Rilke) began with the stories of (One Thousand and One Nights), as in 1906 he had seen its French translation done by the translator (Mardrus). (Mardrus) sometimes included in his translation examples of Arabic poems that he chose carefully. These examples attracted Rilke's attention to Arabic poetry for the first time. (Rilke) hoped to return to these poems, and compose them himself into German, but he could only translate two pieces from them that counted two witnesses to indicate the deep impact of (One Thousand and One Nights) left on himself, and the poet's admiration for (One Thousand and One Nights) is evident in his poem called (Song to Orpheus) composed by him in 1922 AD. In this poem, the poet depicts those wonderful descriptions and the beautiful images that he brought from his readings in (One Thousand and One Nights) about the cities of Iran: Such as Isfahan and Shiraz, and the roses and gardens in them, as he imagines that he lives among them and smells their scents. [22]

CONCLUSION

In fact, the massive revival movement carried out by the Arabs in the modern era was based on two foundations, the first: Revival of ancient Arab literature, and the second: Being influenced by the western literature through taking literary elements from it. With these two foundations modern Arabic literature entered the current of world literature without losing its distinctive spiritual characteristics and its own literary nature, as being a mirror of public and private life, and without separating from the Arabic language, which has remained and will remain its primary material in carving the images and figures that must be preserved.

The call for renewal began since the dawn of the literary renaissance in Egypt, so it was carried on the traditional method based on the unique styles of Arab rhetoric, and it was carried on the introductions and beginnings, and the other things that were carried on some of the purposes of poetry such as the praise, pride and occasional poetry, then began the call to freedom from the restrictions of the form in poetry, accompanied by general calls for the renewal in content, so the Divan School and Apollo School emerged in Egypt.

The modern poetry or (Modern Realistic Poetry) that today catches the pickaxe in the face of vertical poetry, is one of these calls for the renewal, and it is a call similar to the call to the poetry in terms of the form, as the source in both cases is French poetry originally, but the call to the modern poetry meant the content more than the form, and it had a varied commitment to its poets.

In fact, all of the conservatives did not call for the poetic stagnation and stalemate. Rather, some of them see the necessity of renewal in the meanings, images, imaginations, weights and rhymes, and this call deserves to be called the renewal in the poetry. It became clear that the poets of the (Apollo) group in their magazine (published since 1932 until 1935) and in their poetic collections were influenced by the romantic individuality or the social tendencies, and by some symbolic tendencies, and aspects of their renewal generally were clearer in the literary production than in literary criticism, unlike the group of the (Divan). Their calls for renewal appeared stronger and deeper in their criticism than in their literature.

As for the play, modern Arabic literature was affected by the doctrines that we mentioned above: for example Shawqī was affected in the play (Cleopatra) by Shakespeare.

The matter of the story is not different to the play, as the story in modern Arabic literature has been affected by the historical story in its artistic, patriotic and national aspects.

Regarding the general trend in the story and the play together in modern Arabic literature, it is a trend towards realism, but it is not pure realism, but sometimes it tends to some romantic tendencies.

As for the eastern impact on the European literature, the European languages were influenced by Arabic language, and the researchers confirmed that a large group of Arabic vocabulary entered the Spanish language and leaked from it to the other European languages. Scholars have noticed that the names, places, geographical flags, and the terms used in the field of agriculture and irrigation have many Arab origins. This is the best evidence of the penetration of Arab civilization into all areas of life in Europe. These words still remain in Spanish, except that they are written in Latin, and they testify to the extent of the influence of Arabic language and Islamic culture in Spain particularly and in Europe generally, because the Islamic capitals in Spain were some centers of the science, literature and the arts, so the students from all over Europe came to them, and since the fall of Islamic rule in Spain its cultural influence spread to various parts of Europe.

We also note the influence of Arabic poetry on European literatures, for example, (Jeb) mentions in his article on the literature: “The popular songs called (Villancico) are essentially “Zajal in Arabic” in term of artistic workmanship and rhymes remained in Arabic. Although he does not adhere to

the system of poetic weights in Arabic". (Jeb) in his article tends to acknowledge the role of Arabic poetry in the renaissance of modern poetry in Europe.

Likewise, composing those stories that were popular in the East is one of the arts that was borrowed by the European literatures, as Michael said even with some exaggeration that (Europe owes its stories to Arab stories), including the stories of travels and wonders of creatures, so Europe took this color of literature, as its experiences in the trips were few, so it embraced this type of literature, and the merchants and soldiers of Crusades helped to transfer these stories, and among the elements of the stories was the legacy of literary myths in India and the other Eastern stories such as (Kalila and Dimna), as this translated story reached Europe through the Muslims, and the French (La Fontaine) quoted some of its stories in his stories on the tongue of the animal.

As well as, some stories appeared in Spain within the framework of the stories of Arab Maqāmāt, and these stories were very popular in the seventeenth century. The author of (Heritage of Islam) says: (There are similarities between the Among the Picardian novels in Spanish literature and the Arabic Maqāmāt).

Among the manifestations of the impact of Eastern stories on the European literature and Literati, we see two great German poets (Geophone) and (Hofmannsthal), whose works testify to the influence of the stories (A Thousand and One Nights) on them. We also see another poet, (Richard Bear Hoffman) (1866-1945 AD), who used to form his literary productions from the elements and features borrowed from the stories of (One Thousand and One Nights).

The stories of (One Thousand and One Nights) brought European authors' attention to what was lacking in their literature of interest in adventure and excitement factors. By converting these European authors to the secret of success in these eastern stories, some similar stories appeared in European literatures, and the admiration for these oriental stories moved from public to private, until it was said about (Voltaire) that he did not practice the art of stories until after reading (One Thousand and One Nights) fourteen times. French novelist (Stendhal) wished that God would erase these stories from his memory so that he would be able to read them again to renew this feeling of pleasure.

The book (Kalila wa Dimna) has the same luck of success that we see in the stories of (One Thousand and One Nights).

As for the stories of the epics, there is no doubt that (Dante) the Italian poet was influenced in his epic (The Divine Comedy) by Islamic culture.

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