



The notion of time as religious aspect in Al Hakim's People of the cave (*Ahl el Kahf*)

Kadhim Dhahawi Abbass

Directorate General of Education in the Holy Kerbela

kadhim..dh2020@gmail.com

Abstract:

Humanity encountered numerous obstacles throughout the latter part of the 19thc. The beliefs of Karl Marx and Charles Darwin had a significant impact on contemporary civilization. The Second World War had an impact on the development of novel literary techniques, among them, a distinctive style of theater. Arab scholars such as Tawfic al Hakim and Ahmed Shawqi observed theatrical performances in Europe. (Shawqi in Netherlands and Al Hakim in France) and returned to the Arab world to replicate them. Tawfiq al Hakim (1898-1987) wrote the famous Drama in modern Arabic theatre People of the cave (*Ahl el Kahf*) 1933 which was based on Quranic story of Seven Sleepers (Ashab al Kahf). In this study will focus on the notion of time in this play especially in religious aspect negative and positive time. The study attempts to offer understanding of time in different cultures. As the idea of time is presented differently in various works, this paper focuses on Al Hakim's plays to reveal the meaning of time views in both western and eastern cultures.

Key words: Drama, Al-Hakim, people of the Cave, time, western culture.

دلالة الزمن كجانب ديني في مسرحية توفيق الحكيم اهل الكهف

م.كاظم ضحوي عباس

مديرية تربية كربلاء المقدسة

kadhim..dh2020@gmail.com

الخلاصة:

واجهت الإنسانية العديد من العقبات خلال الجزء الأخير من القرن التاسع عشر. كان لمعتقدات كارل ماركس وتشارلز داروين تأثير كبير على الحضارة المعاصرة. كان للحرب العالمية الثانية أثرها في تطور تقنيات الأدب الروائي، ومن بينها الأسلوب المميز للمسرح. وقد لاحظ علماء عرب مثل توفيق الحكيم وأحمد شوقي العروض المسرحية في أوروبا. (شوقي في هولندا والحكيم في فرنسا) وعادوا إلى العالم العربي لتقليدها. توفيق الحكيم (1898-1987) كتب الدراما الشهيرة في المسرح العربي الحديث (أهل الكهف) 1933 والتي كانت مبنية على القصة القرآنية للنيام السبعة (أصحاب الكهف). وفي هذه الدراسة سيتم التركيز على مفهوم الزمن في هذه المسرحية خاصة في الجانب الديني الزمن السلبي والإيجابي. تحاول الدراسة تقديم فهم للوقت في الثقافات المختلفة. وبما أن فكرة الزمن يتم تقديمها بشكل مختلف في الأعمال المختلفة، فإن هذا البحث يركز على مسرحيات الحكيم للكشف عن معنى وجهات النظر حول الزمن في الثقافتين الغربية والشرقية على حد سواء.

الكلمات المفتاحية: الدراما، الحكيم، أهل الكهف، الزمان، الثقافة الغربية.



Introduction:

Everything changed very quickly, causing suffering for both him and the people around him due to the constant flow of changes in all facets of life. Such adjustments complicated life. Here, man was faced with a whole new range of issues, including moral infertility, violence, loneliness, and a lack of communication. Mankind thus faced numerous obstacles and was in desperate need of relief. In their own distinct ways, the dramatists of the twentieth century embodied the universally applicable pains of the contemporary era. One of the twentieth century's pioneers of dramatic art was Tawfiq Al-Hakim (1898–1987) in Egypt. He described the state of modern man and the most evident challenges and issues he faces. However, after seeing theatrical performances in Europe, Arab intellectuals such as Tawfiq Al-Hakim came home to imitate them. It is widely known that Arab writers have copied the theatrical elements of Western theater, just like other playwrights from many countries have. The primary concern, though, is that Arab playwrights have attempted to adapt texts or scenarios to Arabic in order to make them acceptable in the Arab Homeland. The French school, particularly the absurdist school, had an impact on Al-Hakim as well during his second visit to Paris in 1959. (Al-Hammad, 6).

Conventional art genres were rendered unusable in the years 1939–1945 after World War II as a result of a loss of faith and purpose. The post-World War II era gave rise to a new type of person known as the modern man. The depth of contemporary man's suffering was and continues to be reflected in the literature of the era. It was necessary for a new sort of theater to emerge in such circumstances. The chaos, unrest, and absurdity that individuals had to cope with at the period consequently gave origin to the absurdist theater subgenre. The role of religion in contemporary life has declined. It wasn't until the Arab writers returned home in the 1840s, having seen the new theatrical form emerge in the West, that Arabic theater made its debut in the Arab homeland. The new genre drew them in due to the impact of Western writers. Al-Hakim gives his plays a distinct regional flavor through the use of straightforward Arabic in his dramas. The primary purpose of language is to facilitate communication, which is how it is typically employed. In his plays like *People of the Cave* (1933) . Al-Hakim employed classical Arabic in "a conscious attempt to raise Egyptian drama to a new level of literary respectability."(Sidebottom, 36).

A lot of reviewers from both the east and the west have discussed *The people of Cave* (Ahl Alkahf). Said (1990) asserts in an analysis of form and style in the plays of Tawfiq Al- Hakim that Al-Hakim was influenced by the France Theater particularly following his second trip to Paris in 1959–1960. In addressing the experience of modern man, he was able to blend realistic and unrealistic components as well as rational and irrational elements. By using a flashback that occurs on one side while action is shown on the other, he broke with



conventional theatrical norms and made use of the free stage .According to Al-Hakim, there are similarities between contemporary anti-realistic movements and the arts and literature of ancient Arabic culture. In an interview, he discussed the same subject: "We in the Islamic faith do not think that God created the universe in an aimless manner. Instead, we think that the world and all of its harmony were created with a purpose (Said, 2).

The world came to a state of chaos after the WWII. The influence of the war reached all the levels of human life. Everything was changed in all aspects of life. Life became difficult and man found himself with new kinds of problems such as loneliness, dehumanization, and lack of communication. Therefore all the sense of meaningless in life appeared in human's life. Literature has reflected this suffering of the modern age. Tawfic al Hakim was one pioneer in dramatic art during the twentieth century. He reflected different situations in his writing as a part of modern age. The people of the Cave represented the decline of humanity, people who lost identity in their lives. They don't know where or when will find a hope. They belong to no place and no time. They have no thing. Man is lost within time. (Ibid).

Ahmad Shams al-Duin al-Hajaji emphasizes the effects of al-Hakim's European experience; "If al-Hakim had stopped at that point [i.e. staying in Egypt] he would not have had such a great influence on Arabic theatre . . . In France his experience with the theatre was polished to return and write The People of the Cave." Al-Hakim, in his introduction to Oedipus the King speaks about his experience in France in the third person:

The writer of these lines left for Europe. . .

and there the secret was revealed to him,

and did not find much trouble in discovering

the key to the problems (of Arabic theatre).

The world of theatre and literature in Europe is

interlocked with no barriers between them.

The reason is simple; Drama is a genre of literature,

taught in colleges and universities as literature before

it is pushed to the theatre. The writer of these lines had to

start from the beginning (of European literature), return to

the fountain . . . He thought that he could start anywhere,

but discovered that he had to start with the Greeks.(Al-Hakim, 13).



Both a way of preventing quiet or seclusion and a sign of presence are found in language. According to Oteiwiy explains that language serves as a form of comfort by defining an individual's identity. In order to represent the miseries of the modern era, ridiculous dramatists utilize language to examine "the limitations of language both as a means of communication and as an instrument of thought" (Oteiwiy, 12). The meaningless and nothingness of contemporary life are emphasized by dramatists. They assert that there is no longer any communication between people in the present day and the rest of the globe. Al-Hakim gives the framework of his plays a touch of regional flavor, particularly through the use of basic Arabic language. In "a conscious attempt to raise Egyptian drama to a new level of literary respectability," Al-Hakim employed classical Arabic in his play *People of the Cave* (1933) (Sidebottom, 36).

Al Hakim's Life

He was one of the great figures of modern Arab drama. Born in Egypt near the beginning of the twentieth century, Tawfiq Al-Hakīm has been one of the most prolific and versatile writers of his time. Although his interests have not been primarily political, he has long trumpeted his attachment to the ideals of democracy. He was influenced by French theatre while studying in Paris. He wrote a successful play (*Devant Song Guichet*) in France. He stayed three years in France. Then he began to write plays in Arabic. *Ahl el Kahf* 1933 was the first of his plays, which revealed a considerable mature and self – confident talent. He would like to become familiar with the Arab counterpart of west writer. He also considered a world writer. He composed different genres like autobiography, novels, plays, short stories, and essays. (Chelkowski, 45).

The son of a Turkish aristocracy woman is the modern writer Tawfiq al-Hakim. He gave up practicing law to pursue studies in literature and art, and as a young man, he started creating plays. Anyway, after studying in France, he developed his major masterpieces. He is regarded as the founder of contemporary Arabic novels and Egyptian serious drama. His intellectual dramas have stood the test of time more than any other aspect of his writing. His plays are distinguished by their use of contemporary myth, abstract characterizations and locations, deep influence of French symbolism, and intellectual and thought-provoking themes. The main theme running through Hakim's works is Egyptian identity. (Barazanji, 8).

Al-Hakim has been severely impacted by the Second World War. He also employs a contemporary aesthetic that challenges conventional theater. Regarding movements and trends, Al-Hakim is regarded as one of the most important literary personalities of contemporary Arabic theater. Al-Hakim has depicted the ridiculous idea as a major topic in his plays. *Ahl al-kahf* (The Cavemen) (1933) is the first play he wrote and the first to be published. It showed a significant, mature, and self-assured skill and was hailed as a literary



classic in Arabic by none other than Taha Husain. It might be his best play. The other is the far more modern Journey into the Future, Rihlatun ilal-ghad (1957). The two are not incompatible because they have many notable similarities and have as their central idea that man is a prisoner of his history (Long, 70).

Time in *Ahl el Kahf*

Many Arab literary critics and historians view The People of the Cave, published in 1933 and attempted unsuccessfully by the Egyptian National Theatre Company in 1935, as the first attempt at producing a drama of literary merit in Arabic literature. One of the most well-known authors and critics in the Arab world, Taha Hussein, states that the play is a significant phenomena "not only in contemporary Arabic literature but in all Arabic literature." The play's inspiration is a story found in the Koran about a group of Christians and their dog that fled persecution, slept in a cave for over three centuries, and then awoke to see the outside world. At this period, Christianity had emerged as the most popular faith (Al-Hakim, 108).

Christianity had taken over as the nation's predominant religion during this time. After a while, the men returned to the cave and perished there. Al-Hakim also investigated Christian texts, which cite different numbers of men and different times spent in the cave than the Koranic account. The story's simplicity allows for the playwright's leeway to embellish and approach it anyway they like. Al-Hakim crafts the first myth in Arabic theater by making the most of every opportunity presented by the original plot. The drama by al-Hakim tackles the age-old conflict between humanity and the passage of time, a topic that has fascinated ancient Egyptians since the beginning of time, as evidenced by the pyramids, tombs, and mummies. Al-Hakim's distinction between "truth" and "reality" is another theme of the play, as it depicts the confusion the three men and their dog have between the two realms. Regardless of Pirandello's impact, al-Hakim appears fixated with the concepts of truth and reality and how they affect human behavior.

Ahl al-kahf tells the story of three men's last, horrifying month. When the King orders a killing of all followers of their faith, two young lords, Marnuish and Mishilhnya, who are both close advisors to Diocletian, the pagan Roman ruler of Tarsus, and hidden Christians, take safety in the cave of Yamlikha, a Christian shepherd. They and the shepherd awaken in the cave to begin Act One, which is entirely set in the dark except for the last few moments—a quintessential al-Hakim touch. Despatched to bring provisions, Yamlikha returns to inform that Diocletian has, for some reason, decided to stir up trouble in Tarsus and that his money is no longer valid. It doesn't take long for the locals to gather at the cave and transport the escaped individuals to the palace. To their amazement, they are received with a great deal of veneration there, and gradually it dawns on them



that three centuries had elapsed since their journey and that they were formally canonized a long time ago(Long, 70).

Yamlikha is the first to come to terms with this terrible reality, thanks to the abuse he endures from the people living in the streets of the now-reconstructed pagan city; Marnuash is convinced after finding his son's tomb. However, Mishilinya considers the three hundred years to be insignificant, particularly since he believes that Prisca, the King's daughter, is excitingly better than Diocletian's daughter, to whom he was secretly engaged. He realizes that time is not on his side only when he is unable to convince Prisca that the three centuries stand in the way of their union(long, 70).

Al-Hakim created the remaining dramatic elements in accordance with his Arabic culture, while adopting specific western style approaches regarding language, time, and place.

Al Hakim treated the aspect of time in his play the people of cave (Ashap al kahf) and human ability or inability to maintain relationships across time and space. Three men and a dog sleep for more 300 years in a cave but when they awake, found everything is different. The time changed everything in their lives but we see clearly their destination to continue in this life especially with main character Mishilinya . Ahl el Kahf revealed a considerable mature and self-confident talent. Time in Ahl el Kahf means relation with others and when these relations collapse, it means the life becomes aimless. Its characters suffered from distinction between reality and dream, but we see in the end they could recognize the reality because they realized that love and faith is more powerful than time.(Long, 74).

Ahl el Kahf (People of Cave) was based on dramatic form and a Quranic episode(Surat Al Kahve (cave)18-8). It has a strong effect on the reader. The plot is dynamic and tightly knit. It deals with "thoughts rather than action". It talks about power of faith. We can see that clearly in Mishilinya's character. Mishililinya prepared to start anew life.

MARNUSH: You are crazy, something separates you from Prisika.

MISHILINYA: time

MARNUSH: yes

MISHILINYA: oh ya Marnush have mercy on me I want to live. I want to live!.

MARNUSH: You will live. (Al Hakim , 112)

Mishilinya took young Priska for her grandmother who he had loved before he went to the cave. He talked to Priska, but his passion was supposed to be directed to the old Prisika. Although he discovered the frightful fact, he insisted to live in this live. Among those strange people he has a strong heart and faith.



His heart was more stronger than the time. In *Ahl el Kahf*, the time is the most important aspect. Characters realized that they are alive after three hundred years. Therefore, they faced many problems especially in their special life.

MARNUSH: Actually, I cannot understand all that

YEMLIKHA: You see. You cannot understand because there is three hundred

years Between them and us.

MARNUSH: It is difficult to understand. There is no human's mind can imagine

That. (Al Hakim, 122)

Three men awaken in the cave at the beginning of the play, sore and hungry, believing they have just been asleep for a day or so. Yamlikha, the shapherd, is sent to fetch food. When he comes back, he tells them about the encounter he had with the curiously clad horseman who scared him off when he offered him some food in exchange for coins. The three guys start to believe that something strange has happened when they notice that their fingernails and beards have grown abnormally long. When the horseman and the other guys notice the three other men, they flee while yelling, "Ghosts! (Isaac, 126).

The story of the three men who fled the oppression of the pagan ruler Duqyanose and were never seen again is discussed by the king in the second act, which takes place in the palace. They also refer to a prophecy that foretells their reappearance. The three men are treated like saints when they are brought to the palace. But the men are curious about their former lives, their families, and their belongings. Marnoosh heads to town in search of his wife and son, while the shepherd departs in search of his herd. Mishilina chooses to remain in the palace after he falls in love with Prisca, the daughter of the heathen king Duqyanose, who shares the same name. (Ibid)

When he learns that over three hundred years have passed, the shepherd is the first to accept the pointlessness of his efforts and goes back to the cave with his dog. When Marnoosh tries harder, he finds that his son passed away from old age and that his house has long since disappeared. Upon his return to the cave, he realizes that he is no longer connected to the past. Because he is still hoping to rekindle his love with young Prisca, only Mishilina is left. But his persistence just makes him more and more frustrated, and in the end, he goes back to the cave to die there with his two buddies. A discussion about religion and the nature of existence takes place in the cave during the fourth act. Young Prisca, who has chosen to die with her newfound love, joins the three men. The earth blocks the cave's entrance, and a memorial honoring the three—actually, four—saints is erected. (Ibid).

When we come to ahl el Kahf we find the opposite situation. Tawfiq al Hakim has treated time, love, and faith in his play. He depicted the human ability to



face the difficulties. The relationship between Priska and Mishilinya is the richest part of the play , because Mishilinya could renew himself and understand his reality. *Ahl el Kahf* revealed a considerable, mature and self-confident talent. It represented the relationship between the present and the past. It indicated that love or faith could face the difficulties in the life. The characters in *Ahl el Kahf* are religious characters who rejected the injustice and tyranny. They have a faith in their lives. Mishilinya was a master and minster of the tyrannous king Dkienos who succeeded in achieving his ambition and determination in his life. Marnush was also a good man who had a faith and love to God. Yamlekha was a shepherd and ordinary person. His nature and personality led him to faith. (Ibrahim, 21).

The play's compact structure is enhanced by a particular character grouping. The other characters stand in for the might of the present, while the three men and their dog symbolize the past. Prisca, Mishilina's beloved who passed away, is the link between the two groups, bringing the past and present together. Despite representing the past, the three guys are distinct individuals who possess unique qualities. The shepherd is the "born Christian" who, having known nothing other, never doubted his beliefs. His preoccupation in life is the care of his flock, and his wisdom is the wisdom of nature. After realizing that the flock has vanished and that he has been unconscious for an extended period of time, he submits to his fate and heads back to the cave. Because of his material tie to the world, which makes it less binding, he is the first to return. In addition, he is the first to have second thoughts about his religious beliefs before passing away, as his faith was not firmly based in personal conviction. Due to the fact that social attachment is stronger than material attachment, Marnoosh, the second man, stays in the world for a longer period of time. When the shepherd arrives, he declines to go back to the cave. (Yacine, 29).

The person that stays the longest is Mishilina. His emotional link to the world makes it more enduring. Holding on to it, he hopes to persuade young Prisca that their love can bring the past back to life. But Prisca discovers that he loves her more for her similarity to Duqyanose's daughter, the other Prisca, than for herself. Mishilina has to do some introspection before he can completely give up and accept his fate. Al-Hakim dramatizes his idea of truth vs reality in this love subplot. Mishilina tries to deny the reality of his existence and cling to the fantasy of love, but after learning Prisca's name, she is persuaded:

Mishilina: Prisca! Are you not the daughter of Duqyanos!

Prisca: Are you mad? Could I be the daughter of a king who died three hundred years ago?



Mishilina: (Holding his head in his hands as if expecting a catastrophe)
Who are you then? My God! I am about to go mad, I am going mad. . . .

Prisca: (Stretching her hand to him with concern) What is the matter with you?

Mishilina: The daughter of this man, this king . . . God! Hot* co u ld th is be?

Prisca: Whom did you think I was . . . Oh . . . (She shouts as if something had become clear to her) Oh! . . . yes . . . yes ... My God ... I understand . . . I understand.(Al-Hakim, 30).

Al-Hakim's play with the unintentional fulfillment of desires and deep-seated dreams is not fully explored. Regardless of what al-Hakim would have us believe, it is impossible to resist the urge to interpret the Prisca story as an attempt on his side to uphold the absolute value of love and the boundless need of lovers to experience their symbiotic feelings on any plane. This rendition of the "Romeo and Juliet" love narrative, which bears many similarities to both the pre- and post-Islamic eras, is still irreconcilable with the play's overall plot. The playwright takes center stage in this operatic finale, disrupting the normal course of events. In what Muhammed Mandoor refers to as an early attempt at developing a "third language," Al-Hakim employs modern Arabic. Although it lacks the stiff manner typical of nineteenth-century Arabic literature, it is essentially classical. At several points, the speech becomes poetic, which fits the ethereal tone of the play, which is about dreams. In fact, in the last scene, the three men ponder if their experiences in the outside world were real or if they were only dreams.(Mandoor, 133).

Al-Hakim stays away from the early period's verbal logic and wordplay. Rather, he lets his characters carry on with their conversations, which enables the language to meld seamlessly with the action's progression without any particular aspect standing out. But al-Hakim gives himself permission to write lengthy character exchanges since he assumes that the play is mostly meant to be read aloud. Long debates on the nature of religion and other intellectual topics that follow create undramatic pauses that lessen the play's overall impact. Some of the flaws from his early career appear to have persisted in Al-Hakim; for instance, the needless holding back of some information does not seem to provide the tension that Al-Hakim is going for:

Mishilina: (Asking Galias about Prisca late at night) . . . Where is she at this moment?

Galias: Who is "she" saint?

Mishilina: (Irritated) The princess.



Galias: With the king.

Mishilina: Strange! What could she be doing with the king at this hour of the night?

Galias: Saint! It . . .

Mishilina: (Insisting) Speak . . .

Galias: When the king is sleepless, he calls her to read for him.

Mishilina: (Angrily) In his private chamber? This strange man? I understand, I understand. Is this the holy bond?(Ibid, 32).

Conclusion

It is common knowledge that the Arabs, akin to several other countries, have appropriated the Western theatrical experience. It is indisputable, nonetheless, that they have made an effort to Arabicize the portion that is most required to fit in the Arab Homeland. The Arab playwrights believe that any imported trend carries the identity of the nation from whence it originated. In an effort to prevent Arabic drama from dying out, Arab playwrights have chosen to appropriate only a portion of Western cultural elements while creating the remainder on their own. This has allowed Arabic drama to continue evolving, particularly since the "Arabic Literary Renaissance" movement peaked in the middle of the 20th century.

While in *Ahl el Kahf* (People of Cave) there is a sense of the man slept a hundred years, then he woke up. He returned to life with feelings of love and faith to face the difficulties and problems, which faced him to continue in this life. *Ahl al Kahf* (People of Cave) reflected Quranic and Christian story which depicted the conflict between time and man, and how this man could defeat the time because he refused to live as slave man and his life will be death. It also depicted the illusion and fact and how fact defeated the illusion. Even in his death, he died as a faithful man because his heart was full of love and faith. *Ahl el Kahf* (People of Cave) were concerned with the idea of rebirth. Therefore, *Ahl el Kahf* (People of Cave) didn't die but they were resurrected. From what this study discussed, the possible answer for the loneliness and loss of man is the faith, if human have faith inside themselves, they can spend time in a positive way, but if they lost faith, they spend time and life in a passive way and become a dead in life.

The Egyptian National Theatre Company performed the piece in 1935, but not many people showed up. Al-Hakim blamed poor stage directing and a lack of suitable theatrical effects for the production's onstage collapse. Even though it



might have been the case, the play is difficult to produce on stage. The action is suspended and the sad components are diminished in the second and third acts due to the extension of uncertainty. In addition, the drawn-out discussions concerning the definitions of "truth" and "reality" are tedious. The three men's prolonged confusion is not justified by Al-Hakim's attempt to convey the severity of their shock. Similarly, Al-Hakim begins the tale of a Japanese sailor who returns after a four hundred-year absence in a similar fashion.

Al-Hakim chooses the present, while the cave stands for the past. Even though the three guys are sacred, they should stay in the past since that is where they belong. The saints are to be remembered, but life must go on, so the king and his soldiers close the cave and erect a shrine at its entrance as the play comes to a close. Al-Hakim is therefore interested in the political and social lessons that the myth may teach us in addition to its philosophical ramifications. Al-Hakim is essentially stating that while Egypt can take pride in its illustrious history, the emergence of a new civilization shouldn't be hampered by it. (Yacine, 39).

References:

1. Al- Hakim ,T.(1988). *Ya Tali' al-shajarah [The Tree Climber]*. Cairo: Dar Massar.
2. Al Mazni ,Ibrahim,Ahl el Kahf, Al Balakh Newspaper,1933
3. Al-Hakim, "Introduction," *Odipus the King*, p. 13.
4. Al-Hammad, L. (2006). *The Western influence in emergence Arabic theater of absurd Tawfiq al-Hakim as a model*. PhD. Asaud king University, Arabic department.
5. Barazanji, Z. (1979). *The impact of European drama on two Arab playwrights Tawfiq al-Hakim and Kateb Yacine*. University Microfilms International.
6. Chelkowski ,D. 1988. *Islam in Modern Drama and theatre* Cairo: Dar Massar (45-69)
7. Dardiri, Ibrahim, *A1 Qusas Al-Dini Fi Masrah Tawfiq Al-Hakim, (Religious Stories in the Theatre of Tawfiq Al-Hakim)* . Cairo, 1975.
8. Isaac Yetiv, "The Crisis of Identity of the Native North African Writer," *The Twentieth Century.French Piction, essays for Germain Bree*, ed. Georg
9. Isaac Yetiv, "The Crisis of Identity of the Native North African Writer," *The Twentieth Century.French Piction, essays for Germain Bree*, ed. George Stambolian, (New Jersey, Rutgers University Press, 1975), p. 124.
10. Kateb Yacine, *Le Cadavre encercle*, in a collection of plays by the same author, *Cercle des represailles*, (Paris, Edition du Seuil, 1959), p. 29.



- 11.Long, C. (1969). Tawfiq al-Hakim and the Arabic Theater. *Middle Eastern studies*. 5 (1), 69-74.
- 12.Long, C. W. R. "Taufiq al-Hakim and the Arabic theatre." *Middle Eastern Studies* 5.1 (1969): 69-74.
- 13.Mahmood Mandoor, Masrah Tawfiq al-Hakim, (The Theatre of al-Hakim), (Cairo, 1966), p. 133.
- 14.Maser Sarsar (The Fate of a Cockroach), Trans. Denys Johnson- Davis, (London: Heinemann, 1973, Arabic ed., Cairo, 1966), p. 30
- 15.Oteiwy, G. (2012). Language in Waiting for Godot. University of Baghdad, 1(14), 11-28.
- 16.Peter Chelkowski Islam in Modern Drama and Theatre, Die Welt des Islams, New Series, Bd. 23/24 (1984), pp. 45-69
- 17.Said, A. (1990). *An analysis of form and style in the plays of Tawfiq al-Hakim*. (Doctoral dissertation, University of Georgia)
- 18.Sidebottom, C. (2007). *An introductory survey of the plays, novels and stories of Tawfiq al Hakim*. M.A, The Ohio State University.
- 19.Tawfic al Hakim.Ahl al kahf, Egypt Library,1936.
- 20.Tawfiq al-Hakim, Ahl al-Kahf, (People of the Cave), (Cairo, 1933), p. 36
- 21.Tawfiq al-Hakim, Braxa Jura, Part II, (Cairo, 1960), pp. 107-108.
- 22.Tawfiq al-Hakim, Safahat min al-Tarikh, p. 44.
- 23.THE Holly QUR"AN