

Originating the Art of Fiction: Impact of Arab Fiction on its European Counterpart

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Abstract: Literature plays a crucial role in convergence between nations through a process of mutual influence between these nations. Studying mutual influences between Arabic literature, especially fiction, and its European counterpart has preoccupied researchers to the extent that it provoked controversies between them throughout ages. Some of these researchers deny the existence of the art of fiction in ancient Arab literature and assert that this art stemmed from the European culture. Thus, this paper aims to prove originality of the art of fiction in Arab literature and its ingrained impact on its European counterpart due to cultural interaction and translation.

Keywords: Fiction, narratives, frame story, One Thousand and One Nights, Hayy Ibn Yaqdhan, Kalila and Dimna, Robinson Crusoe, Maqamat, Message of Forgiveness, types of stories in the Holy Qur'an, Orientalist, setting, plot, philosophical story, allegory, Sufism.

INTRODUCTION

Literature plays a crucial role in convergence between different nations and tribes, especially those works that focus on common attributes and ingrained thoughts that attract all people. Through ages, Eastern creative works, especially those produced by Arabs, had attracted attention of all peoples in general and the European nations in particular. Noteworthy, the widespread and increasing interest in translation contributed, in turn, to enrichment of the European cultures and the deepening of cultural communication with the Other. These works include: *Panchatantra (Kalila wa Dimna)*, *Hayy ibn Yaqdhan*, *Maqāmahat*, *One Thousand and One Nights (alf layla wa-layla)*... etc. Mutual influence between different cultures is a familiar phenomenon as, for example but not limited to, such mutual influence between Arab and European cultures. Abbas Mahmoud Ala'qaad comments on this regard that "all Eastern and Western nations contributed and, at the same time, received from the heritage of human civilization. Any nation with a glorious history gave and received from that heritage "[1].

This process of affecting or being affected has been produced by cultural interaction. Mohammad Abid Aljabri views this 'cultural interaction' as a "neutral concept free from any ideological implications. It reflects the historical reality as it is without bias or participation in any conflict [2]. Supporting his viewpoint, Aljabri refers to the Arab-Persian interaction as a model: "As noted by Ibn Khaldun, if the defeated apparently follows the victorious, the opposite is also

possible, as happened between the Arabs and the Persians. Indeed, Arabs militarily and politically overcame through their conquests against the Persians, but Persians did not imitate the Arab civilization; in contrast, Arabs imitated the Persian civilization. That is to say that the victorious imitated the defeated [3].

Hypothesis:

This paper aims to prove the ingrained impact of Arab fiction on its European counterpart through a number of hypotheses, as follows:

- Arab-European cultural interaction was comprehensive and productive of various forms of knowledge.
- Arab-European cultural interaction was not a mere historical event moving horizontally from one point to another as much as it was a humanly unique event structured upon a number of cultural and cognitive cross-cutting issues.
- European cultural inputs acquired new identity when they were brought into the Arab cultural sphere.
- Arab-European interaction was marked by acceptability and spontaneity.
- The European intellectual presence in Islamic culture was influential, especially in the genesis of the artistic characteristics of the novel.
- Arab-European interaction produced an influential civilization, which played the most important role in transformations witnessed by the West, with the European Renaissance through the 15th and 16th centuries.

To validate all these hypotheses, this study will address a number of partial and main problematic aspects relating to Arab-European interaction, as follows:

- Arab – European cultural interaction was found in various areas, which changed due to certain spatial and temporal circumstances: which areas, then, witnessed such change, and what were the conditions and elements which produced the change?
- What were the manifestations and dimensions of the Arab-European cultural interaction?
- Was the cultural interaction between Arabs and Europeans a historic event only, or it was a humanitarian phenomenon controlled by specific regularities?
- How do contemporary generations in both cultures perceive their cultural past; and how they evaluate the results?
- How were Arab-European contributions represented in the process of cultural interaction? How were those contributions, and how they added to such interaction?
- Were the cultural attempts by either Arabs or Europeans successful? Did Arab-European interaction succeed in developing both cultures into civilizations? And to which extent had such interaction added culturally to humanity?

IMPACT OF ARABIC LITERATURE ON THE EUROPEAN CULTURE

Studying mutual influences between Arabic literature and its European counterpart has preoccupied researchers. Concerning impact of Arabic literature and Islamic culture on European literature, Dante's *Divine Comedy* and its interest in Arabic and Islamic sources has attracted the attention of Arab researchers who are interested in comparative studies. Those researchers observed the noticeable influence of Abu Al Ala' Al Ma'rri's *Message of Forgiveness (Resalat Al Ghofran)* and the story of Israa and Meraaj on Dante's work. Several studies were accordingly published on this issue of Arab influence on European literature. For example, Arab researchers were largely interested in showing the impact of *One Thousand and One Nights (Alf Leila Wa Leila)* on European literature. Another issue that preoccupied Arab researchers was the impact of Arabic fiction on its European counterpart [4]. Conducting such types of researches can be perceived as studies with cognitive and scientific urges; but it is clear that they have ideological urges as well. These ideological urges tend to refute the idea of European literary and cultural superiority by showing the undeniable influence of Arabs on Europeans; and that the sun of Arabs shines on the West not only scientifically and philosophically, but literary as well.

Concerning the second perspective about the impact of European literature on its Arabic counterpart, there are, in fact, a numerous and increasing number of this type of studies which assert that modern Arabic literature was greatly influenced by European literature and creativity. Arab-European interaction can be traced back to the mid-nineteenth century and this impact is still continuous till our present time. This interaction has resulted in radical changes in Arabic literature due to the variety of literary genres or technical and intellectual trends. Literary, Arabic literature witnessed the emergence of new genres as drama, novel, short stories, novellas, and romances. Technically, Arabic literature also witnessed spread of literary movements of a European origin, such as Romanticism, Parnassianism, Realism, Socialist Realism, Symbolism, and Surrealism. Intellectually, Arabic literature was deeply influenced by some intellectual trends with a European origin, such as Marxism, Existentialism, and Liberalism. In addition, Arabic literature was largely influenced by European culture and literature; a matter that makes the study of this phenomenon acceptable. As a result, several comparative studies and researches have been developed for this regard, showing the role of European novel in the rise and development of Arabic novel and drama, as well as development of modern Arabic poetry. Moreover, many comparative studies have been conducted to examine the impact of European technical and intellectual trends on Arabic literature [5].

IMPACT OF ARABIC TALES ON EUROPEAN NOVEL:

Most writers of comparative literature agree that if stories and myths are addressed in different literatures, they are, then, subjected to study and analysis through comparative literature studies [6]. Some of those writers argue that emergence of fiction in world literature was later than epic and drama. It (i.e. fiction) was the last genre to appear after these literary genres and it was the least in following the settled literary rules and the most liberal of restrictions of literary criticism [7].

Examples of stories which are usually referred to by comparative literature writers, are [8]

1. *One Thousand and One Nights* (Arab. *alf layla wa layla*) which traces its roots back to Indian-Persian origins;
2. *Tales of Maqamat* (original not translated). Badie' Alzaman Al hamadani (358- 395 hijri) is considered the first one who invented and gave a name to this type, which had a great influence on Persian and European literatures;
3. *The Message of Aftershocks and Cyclones* (Arab. *Risalat Alttawabue Walzzawabie*) by Abi Amer Ahmad Ben Shahid (382- 426 hijri);

4. Abu Al Ala' Al Ma'rri's *Message of Forgiveness (Resalat Al Ghofran)*;
5. *Hayy ibn Yaqhdhan*, firstly written by Ibn Sina (370-427 hijri) and then followed by another message under the same title by Ibn Toufeel (died in 581 hijri). It was translated into Latin, English, Spanish, French, and Russian; and [9]
6. The story of *Sinbad*.

The question that comes into mind is: had Arabic literature known the novel in ancient times? To answer this question, it can be said that critics are divided into three groups concerning the origin of the art of novel in our ancient Arabic literature: the first group believe that Arabs did not know the art of novel during ancient times and that Arabic literature and Islamic heritages were free of the narrative art. Pioneering figures in this trend the authors who were in charge of Islamic literature section during preparation of the British Encyclopedia. This group justified their attitude that acting and narration are forbidden arts in Islam [10].

The art of novel is one of modern literary forms known in Arabic literature in this age although there are some views that trace its roots back to some ancient literary forms. In contrast, others consider it as a new art based on its technical features which are new not only to the Arabic literature but to Western literature as well. Thus, writers and critics almost agree that the art of novel belongs to modern arts that emerged in the modern era and that Arabs did not know this kind of art in past ages. In addition, this form of art was borrowed by Arabs from the Western literature after their close interaction and interchange with the West.

There was a group who entirely denied existence of the art of novel in Arabic literature as they perceive Arabic literature as "a poor type of literature at the level of fiction because Arabs, according to this group, did not know or practice this art of narration in their past ages. This attitude was arisen and supported by the French Orientalist Ernst Ranan, who believes that old Arabic literature was completely free from this narrative element. This viewpoint was followed by another orientalist called de Boer as well as a group of Arab scholars who supported such claim that old Arabic literature was free from narratives. This means that this orientalist team did not study this issue deeply in order to judge neutrally without uttering certain claims to support a certain intellectual purpose, just to depict the Islamic and Arabic thinking as superficial and full of defaults [11].

The same path was followed by Ahmad Hassan Elzayat who claims that;

A novel is a distinguished literary genre that has a prestigious position and well-developed rules in the Western culture, but in Arab culture it is deprived of such interest because Arabs are basically preoccupied with useless issues. As an art, the novel is categorized under prose. This art of writing (i.e prose) was not known at Pre-Islam times and early decades of Islam until the end of the Umayyad dynasty when a Persian writer called Ibn Al Moqafa' developed methods for prose writing and thought of writing down some stories. (393) [12]

Elzayat further justifies the reason why Arabs were not good at the narrative poetry, as follows:

This art (i.e. narrative poetry) requires a vision, while Arabs were known by their intuition and improvisation. A narrative poet has to be also aware of various types of people and traits, while Arab poets were only interested in themselves and their own culture. They were the most in using concise utterances and the least in doing deep research. They did not experience traveling to remote destinations or face risks. The characteristics of their environment, the simplicity of their religion, their limited imagination, their belief in the monotheism of their God, and multiple myths, which are considered the richest inspiring source for writing narratives. (ibid 31) [13]

Yehia Haqi was one of those who deprived our ancient literature of the art of novel as he advocated that it began under the European influence. So, he believed that it was like a western seed carried brought by the wind from Europe into our Arabic community. Haqi also believed that our Arabic heritage includes some narratives such as Maqamat and biographies and all lack technical unity/coherence [14].

The second team, Arab researchers who followed and supported those orientalists, has overlooked the Orientalist objective behind this slander, which tends to depict the Arab heritage as deformed and full of defects, and that it was dependent on thought and civilization of other nations. In fact, it was better for both teams to examine and study the Arabic heritage accurately, and after that each team has the right to express the results of their examination and analysis objectively. One of those who believes in the novelty of this art to Arabic literature is Naguib Attawi who claims that "the short story, based on its recent developed concept, is new to Arabic literature, and that its appearance was mainly associated with translations presented by some translators in this field" [15].

In contrast to the aforementioned claim that Arabic literature did not know the art of fiction in its ancient times, a group of critics have devoted their studies to reject such slander and the false claims about

the Arabic literary history. Those Orientalists and their followers of Arab researchers built their criticism and their opposing viewpoints on the western novel as a guiding model in their evaluation of Arabic literature. Accordingly, they did not find this model in Arabic heritage. Generalization is considered a mistake in this case because narratives or stories in Arabic literature have their unique features and forms [16].

In fact, the ancient Arabic literature included this art of fiction in various forms: translated, such as *One Thousand and One Nights (alf layla wa-layla)* and *Panchatantra (Kalila wa Dimna)*, original, such as *Maqāmahat* and folk stories, and other stories as *Hayy ibn Yaqdhan* and *Zenobia (the Queen of Palmyra)*. The highly regarded writer and critic Ahmad Meki does not deny the existence of this art of fiction in our ancient Arabic literature, as he states that

That fiction already existed in our Arabic heritage but not of course with the recent technical features of modern fiction that we know today, but with other features imposed by first attempts and beginnings of this art; we will not find any shame, then, if we know that the origin of modern European novel was in Middle ages and was obviously influenced by some Arabic works as Stories of Sinbad, Panchatantra (Kalila wa Dimna), and Hayy ibn Yaqdhan. In addition, our Arabic heritage includes various forms of narratives and each of these forms was characterized by its unique features. For example, the form of biographies differs from Al Gahiz's the Tightwads and that, in turn, differs from the story of the Maqamat (46)[17].

Shawqi Dief addressed this issue extensively in his book, *History of Arabic Literature, the Pre-Islamic Era* [18]. Again, Dief addressed the same issue but at other ages through his book, *Art and Its Approaches in Arabic Prose*. In this book Dief states, surely, they (i.e. Arabs) had some forms of fiction, proverbs, and speeches of their soothsayers. It is also sure that they were fond of listening to stories to spend their leisure time in such large desert. For this reason, they used to gather at night to listen to anyone who once started saying, 'once upon a time', to have immediately their attention. Sometimes, young and old men shared this man in his storytelling and behind curtains and veils, young girls and women listened eagerly to these stories. In addition, there is no doubt that this storyteller uses his imagination to add to incidents of the story in order to attract people's attention. Later, Abbasid writers recorded all these stories but with slight changes, keeping a lot of its ancient narrative features and vitality. The most famous stories in ancient times were mainly about their daily life, wars, victories, and defeat of their enemy tribes. They also used to narrate these stories to their kings of

Manathira and Ghassanid, and their predecessors or successors in Himyarite dynasty [19].

If the first group denied existence of fiction in Arabic heritage and the second group asserted such existence, the third group of writers and critics, led by Mohammad Saleh Alshanty, tries to be neutral between these two opposing perspectives as reflected through the following quote:

The story in general sense is as ancient as human existence on Earth, but it did not emerge as an art until the nineteenth century; and the seeds of this narrative art existed in the soil since the ancient times. The stories mentioned in the Holy Qur'an about prophets and past nations are considered the most perfect form of stories because they have unique narrative techniques only known in modern age. (Alshanty 342)

Alshanty then adds:

There is no doubt that the novel, in its general sense, as well as the short story belong to the original arts in our ancient Arabic literature, but the novel as an art with its contemporary rules and aesthetic values, and as a reflection of particular social conditions is perceived by many researchers as the art which was associated by the emergence of the middle class in Europe. However, human heritage in this regard proves that it is not shameful if the modern novel differs from the narrative form that we inherited; each age has its own features and requirements. If we examine this issue like that, we will realize that there is no need for such conflicts. For those who denied existence of the novel/story in ancient Arabic literature were misguided because they addressed this issue based on modern technical standards of fiction. They did not perceive fiction as a means of entertainment or a form that enables us to recall influential events. There is no danger then, but the real danger lies in spoilt intentions whose study of Arabic literature is based on malice and hatred, not justice or honesty. For this reason, we have to face them firmly and clarify their false claims [20].

It has become clear that there were a lot of narratives and storytellers in the pre-Islamic era; and that if narratives were not known or did not have any remarkable impact at that time, they would not be employed in the Holy Quran to address the disbelievers of Mecca through unique influential stories; even the word "story" and its various derivatives were mentioned in the Holy Quran in more than twenty positions. In addition, the Holy Quran includes a lot of short stories. For example, Surat Al-Kahf (The Cave) includes many short stories, such as the story of the owner of the two gardens, the story of people of the Cave, the story of Moses and Al Khidr, and the story of Dhul-Qarnain. The Holy Quran includes other stories like the story of

Solomon and the Hoopoe, Solomon and Queen Balqis (Queen of Sheba, and the story of Solomon and the ant in Surat An- Naml (The Ants), the story of owners of the garden in Surat Al-Qalam (The Pen), etc. The Holy Quran also narrated a mid-length story, such as the story of Mary with her people, and a long story which resembles the novel, as in Surat Yusuf ([The Prophet] Joseph). Long stories of multiple plotlines where incidents complete each other until we find a complete story, as in the stories of Moses and Ibrahim Peace be upon them.

The aforementioned examples are clear-cut evidences that Arabs knew all forms of storytelling, and that without such knowledge the Holy Quran would not address them through such stories. Beside such Quranic stories, other stories were also narrated by Prophet Mohammad Peace be upon him, as he , peace be upon him, adopts the strategy of educating and cultivating his Companions by narrating stories of previous nations to learn lessons from these stories. For example, the story of the three who were trapped in a cave and how they started to approach to God by mentioning some good deeds they once did. Also, the story of the three plagued men (Blind, deaf, and leper), as well as the story of a man who brought water to a thirsty dog in the barren desert barren, saving it from death, and , accordingly, God blessed him and forgave his sins, etc. The Prophet, peace be upon him, used to start his narration of such stories by statements such as, "It was before your time that" All his stories, peace be upon him, are marked by the prominent elements of the story: events, time, place, characters, dialogue, as well as plot. In addition, these stories were characterized by realism and honesty because they aim to cultivate souls, not only to entertain.

In fact, Arabs have known narratives since ancient times, and their heritage is full of various forms of storytelling, which indicates that they have instinctive creativity and appreciation concerning this art of fiction. For this reason, some orientalist fairly admitted this fact. For example, Karl Broklman, who wrote about the beginning of prose, states that "it was not the poet alone who attracted peoples' attention and ears during the Pre-Islamic era, the narrator was as important as the poet. Both used to entertain people at their leisure time in the evening [21].

Broklman moreover asserts that art of narrative Maqamat is traced back to the Pre-Islamic era. This form of Maqamat was about community of the tribe, and at the Umayyads' time it took a religious form to narrate religious stories in the councils of the caliphs. It was then developed and associated with poetry, literature and stories of past incidents. This means that the art of Maqamat gradually grew from narrating stories and incidents until it became very influential in

Western literature, as reflected in the picaresque novels in Spain which, in turn, influenced the French novel. Following example of the Arabic Maqamat, Spanish picaresque novel contributed to rise of novels of customs and traditions in French literature and then influenced the novels which address social issues, resulting in rise of the modern novel around the world. That is to say that the Arabic Maqamat had direct and indirect impact on development of the art of fiction all over the world [22]. In this regard, Jostaf Lobon , during one of his trips to the East, stated that "One night I was able to see an Arab group of porters and wage earners listening to one of the stories, and I doubted if any French storyteller could achieve all such success if he narrated stories written by Lamartine or de Chateaubriand to a group of French peasants. Arabic audience has a unique ability to imagine what they hear as if they see it embodied in front of their eyes" [23].

Opposing the form perspective which denies existence of the art of fiction in Arabic heritage, Dr. Mansoor Qaysumah firmly states, "I can claim that the Arab nation does not have any competitor in the art of narration. We were the first people during ancient times to use such introductory words of narration as, 'it was said, it was told, and once upon a time' and other introductory expressions used by the Arabic storyteller to narrate throughout ages" [24]. Thus, the novelist Mahmoud Taimour believes that story is an art that has ingrained roots into Arabic heritage, and that it was not totally borrowed from the West without any Arabic roots. He adds, "We rashly denied existence of fiction in ancient Arabic literature because we put Western fiction, with its form and techniques, in front of our eyes taking it as the standard upon which we depend in our search for some examples in Arabic literature. For this reason, we did not find." This urged Mahmoud Taimour to assert that we should not judge based on standards of Western fiction because Arabic literature includes "in fact, stories of a special nature and a form which obviously echo our features. The Arabic art of storytelling began with the beginning of Man through the mythological stories which were full of superstitions such as stories of ghouls and the blue-bearded man [25].

Although the modern Arabic novel was produced through successive stages in the nineteenth century (e.g. Arabization, translation, imitation and creativity), the ancient Arab heritage includes many stories such as *Panchatantra (Kalila wa Dimna)*, *Hamdaniyah* and *Hariri's Maqamat*, and *One Thousand and One Nights (alf layla wa-layla)*. All these works had a great impact on modern novel. Impressed by the Western fiction, our modern novelists imitated such Western model to prove their literary creativity through some novels that follow the Western example, but this, however, does not deny that such art of fiction has its ingrained roots in history of the Arab nation as

exemplified in some statements such as, "the narrator said, it is said, once upon a time, and all other statements used to narrate a story. Another proof of the originality of the art of fiction in Arab literature is admitted by Gustav Le Bon in the nineteenth century when he was on a trip to the East: " Arab audience are vital and have rich imagination to what they hear. This rich imagination enables them to see what they hear as if it is embodied in front of their eyes."

A contemplative look at all the narrative forms produced during the Abbasid time, including translated works as *Panchatantra (Kalila wa Dimna)* and *One Thousand and One Nights (alf layla wa-layla)*, and other works as Al Gahiz's *the Tightwads*, as well as the previous stories in the Umayyad era, especially stories of love and appreciation as the story of Jamiel-Bothaina, Leila's crazy lover (i.e. an allusion for Qais , a man who loved Leila and wrote poetry about her), and Kathier-Azza. A reader of all these love stories can easily realize that the beginning of the Arab narratives resembles, in form and content, the beginning of narratives at other nations. For this reason, the evenhanded critics do not deny the impact of Arabic fiction on its European counterpart; they, in turn, cannot deny that Arabic modern novel has been influenced by the Western novel since the mid-nineteenth century and so far.

The Arab culture has, in fact, an enormous heritage of narratives and novels , including translated works as *Panchatantra (Kalila wa Dimna)*, translated from the Indian and Persian culture during the Abbasid era, *One Thousand and One Nights (alf layla wa-layla)*, and other great works as Hamdaniyah and Hariri's *Maqamat*, Abu Al Ala' Al Ma'rri's *Message of Forgiveness (Resalat Al Ghofran)* , *The Message of Aftershocks and Cyclones (Arab. Risalat Alttawabue Walzzawabie)* by Abi Amer Ahmad Ben Shahid , *Jinn's Imitation of Man (muhakat aljinn lil'iinsan)* by Ikhwan Alsaifa, *Hayy ibn Yaqdhan* by Ben Toufeel , and many other works that enrich the Arabic library. *The One Thousand and One Nights (alf layla wa-layla)* and *Biography of Antar* and other popular stories are the essence of all previous narratives and legends because the folk storyteller/narrator used his imagination and creativity to add to such works, resulting in its existence until our present time.

This vast narrative heritage enables us to respond to many Arab and oriental scholars who have tried to deny the existence of this color of art in our literary heritage, drawing on the Western narrative model as a standard for the art of the fiction. Regardless of the reasons that led those to deny existence of the narrative literature in our heritage, either intolerance or lack of study or vision, our literary history confirms the existence of this art which had an impact not only on

our modern narrative literature, but on other world literature as well. We cannot ignore the impact of such works as *Panchatantra (Kalila wa Dimna)* by Ibn Al-Muqafa', *Message of Forgiveness (Resalat Al Ghofran)* by Abu Al Ala' Al Ma'rri, and *One Thousand and One Nights (alf layla wa-layla)* which fascinated minds, emotions and feelings of Western writers and readers. It is also possible to ignore the efforts of Ibn Al-Muqafa' in translation from Persian, as he translated a number of philosophical and narrative books. For example, he translated from the historical biographies some books as *Khaddai Namma*, *Ayeen Namma*, *Muzdouq*, and *The Crown* all about Anushurwan's biography. However, his greatest contribution was *Kalila wa Dimna* [26]

These books became popular within cultural events due to the wisdom and human experiences they include, and their influence started to be observed in various forms in literary books. Some of them were able to preserve their original identity, while others were Arabized by some Arab writers such as Al Gahiz and others. These translated books, in fact, opened the eyes of the Arab writers on new arts and styles of expression, which were soon imitated and represented by Arab writers in their works. Their influence was reflected in individual narrative works, which were not familiar in mixed Arabic literature [27].

Western researchers looked at the Arab narrative with great admiration and admitted its important role in emergence of the Western novel. Ernst Renan, for example, says, "It is generally recognized that Europe imported stories, novels, wisdom, and proverbs from the Muslim world", while Makial states "if Europe chose Judaism to be its religion, it also took its narrative literature from Arabs". In the same context, Todorov asserts that "the art of the modern novel dates back to an Arab origin [28]. It can be said, then, that historians had erred when they ignored the origins of proverbs and tales in Pre-Islamic prose because they doubted that they truly reflect this era and , also, because they were not written until the beginning of the Islamic era, although they carried within them a picture of prose in the developed ages. Stories, in fact, played a crucial role in Arab literature as they represented the society of the Arab nation and its moral values. Those historians and critics deny the existence of fiction in Arab literature because they put Western fiction, with its form and techniques, in front of their eyes taking it as the standard upon which they depend in their search for same examples in Arabic literature but they did not find; Arab fiction has its unique features, which enabled it to reflect the Arab community through different ages.

Andalusia was the window from which the winds of storytelling came to Europe, which derived many elements of its renaissance from the Arab-Islamic

civilization due to confrontation between Europeans and Arabs during the Crusades, and through European Andalusia. When a reader reads a book like History of Islamic Spain by Watt Montgomery, he finds a clear reference to the impact of Arab fiction on the emergence of the Spanish novel, the legal mother of the European novel. According to Pierre Kakia, who wrote a chapter in literature in Watt's book, " Spanish narrative literature, in particular, owes much, especially its first production, to early translation of three eastern works: *Panchatantra (Kalila wa Dimna)*, which was translated from Arabic by order of Alfonso X around the thirteenth century, *Sinbad* - also known as *Sinbad Nama*- a collection of stories of Indian origin translated in 1253 under the title of *Women's Machinations and Tricks*, and the story of *Barlaam and Josafat*, which later emerged from the story on the life of Buddha" (168) [29]. The same researcher says that Alonso Pedro collected thirty Arabic stories and translated them into Latin and published them under the title, *Writers' Literature* , which influenced some books as *Don Quijote de la Mancha* and *Decameron* [30].

Roots of the Arabic Novel

If we follow the rise of the art of fiction in our Arab literature, we will find that its roots extended to the pre-Islamic era; an era which was full of narrative models that depicted various aspects of Arab life in war and peace. Stories used to be narrated orally at that time and passed from one generation to another. These narratives are considered an important source of knowledge of the Arab community in various periods. This art was then developed due to the developments and shifts witnessed by the Arab community and its transition from one stage to another. With the advent of Islam, this art developed and varied due to the shifts and changes occurred within the community. For example, a new narrative form appeared and developed in the Islamic era, namely religious narratives structured to serve religious purposes on the one hand, and , on the other hand, was used for entertainment and amusement in order to satisfy physical and moral needs of people.

When we move to the Abbasid period, we find that the Arab community knew tremendous development during that time in political, economic, social, intellectual and literary fields. In addition, the Abbasid age was the age that witnessed the largest cultural interaction between various civilizations during medieval history. That advanced type of life in all fields influenced, in turn, influenced in all literary forms, including the art of fiction which started to take step forward during that time in order to meet the new needs in such advanced society. As a result, new narrative forms appeared such as the fancy story or the story narrated by an animal, the rare story, *Maqamat*, the philosophical story (e.g. *Hayy ibn Yaqdhan* , *Message*

of Forgiveness, ...etc.), folk stories and biographies which were popular in the Abbasid era: such as the biography of Antar Ben Shaddad, Seif Ben de Yazan, Beni Hilal stories, One Thousand and One Nights, and other stories Which satisfy popular imagination and reflect people's zeal and ambitions. These forms reflected development of the community and its new image, as well as a reflection of the increasing development of art that was associated with increasing development and complexity of the new society [31].

Noteworthy, existence of the translated, Arabized, or composed story gave artistic and cultural legitimacy to the art of fiction during the Abbasid era. Before that, narratives were scattered in the literary books without any literary discipline and were mixed with different literary, linguistic and historical arts. That is to say that development witnessed by the art of fiction during the Abbasid era led to independence of this art which, in turn, encouraged authors to write in this art for the purpose of narration. As a result, independent collection of stories appeared successively, such as Sahl bin Harun's stories, Al Gahiz's *the Tightwads*, the story of *Abi Qasim al-Baghdadi* by Al-Azzdari (the supposed author), Al Hamadani's *Maqamat, The Message of Aftershocks and Cyclones* (Arab. *Risalat Alttawabue Walzzawabie*) by Abi Amer Ahmad Ben Shahid , and other collections throughout ages [32].

Arabic fiction was witnessed further development in its form and themes with the emergence of what is known as the philosophical or the critical novel, which benefited from all other types of storytelling. For example, it took reflection of reality from the realistic story, symbolic embodiment of the animal from the symbolic story , contemplation and rich imagination from religious, mythological stories and the fairy tales which revolve around jinn and metaphysical and superstitious objects in the event, and, sometimes, linguistic techniques from *Maqamat*. It is natural, then, to say that this type was written for the elite because it addresses an educated person who is familiar with the field of language, literature and philosophy. It offers philosophical ideas that are far from ordinary people's attention or deal with a cultural and literary subject that matters only to writers and intellectuals [33].

When we raise the issue of novel in modern literature, it is impossible to ignore the impact of our ancient storytelling in the modern novel. To be objective, we have to associate the development of this art in our modern literature with two basic factors: firstly, our ancient storytelling heritage, and, secondly, impact of Western literature and its literary approaches and forms, including fiction with all its types and forms, on our Arabic literature. Development of the art of fiction in Arabic literature has begun in the modern

Arab Renaissance since the middle of the nineteenth century, where many of the pioneers of literary renaissance contributed to the growth and development of the art of novel in response to the development of Arab society and features and manifestations of the Renaissance.

Textual Processing of the narrative structure in Arabic Novel

The form or structure of the novel is based on several basic elements that cannot be overlooked: Firstly, the action(s); this element is considered the basis or the core of the story and, therefore, its constituting incidents must be connected so that the reader or the listener of the story feels that these incidents revolve around the main theme of the novel. Secondly, the characters; this element is the medium through which actions are told whether this character is a subject or an object in the narrated actions. A character may be dynamic, static, central, or secondary; but in all its forms the element of characterization, undeniably, plays a vital role in development of the story. Thirdly, setting. This element refers to the place and time of actions. Every action occurs at a certain time and in a certain place within the novel's structure. Fourthly, the plot. It refers to the author's approach and plan of exposition of the events. It is through the plot that characters are involved in the events and the conflict develops and moves gradually towards resolution. It is also the plot which controls fabric of the novel and attracts the recipient. For this reason, it must be accurate and believable not based only on coincidence. Fifthly, the dialogue. It refers to conversations between characters during their interactions within the actions of the novel. It is either narrated verbally by the characters themselves or by the narrator. The dialogue can be also expressed in a written form through letters, wills, published news, etc. Sixthly, narrator's style of telling events of the story. This element plays a crucial role in the novel because if it is prosaic, it will result in ambiguity of the novel's meaning as well as its failure because the reader will feel that events are overlapping and ambiguous which drives him to feel bored.

THE NARRATIVE STRUCTURE IN THE FOLLOWING MODEL STORIES:

One Thousand and One Nights [34]

Al – Masudi (346 AH) was the first one to refer to the book of *One Thousand and One Nights* (often translated in English as *Arabian Nights*) when he said, "This news was made of superstitions, organized by those who approached councils of kings, and people memorized it. It is the same as other books that were brought to us through translation from Persian, Indian, and Roman. Many of its tales were derived from the Persian work *Hazār Afsān*, which in Arabic means 'A Thousand Tales'. The Persian word *Afsān* also means in

Arabic 'superstition'. People call this book *One Thousand and One Nights*. It revolves around the story of the king, vizier, and vizier's daughter with her maid, namely Shirzad and Dnyazad. This book of *One Thousand and One Nights* resembles such books as *Vrzah and Simas*, which includes stories of Indian kings and viziers, *Sinbad*, and other books in this regard [35] we should not take the number of a thousand in either 'A Thousand Tales' or 'One Thousand Nights' seriously; it is just an expression of the unlimited number and time of these stories, even if the narrator tries to narrate these stories according to this number. It is, in fact, a flexible and unreal framework because the narrator can prolong narration at one night and shorten it at another; the narrator can also add more superstitions. The title '*One Thousand and One Nights*' may be used to mean non-ended stories, as if it is a thousand nights and more." So, Suheir al-Qalmawi suggests that the division of the book into nights left a strong impact because it requires a lot of stories [36]. *One Thousand and One Nights* is a mixture of different literature and different cultures, which the Arabs entirely digested and added their prominent Arabic touch. Although some of these stories have Persian, Indian, or Greek origins, their Arab origin is still dominating [37].

An overview on the Impact of One Thousand and One Nights on the European Literature:

The art of fiction occupies a prominent position among various literary forms all over the world due to its ingrained origin embodied in originality of this art of storytelling in history of Arabs. This art attracted attention of many great European writers who followed its example in their writings. One of these prominent examples is *One Thousand and One Nights*, which spread in Europe in the early eighteenth century. Some of these stories were included in a collection of tales which were first narrated orally by narrators [38].

One Thousand and One Nights is a worldwide literary work as it enjoys unprecedented fame. It was translated into various languages, leaving great impact on the literature of these languages. It was also refined to be presented to children because specialists in education asserted the importance of its stories in enriching children's imagination due to elements of imagination, suspense, and entertainment included in such stories. This may explain why such stories as *Sinbad* and *Aladdin and the Magic Lamp*, and the story of *Abi al-Qasim Al-Baghdadi* are very famous. In addition, *One Thousand and One Nights* was also inspiring for film producers funded its conversion into numerous movies; it can be said that this book influenced all literary forms around the world, whether in the East or the West, and this influence resulted in many tales, novels, poetry, and plays. Concerning influence of *One Thousand and One Nights* on the twentieth century European theater, the researcher

finds it difficult to mention all forms of such influence because of the tremendous development of the vast means of communication, such as television, satellite channels, computer, the Web, etc., which put an end for isolation. People, nowadays, have no need to travel for the Other's country to know about his culture, now the Other and his culture live with us due to such means of communication which deepened the mutual cycles of influence.

One Thousand and One Nights (also known in English as *Arabian Nights*) is a collection of tales narrated by a female protagonist, Scheherazade, to her husband, the ruler Shahryar. It was translated into English, French, Italian, German, Spanish, Portuguese, Romanian, Dutch, Norwegian, Greek, Swedish, Russian, Polish, Hungarian, etc. It influenced and still influences literature in all countries and cultures in the world. The list of the literary writers, only, who were influenced by this book, includes such names as: Henry Fielding, Jorge Luis Borges, Thackeray, Walter Scott, Goethe, Gérard de Nerval, Dumas, Stendhal, Flaubert, Wilkie Collins, W.B. Yeats, Elizabeth Gaskell, William Shakespeare, Pushkin, Tolstoy, Conan Doyle, ...etc [39].

The French orientalist Antoine Galland (1646-1715) translated, for the first time in the literary history of Europe, *One Thousand and One Nights* into French in twelve volumes, between 1704 and 1717, which received a great success and spread throughout France to remain the only translation through which the Western world knew Scheherazade's nights for a whole century (the 18th century). One of the results of this translation was that it had a clear effect on the great French works as it captured minds of many generations of writers and thinkers; none of them was able to escape its magnificent influence even the genius of enlightenment. The researcher has many testimonies proving that Scheherazade's stories were ranked as top stories in the French libraries during the eighteenth century, and that its importance is not less than the Greek and Latin epics. It is enough to take a quick look at the specialized encyclopedias (e.g. CHAUVIN Bibliography) to see the number of writers and literary men who have been influenced by these popular folk tales. Everything in this collection of tales was new to the French reader: its glamorous images, which captured minds, its wondrous adventures, its fascinating fairy tales, and its varied intellectual themes. This new took different forms in each story where the reader always found wonders and suspense. Voltaire was one of the French philosophers influenced by *One Thousand and One Nights*. This influence is clear in his philosophical novels. He derived from this work its eastern scenes, extraordinary experiences, and its strange and amazing objects to say what he wants to say in philosophy and politics, expressing pains and hopes

of humanity [40]. It is known that Voltaire read *One Thousand and One Nights* and nights and was influenced by it. He himself admitted that on several occasions that he did not become a novelist until he read the translation of Galland fourteen times carefully and consciously because he found in it an inexhaustible themes for narratives, a rich human contents, and new artistic methods [41].

- 1- One of the literary works influenced by *One Thousand and One Nights* was *Life Is a Dream* by the Spanish writer Pedro Calderón de la Barca. In this play, Calderón borrowed the structure of one of the stories of *One Thousand and One Nights*; the story of the sleeper who got up.
- 2- 2 - There is also the twenty- third miracle in *Miracles*, a poetic volume by the Spanish poet Genthio de Berthio, which typically resembles the story of a Muslim merchant from Baghdad, whose money was stolen in China. We have also *The Ten Days* by the famous Italian writer Piccio, who included in this work a hundred tales from *One Thousand and One Nights*. This example was followed by Geoffrey Chaucer in his work, *The Canterbury Tales*. Likewise, The English writer William Shakespeare borrowed the theme of his play *All's Well That Ends Well* from *One Thousand and One Nights*, and the German writer Lessing in his play *Nathan der Weise*.
- 3- There is also a similar novel as *One Thousand and Nights*, written during the eighteenth century and titled, *The Manuscript Found in Saragossa* by Jan Potocki, the polish writer. It was also inspiring for some works as *Vathek* by William Beckford and Edgar Allan Poe's *The Thousand and Second Tale of Scheherazade* which, in turn, inspired Caitlin R. Kiernan's *The Thousand and Third Tale of Scheherazade*. In the same context, Bill Willingham adopted the tale of Scheherazade to write *Fables: 1001 Nights of Snowfall*.
- 4- Beside the aforementioned works, Cameron Dokey's *The Storyteller's Daughter*, written for children, was also influenced by *One Thousand and One Nights*.
- 5- Among those who depended on its stories are John Part, who frequently referred to/borrowed from it in his works, Jason Grote who followed its model in his play *1001* which appeared in 2005. In the same year, Joseph Covino published his novel *Arabian Nights Lost: Celestial Verses I & II*, the title that speaks what we want to say.
- 6- In Japan, the Far East, *One Thousand and One Nights* was translated twice during the nineteenth century and multiple times in the twentieth century.
- 7- In English poetry, Wordsworth and Tennyson embody prominent examples that reflect such influence of *One Thousand and One Nights* in poetry.

8- Such influence also paved the way for emergence of Realism [42].

The Frame Story of *One Thousand and One Nights*:

One Thousand and One Nights is based on the frame story [43] of Scheherazade and her husband, the ruler Shahryār. Shocked by the unfaithfulness of his brother's wife as well as his wife, Shahryār decided to marry virgins and kill each one the next morning. Thus, when Scheherazade married him, she tried to save her soul by telling him a small or a part of a prolonged tale every night so as to keep him eager to know the end of the story. These nights ended only with the end of the book. Protagonists of the tales remain present all the time from the first tale to the one. Thus, these protagonists are themselves the narrators. Readers of *One Thousand and One Nights* can easily observe development of the literary elements based on the setting of each tale as each country has its own social, cultural and political circumstances. Another distinctive feature is that the tales of *One Thousand and One Nights* are productive as each tale leads to another with different characters and environments [44].

Perhaps one of the most popular night tales in Europe during the Middle Ages is the story of *Sinbad*, which later included with other tales in *One Thousand and One Nights*. This story was translated from Arabic into Castilian in 1253 under the title of *Women's Malice and Tricks*. In *One Thousand and One Nights*, this story is entitled "A tale on women's Malice and Snare", or the story of "The King, Son, Maid, and the Seven Viziers." It was then translated into Latin by Juan de Ta Silva in his *History of the Seven Sages of Rome*, and then translated into Italian, English, German, Dutch and Danish [45].

The story, as mentioned in *One Thousand and One Nights*, includes twenty-six tales connected by a thread that the wife of one of the kings was seducing the king's son but he refused all her attempts. To revenge her dignity, she complained to the king, his father, claiming that his son tried to seduce her. The king, in turn, ordered to send his son into death, but the seven ministers advised the king make sure of the charge for seven days, time duration of the story. These stories, in fact, have influenced the most important pioneers of European storytelling such as *The Ten Nights* by Giovanni Boccaccio [46]. Another famous tale beside *Sinbad* is a tale titled, "Tawadud, the Maid." This story revolves around the debates that took place between the maid and the senior advisors of Harun Al-Rashid, which ended with the maid's victory. It was translated from Arabic into Spanish, and it had a great impact on many Spanish playwrights. In short, the novels of love and French adventures in the eighteenth century borrowed from *One Thousand and One Nights*

everything that serves them and contributes to its development [47].

Philosophical Story

It was the third century AH that witnessed the birth of the philosophical story when Haneen Ibn Isaac started translation. Translating a work such as *Salaman Wa Absal* reflects Arab interest in Greek philosophy as they were not interested in Greek tales or myths. The Arabs perceived Greek people were the nation of philosophy and Persians as the nation of narratives. On the other hand, translation of Greek works may be justified that translators from Greek were Syriac Christians who resented pagan myths. Concerning translators from Persians, they were Magians who converted to Islam, such as Ibn Al-Muqaffa, who were interested in reviving the heritage of their people [48]. Then, Ibn Sina (370-427 AH) wrote his two philosophical stories, namely *Hayy ibn Yaqdhan* and *Salaman Wa Absal*, initiating a new approach of presenting philosophical ideas through stories. The critical novel was a type of fiction developed mainly for social and literary criticism. This type was an extension of Ibn Shahid's *The Message of Aftershocks and Cyclones* (Arab. *Risalat Alttawabue Walzzawabie*) and Abu Al Ala' Al Ma'rri's *Message of Forgiveness* (*Resalat Al Ghofran*).

*** Hayy ibn Yaqdhan: [49]**

Ibn Sina's *Hayy ibn Yaqdhan* differs from Ibn Toufeel's, but it is impossible to read both stories without understanding the meanings beyond their symbols and philosophical implications. Ibn Sina narrated through his philosophical story that when he was residing in a country called Barza, with his companions, he met an old man, but still strong; he greeted him and asked him about his name. The man replied that his name is Hayy Ibn Yaqdhan and that he is from Jerusalem and his profession is to travel around the world [50] Ibn Sina, in fact, paved the way for successive writers and his *Hayy ibn Yaqdhan* became the starting point for each writer to express his philosophical ideas and vision. As a result, we have Ibn Toufeel's *Hayy ibn Yaqdhan* which is stronger in its narrative elements.

Impact of Ibn Toufeel's *Hayy ibn Yaqdhan* on Western Novel:

Hayy ibn Yaqdhan is a philosophical novel written by the Andalusian philosopher Ibn Tufeel [51] Ibn Tufeel was born in 500 AH in Granada, Andalusia. He was taught by Granada's philosophers. He was also known by his interest in science, astronomy, mathematics, medicine, and poetry. In the beginning of his professional life, Ibn Toufeel worked in the field of medicine, and then he became the minister in Granada. For his honesty, Ibn Toufeel was selected in 549 AH (1154 AD) to be responsible for keeping secrets of

Prince Abi Said bin Abdulmu'min, ruler of Ceuta and Tangier, and then he returned to practice medicine, where he became the special doctor of Abu Yacoub Yusuf in 558 AH/1163 AD. It seems that he remained in his position for twenty years, spending his time in contemplation and learning beside medicine. When Yacoub died in the war against the Franks, he served his son, Abi Yousf Yacoub, and then retired in 578 AH due to his sanitary. He was followed by his student Ibn Rushd, the famous philosopher. Ibn Toufeel died in 578 AH/1185 AD in Marrakech where he was also buried. He left a number of books, most of which were lost, leaving only Hayy ibn Yaqdhan and some poems.

The story of *Hayy ibn Yaqdhan* revolves around a philosophical theme that a person may acquire knowledge by his instinct. The protagonist, Hayy ibn Yaqdhan, grew up in an uninhabited island where he was the only human being. Ibn Toufeel mentioned two stories about the reasons that led Hayy Ibn Yaqdhan to have such sort of life:

- The first narration is that Hayy Ibn Yaqdhan had a normal origin. After his birth, his mother threw him into the sea for fear of oppression of her brother, a king, who did not allow her to marry but she secretly married a Bedouin man. Later, when she wanted to deliver her baby, she was afraid that her brother might kill her son and, therefore, she decided to throw him into the sea. This narration seems realistic as it reflects the mother's fear and how she wanted to protect her son.
- The second narration seems unrealistic. It is entirely philosophical, including many philosophical terms. Hayy Ibn Yaqdhan, according to this narration, was born without a real father and mother. This narration, in fact, reflects the writer's philosophical perspective of life, universe, Man, and his view that mind overcomes instincts due to its power [52].

The most important part in both narrations is that Hayy Ibn Yaqdhan grew up in an isolated island and was nurtured by deer that lost its son; it fed him its milk and protected him from wild animals and natural phenomena such as cold and hot weather. He, thus, grew up to perceive such deer as his mother, but God gifted him the mind that enabled him to think and compare between his appearance and animals' appearance. He found that animals' bodies are covered either by wool or feathers. Imitating this idea of covering the body, Hayy tried to cover his body with leaves but they dried up and fell. He, therefore, decided to use feathers this time. He used feathers of a dead eagle so as to look like a wild animal in the forest; his food, cloth, and even his relationships became like those of wild animals [53].

Hayy's intellectual maturity began when his deer mother died. Shocked by the incident, he started to

investigate the situation and, therefore, search for the secret of death in its body first, so he does a postmortem examination to its organs to see if it lost any of its organs. He is then surprised on discovering that all organs are there, but it lacks an important thing that enables it to move and provides it with vitality and emotions. Hayy's search does guide him to any findings. Thus, he decides to bury the dead body because of its stinking smell emanating from the decayed body. He learned how to bury when " he saw two crows fighting until one of them fell dead. The other crow immediately digs a hole in dust and put the dead body in such a hole, covering it with dust. Hayy feels at that time that he has to do the same with his mother's dead body, especially after he feels disgusted because of its stinking smell [54]. Indeed the beginning of the story is interesting and has an extraordinary aesthetic ability in the narration, but its theme looks like a mystical, philosophical, and scientific journey, as it depicts the spiritual suffering of its protagonist, Haay, due to the death of his mother (i.e. the deer). It can be said that Ibn Toufeel projected upon this character his philosophical language of Sufism. The reader, for this reason, sees this primitive character as a Muslim philosopher who speaks the language of the Holy Qur'an without knowing Islam. Although he is isolated from the world, he is a scientist in astronomy, when he contemplates the universe, and a doctor, when he began to examine the dead body in search of the source of life and the cause of death. This character, thus, resembles the author's personality in most of his conditions, descriptions, and ideas, and language. This story can be described then as a vent that enables the author to express the ideas that he cannot express directly or in public [55].

After overcoming the problem of the dead body, he is now obsessed with his thinking of the soul. He starts his search as a philosopher in order to know the source of life not only in his mother's body, but in the whole universe as well. He begins to examine the constituting elements in this universe and finds that these elements (bodies and objects) either rise (like air and smoke) or fall down (like a stone). Thus, he learned some characteristics of the physical world through observation and experiment. However, this physical knowledge does not satisfy him because he is eager to know what is beyond this physical world [56]. He observes that things do not change on their own but by a causative effect, such as the transformation of water into a vapor only happens by heating. Also he looked at the universe and its accurate system, he feels astonished by this neat system and concludes that this system has to be managed and controlled by a perfect organizer who has all qualities of perfection and does not have any defect. This causative effect leads him to existence of Allah, the Creator of this world.

Accordingly, he decides to strengthen his relationship with the Creator Who dooms and controls everything in the world. He contemplates in the world of animals and finds that this world is interested only in eating, drinking, and all body-related pleasures. He, thus, starts to search in his own self to find the means that can enable him to communicate with God, and discovers that only spirit that can enable him to communicate with the Divine Self. He resides in his cottage and isolates himself from the outer world, leaving his residence only once a week in search of food so that he can better communicate with God.

Suddenly, a person, called Asaal, arrives at the island. Asaal is a religious mystical man who escaped from his city, because of corruption of his folk, after his failure attempts of reformation. When he sees Hayy he feels afraid because of his appearance (a primitive man whose body is covered by his long hair and the eagle's feather), but Hayy's behaviour calms him down. He starts to teach Hayy the language and when he mastered it he begins to teach him teachings of Islam but he finds that Hayy has already reached the faith in God, knows His qualities, and learned how to communicate with Him through heart and worshipping. Hayy has already devoted his life for such worshipping. When Asaal tells him his suffering with his folk, Hayy asks him to take him to these people to tell them about his experience so that they may return to the right path. Unfortunately, when Hayy meets these people and tells them about his Sufi experience in communicating with God, they were obsessed by pleasures of life. He, therefore, decides to leave after advising them to follow the teachings of their religion. He then returns to the island with his fellow, Asaal, to devote their life for worshipping. This scene of the meeting between Hayy and Asaal seems to be a beautiful narrative one as it is full of suspense because of diversity of movements of both Hayy and Asaal. It also reflects the keen interest of the author in portraying his main characters. He was interested in their external portrayal, especially the character of Hayy [57].

Impact of *Hayy ibn Yaqdhan* on Daniel Defoe's *Robinson Crusoe*: [58]

Robinson Crusoe is a young man in his twenties. Like young men at the same age, Crusoe is obsessed by the dream of travelling and adventure. Thus, he asks his parents to travel by sea to achieve his dreams but his parents refuse out of their concern for his life. However, he disobeyed his parents in pursue of his dream of travelling and adventure. Feel ashamed of his son's disobedience, his father angrily prays that his son meets troubles and hardships in his journey. Actually, when Robinson travels, he encounters many horrors and his ship is wrecked in a storm and all its passengers sank except Robinson. After such scary journey, Crusoe finds himself in a remote island where

there are only wild animals. He suffers a lot of hardships to set a safe and stable life. He uses the shipwrecks to make a shelter for residence, and eats from the fruits of the island. He plants the remnants of wheat grains that he coincidentally finds in his bag. When the rain falls, the seeds grow and he starts to take care of them until he gets a crop.

As noted from the plot of the novel that Crusoe does not start from scratch but he is always helped to survive by the supplies and tools he got from the wreckage of the wrecked ship. Nature also provided him with raw materials to survive and after a while, Robinson met a captive on the island, a man who managed to escape from the cannibals. Crusoe helps him and named him Friday. Friday now is Crusoe's assistant. Twenty-eight years was the period that Crusoe has spent in such isolated island until a ship arrives coincidentally to the island and takes him back to his country, after he faced fights against some rebellions at the ship, and so he pursued troubles and sufferings until the last stage of his journey.

Similar aspects in *Hayy ibn Yaqdhan* and *Robinson Crusoe*: [59]

- 1- Since Daniel Defoe, the author of *Robinson Crusoe*, died in 1731 and that Ibn Toufeel, the author of *Hayy ibn Yaqdhan*, lived 500 years before him, and that both writers spent some years in Spain, it becomes obvious then that Ibn Toufeel influenced Defoe.
- 2- The setting is also similar in both works, an isolated island, where there is only one person who tries to understand and discover the surrounding environment. Both protagonists, Hayy ibn Yaqdhan and Robinson Crusoe, lived the same circumstances (i.e. isolation and primitiveness).
- 3- The secondary character in both works, Asaal in *Hayy ibn Yaqdhan* and Friday in *Robinson Crusoe*, arrives/ appear at the same time, after the main character settles and manage the place.
- 4- The educational purpose is also similar and clear in both works: Ibn Toufeel tries from the very beginning of the novel to assert the ability to realize God existence by heart and contemplation by using the mind and intuition without any prior knowledge of Islamic teachings, as the path of faith is guided by the mind first and then intuition. It can be said that Hayy Ibn Yaqdhan, this primitive man, wants us to use our minds and contemplation to reach such case of deep faith. On the other hand, Defoe's goal is an educational goal as he addresses young people who love adventure and travel, advising them to think of sufferings and troubles that Crusoe has encountered due to his disobedience of his parent's advice.
- 5- Both novels reflect the personal life of their authors. we find the most important issues that

preoccupied Ibn Toufeel's thinking, such as philosophy, logic, faith, importance of the mind, intuition and other issues. The reader then observes that his experience and suffering were spiritual and intellectual at the same time. On the other hand, Robinson's suffering was a result of his disobedience to his parent's advice.

Panchatantra (Kalila wa Dimna): [60]

Ibn Al Muqaffa's role in writing novels caused a shift in Arabic prose. With his friend Abd El Hamid Al-Katteb, Ibn Al Muqaffa was a pioneer in the art of literary and political messages, which inaugurated the golden era of Arab prose. Arabic prose, before Ibn Al Muqaffa, used to be in a form of speeches and aphorisms, but he changed it into a literary form which encourages contemplation and thinking; and an art that depends on clarity of ideas and rich figurative language. His father, Dazweigh, was a Persian Magian from a village called Gour (Fairuzabad), who came from Basra and took part in alms-related affairs, but he stole from such money, which led Al Hajaj to beat his hand strongly until it became crooked, and for this reason he was called Al Muqaffa which means a man with a crooked hand. He was born a son, Rouzba, but he titled him Aba Amr. Rouza (or Aba Amr) grew up and became the writer of Al-Habira, and then he communicated with Issa bin Ali, uncle of Caliph Al-Mansour, the governor of Ahwaz who encouraged him to convert into Aslam and named him Abdullah, or Aba Mohammad. Al Mansour's nominated governor on Basra, Sufian bin Muawiya, killed him in 142 AH on charges of heresy. It was also said that he was killed because of the wording of a pledge that he wrote against Al-Mansour during his disagreement with one of the rebels from Bani Al Abbas tribe [61].

Ibn Al-Muqaffa was a prolific writer whose statements had long enriched literary works throughout ages. He was also known by his eloquence, which led Al-Asma'i to praise him saying, "I read all literary writings by Ibn Al-Muqaffa and I did not find any linguistic defect but in his sentence, 'It is impossible to learn everything about all sciences, so it is better to know something about each science'." For Mohammad Krd Ali, "Ibn Al-Muqaffa was the first to translate Persian Islamic texts into Arabic. He translated three books by Aristotle: Categories (Ancient Greek: Κατηγορίαι Catēgoriā; Latin: Categoriae), Peri hermeneias, and Prior Analytics (Greek: Ἀναλυτικὰ Πρότερα, Analyticà Prótera; Latin: *Analytica Priora*). He also translated *Isagoge*, or Introduction written by the Greek philosopher Porphyry, *Panchatantra (Kalila wa Dimna)*, a biography titled *Khadinama*, *Ayne Nama*, *Muzdak*, and *The Crown* (a book written on the biography of Anoushrouan)." Concerning his literary letters, they include: *The Great Literature*, *The Minor Literature*, and *Messages of the Companions*. His Great

Literature is the most famous among these letters due to its unique eloquence [62].

Ibn Al-Muqaffa brought Panchatantra (Kalila wa Dimna) from the Middle Persian language, while Denis Rass saw that it was brought from the he took away Syriac language, and others believe that Persians took it from the Syriac. The book, as known, has an Indian origin because the origins of its tales were found in ancient Indian books as: Panchatantra, Mahabharata, Vishnosarna, ... etc. However, the most important resource of Kalila wa Dimna was the Indian book, Panchatantra. Other tales were then added from other resources although its frame story includes emboxed/sub- stories, which allows addition of many other stories without damaging the structure of the basic story. Panchatantra consists of five chapters, each chapter has its own main story and some sub-stories. The total number of the book tales are eighty seven. The constituting chapters of Panchatantra are: The lion and Bull, The Dove, Of Crows and Owls, The Monkey, and Jackal, Weasel and Turtle. According to Majdi Muhammad Shams Al-Din Ibrahim, the book of Mahabharata includes three chapters from Kalila wa Dimna, namely The Mouse and Hermit, The King's Son, The Bird Finza, and Lion and the Young Jackal. He also sees that the Indian parts in Kalila wa Dimna are: King of Mice, Ilaz and Bilaz, Lioness and the Walls, The King's Son and his Companions, and Lion and the Young Jackal [63]. It is possible to conclude that Ibn Al-Muqaffa 'translated the book but added some stories, based on his reading in multiple books. He added the introduction of the book and the chapter of Brzweigh to be a brief introduction to his frame stories.

On the other hand, Mohammad Rajab Al-Najjar believes that Ibn Al-Muqaffa is the original author of this book, and justifies his perspective that the first four chapters (and more) are not included in the Indian origin, and that the frame story (Dablihem and Bideba) belongs only to the Arabic book. Al-Najjar further sees that the Arabic version is marked by its narrative suspense, as well as its four purposes: educational, intellectual, aesthetic and literary and address public people. In contrast, the Indian version has only one educational purpose and mainly addresses the elite. Also, the emboxed or sub-stories differ in the Arabic book from the Indian one. The Arabic book includes 44 tales while the Indian includes 32 tales. In addition, the Arabic version was more successful than the Indian version in developing the stories narrated by an animal, for the first time, from the oral style of narration to the written style. As a result, Ibn Al-Muqaffa's book enriched the art of Arabic novel, especially what is known as 'the animal novel', as termed by Mohammad Rajeb Al Najjar, which, in turn,

paved the way for successive generations of Arab authors.

In fact, *Kalila and Dimna* unprecedented fame that attracted attention of poets and writers. It was translated and imitated by a number of poets and writers such as Aban Al-Lahqi, who wrote it in 14 thousand poetic lines, Lafontaine (a French writer), and Messenger (an English writer) [64]. The book consists of an introduction, written by an anonymous person called Bahnud ibn Suhwan and known as Ali bin Al-Shah Al Farisi. This introduction refers to the reason why the Indian philosopher Biddaba developed this book for Dbshleem, King of India. The book then includes a chapter on the mission of Barzawia to India, which tells the story of getting the book and translating it into the Middle Persian language. The next chapter was written by Ibn Al-Muqaffa where he presented his philosophical perspectives and purposes that led him to translate this book. The next chapter is Barzweigh, translated by Bazjmr ibn al-Bakhtakan; and then followed the next chapters, as the book includes fifteen chapters [65]. The book can be technically divided into two parts: the story of *Kalila and Dimna* and other stories, but the dialogue between Biddaba and King Dbshleem combines all these stories. The book is a series of continuous stories; each story reproduces and leads to another but within one main structure. It is necessary to shed the light on the two basic aspects of storytelling: Dbshleem and Biddaba. The first is the means and the instigator and the second is the end and wisdom. The author aimed to produce a book that "apparently tends to civilize the public, but its hidden target is Kings' ethics and politics. The second is spreading wisdom among people through storytelling to be a means of entertainment for both the public and the elite; and its hidden target is to customize people to be obedient and loyal to the king. Thus, this book achieves entertainment and wisdom at the same time; an aim reached through narration by an animal [66]. According to Kelito, this association between entertainment and wisdom has a technical purpose that Biddaba is keen to create a desire for narration in Dbshleem to enable the reader or the listener to participate in narration [67]. The most important point is that this book was a turning point in Arabic fiction for ages through the frame story which includes subtales as seen in *One Thousand and One Nights* which is based on the narrator and the person to whom the story is narrated [68]. It is possible to say that *Kalila and Dimna* established the storytelling art in ancient literature because it was written in a literary language and with a deep wisdom. It is, in the end, a reflection of cultural intermingling that Ahmad Amin referred to, which combined the wisdom of India, the Persians' policy, and the eloquence of the Arabs [69].

Structure of Animal Tales in *Kalila and Dimna*:

The most significant impact of Ibn Al Muqaffa's *Kalila and Dimna* was introducing this new form of narration by an animal in Arabic literature. This form enabled writers to speak the unspoken and to tell indirectly issues that they cannot express. According to Ahmad Ameen, "this form created by Ibn Al Muqaffa' was followed by many other writers", such as Ibn Al Habaria the author of *Alssadih Walbaghim*, Ibn Zafar the author of *Slwan Almouta fi Eudwan Alttabae*, and Ibn Al Ma'ri who followed the example of *Kalila and Dimna* in his *Al Qa'if*. There is also the debate between the man and animal in the *Messages* of Ikhwan Al Safaa, etc. *Kalila and Dimna* has an Indian origin. The most important resource of *Kalila wa Dimna* was the Indian book, *Panchatantra*. It was brought into Persian during the age of Kissra Anoshrwan, and translated into Arabic by Ibn Al Muqaffa'. Each attempt of translation added to the original text, as many researchers claimed, until we have now "a purely eastern wisdom", as Ibrahim Al Yazgi states. The book includes such tales as *The Lion and the Bull*, *The Dove*, *Crows and Owls*, *Monkey and Turtle*, *Mouse and Hermit*, etc [70]. Although the book with its small size is considered an encyclopedia where we encounter all kinds of wisdom and also read for educational means as well as for entertainment, Ibn Al Muqaffa', in the introduction of the book, guides us to the purpose of translating this book that: those who read this book should know why we developed it, and why its author attributed it to animals [71].

Ibn Al Muqaffa' asserts that the style of this book ranges from the simplicity to address all people to wisdom hidden beyond words. The book has educational and ethical purposes, as reflected through the dialogue in the tale of *Lion and Bull*, "words should be associated with actions, religious teachings with faith, charity with intention, money with generosity, honesty with sincerity, life with health, safety with happiness." He then wrote in "Example of the sighted and the blind" that "people who have less excuses for avoiding good deeds and committing sinful ones resemble the case of the sighted and the blind when they both fell in a hole. The sighted in this situation is less excused than the blind because he has the ability to see his way." The book also has some political implications, as reflected through symbols behind its characters [72].

The tales of animals in *Kalila and Dimna* can be classified as allegory or symbolic tales, as they are narrated by animals. The book is, therefore, considered a birth of a symbolic literature in a unique image. This book also presented a new beginning for the written novel, and its importance lies in the fact that it presents tales only through a strong technical style. That is why it had great influence on literary men who tried to imitate its example in verse and prose [73].

Majdi Shams Al-Din compares between *Kalila and Dimna* and Ikhwan Al Saffa's *Messages by Animals against Man* (Arab. *Resalat Tadaei Alhayawan Ala Al'iinsan*), and states that the court sessions in Ikhwan Al Saffa's work are similar to the main chapters in *Kalila and Dimna*. He also sees in *Kalila and Dimna* a serious development of the art of the story narrated by animals, as it transcends its moral and social purpose into a deep philosophical and mystical one because it relies on philosophical, mathematical and physical resources [74]. In Ibn Al-Muqafaa's book, the tales are presented as imaginative tales in order to achieve its political, social, and psychological purpose of reformation. In short, it can be said that indeed Ibn al Muqafaa's book was not new in its themes, but it was new in its style and its attempt to enrich the tales with great goals, deep ideas, and conscious vision.

CONCLUSIONS

The research seeks to prove this modern influence on the nature of the West's relationship with the East through its relation to Oriental works, such as *One Thousand and One Nights*, and non-Oriental works, in which the East was strongly present and other works inspired by the *Arabian Nights*, including the play of Ala Al-Din. Moreover, this research assumes that the Western writers read Eastern literature generally and Arabic literature in particular, since they were proficient in the Arabic language. Then the research went on to prove influence of Arab fiction on its European counterpart.

Comparative literature is one of modern studies recently developed by Europeans and began to take its place in the Oriental studies of other nations. Thus, scholars and researchers agree on the perspective that comparative literature in the field of fiction is a fertile area for Europeans. It deals with historical events and social relations of Arab fiction and its impact on European literature. In addition, Islamic literature represents an important stage in development of literature in a certain period as it includes advanced arts.

Islamic civilization was an advanced civilization, especially in Islamic capital cities as Cairo, Baghdad, Cordoba and others. In addition, Andalusia under the Islamic regime was largely advanced and, therefore, it was frequently visited by scientists, scholars, intellectuals, researchers, philosophers and poets. It also included a lot of great and prominent scientists, philosophers, and poets who enriched the world with their works at the time Europe was mired in darkness of ignorance and backwardness, as evidenced by Arab historians and neutral Western writers.

There is no doubt then that Andalusia was the starting point of such process of influence between

Arabic and European literature. It was through Arab literature that Europeans knew new arts. Moving to the field of fiction, it can be said that there were many great European works in this field during the European Renaissance, but when researchers looked at the origins of these works, they found the Islamic influence on them. Islamic literatures influenced Western literature as Hayy Ibn Yaqdhan had a great impact on European literature.

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