
Tawfiq Al-Hakim, The Pioneer of Introduction of Literature into Dramatics

Dr. Shabana Nazar*

Dr. Ghulam Ahmad**

Abstract

In ancient prehistoric times of the beginning of 20th century, Arabic world in general and Egypt in particular was thought to be the hub of knowledge and political practices. The basic political approach was to prevent foreign invaders from getting into Arab world and to maintain their own national sanctity. In this regards, one of the most prominent literary figures in Arab world is Tawfiq al-Hakim. This paper is a literature review of Al Hakim' literary contribution and thus, the main conclusion obtained from this is that Tawfiq al-Hakim has a significant position in maintaining true quintessence of literature in terms of tragedy because he kept the religion alive in his dramas and literary figures. He denied the fact that Islamic cultural civilization has to be ignored in order to understand the essence of Greek mythology. Only if there was a bond developed between the cultures of Islam and Greeks, it would have enriched not only Arabic but European cultural boundaries as well. He also went against the concept of the fact that Islam cannot sustain the tragic events because they believe in the concept of predestination.

Keywords: Tawfiq Al-Hakim, Literature, Dramatics, 20th Century, Arab world

Introduction

One of the most prominent literary figures in Arab world is Tawfiq al-Hakim. His legacy prevails in dramatics niche. His dramas were a clear depiction of expressions and communication. During the era of theatre, he is considered to be the pioneer of introduction of literature into dramatics. His writings revolve basically around ancient Egypt, concerning their politics, culture and social activities (Khatun, 2013).

In ancient prehistoric times of the beginning of 20th century, Arabic world in general and Egypt in particular was thought to be the hub of knowledge and political practices. The basic political approach was to prevent foreign invaders from getting into Arab world and to maintain their own national sanctity. The Nationalist Revolution of Egypt, 1919 paved a way of conflicts and rivalries between the British, who were the ruler and locals of Egypt (Vitalis, 2018). The main contributing factor towards this were conflicting ideologies, issues of sects, and foreign invaders intervening into the internal matters, which lead to development of new ideological frontiers, individual identity and awareness among people. In the course of all these events, many factor of national integrity became an area of wide interest, the most prominent one being the culture and traditions. All these contributing factors were reanalyzed and examined from a new perspective in order to determine the ideological frontiers of national community and associative circles (al-Hakim, 1999).

The main discourse and wrangle was contributed by the ending of the movements of Nahda,

* Assistant Professor, Department of Arabic, The Islamia University of Bahawalpur.

Email: shabana.nazar@ymail.com

** Assistant Professor, Department of Arabic, G.C. University Faisalabad.

or renaissance. It originally started in 19th century. Its basic purpose was self-analysis over cultural diversity of Egypt to determine and reestablish the cultural boundaries and frontiers of Egyptians for utilizing the heritage and assets. The most known and famous play of Tawfiq al-Hakim, *Shahrazad* was written during this period of cultural awareness in 1934 (Mahdi, 1983). Tawfiq al-Hakim has co related his own life experiences, political scenario of the Arab world especially Egypt and the cultural heritage and boundaries for reinforcement of new boundaries. These distinctive intellects, supplemented by greater wisdom and efficiency, in search of distinctive cultural boundaries and frontiers for his nation made him a prominent and outstanding figure of Egyptian culture and heritage. Other intellectual people who supported him in this included Taha Husayn and Nadjib Mahfuz, the two great people (Brugman, 1984). These great scholars played a pivotal role in lying down and strengthening the roots of present day Egyptian and Arabic literature. They not only contributed in this aspect, but they also provided efforts in broadening the cultural frontiers and borders. In this excerpt, my main focus is on the famous theater drama of Tawfiq al-Hakim, *Shahrazad* (Khatun, 2013). It reflects mainly the way of thinking of Tawfiq al-Hakim regarding literature. The central notion of this drama being discussed is 1001 Nights, along with other developing factors. The differentials of Egyptian and Greek mythology are clearly depicted in dramatics and storyline of 1001 Nights excerpt (Hutchins & Hutchins, 2003).

Thus, the main conclusion obtained from this is that Tawfiq al-Hakim has a significant position in maintaining true quintessence of literature in terms of tragedy because he kept the religion alive in his dramas and literary figures (Van Leeuwen, 2004). He denied the fact that Islamic cultural civilization has to be ignored in order to understand the essence of Greek mythology. Only if there was a bond developed between the cultures of Islam and Greeks, it would have enriched not only Arabic but European cultural boundaries as well (Ahmad, 2006). He also went against the concept of the fact that Islam cannot sustain the tragic events because they believe in the concept of predestination. In the nutshell it can be said that all the views of al-Hakim are a summary of the fact that Islam can withstand tragic and also has inclination towards the synthesis concept. He moreover emphasizes to a greater extent to the concepts of Egyptians. He has also shed light upon the fact that his way of writing dramas reflects ancient Egyptian times, and would have been the same if they practiced in theater writing. In his theater dramas, Al-Hakim gathered various concepts referring to traditions in one place in a really balanced manner. This great incorporation of various concepts is only evident in Arabic region and specifically Egypt (Van Leeuwen, 2004).

Biography

Tawfiq al-Hakim is considered to be one of the most popular playwrights of Egypt. He is the pioneer of drama writing in Arabic literature. He was born in Egypt on 9th of October, 1898 to a well off landlord family. Tawfiq's father served as a judge. Ethically, her mother was a Turk. His early life spent listening to the anecdotes of Romance of Antar in addition to the mythical stories of Alf Layla wa Layla (Mahdi, 1983). Tawfiq's firstly exposure to drama is entitled to his father, when they watched the theatre drama of *Shuhada' al-Gharam*, based in Dustuq. This drama played a pivotal role in developing Tawfiq's interest towards dramas and plays since from the very beginning of his school age (Brugman, 1984). This was further supplemented by his stay in Cairo, where he went for obtaining his Intermediate School

Certificate in 1917. There, he went to a play of Jurj Abyad and this provoked his interest towards creating his own dramas by playing with friends.

In the light of all these events, he himself started drama writing in accordance with his environment and era. But, he was compelled to use 'Husayn Tawfiq' as a pen name, in order to hide his identity and interests from the family members (Ahmad, 2006). The early period of Tawfiq's writings comprise of humorous literature with a tinge of melodrama, having patriotic feel with addressing social issues at the same time. His six major contributions in this regards are noteworthy (Badawī & Badawi, 1988). In 1925, he moved to Paris, aiming to obtain a Ph.D degree in his own subject of law. But in the course of time from 1925-28, he got interested in Western culture for inculcation into Egyptian dramas and plays (Hutchins & Hutchins, 2003). Thus, he began studying English literature and set aside his main law pursuit (Khatun, 2013). European scholars such as Sophocles, Bernard Shaw, the great Georges Pitoeff, Wilde, Moliere, Chekov, Ibsen, Pirandello, Maeterlink, Sehillers, Goethe and many others influenced his philosophical mind. This gave him a distinctive outlook in Arabic literature and Drama (Ahmad, 2006).

Apart from being a drama writer. Tawfiq al-Hakim served on many important posts in Egypt legal services. In the time period of 1929, he served as a Deputy Prosecutor, he worked in many different parts of country including Damanhur, Dasuq, further ahead Tanta, Far Sukur and then finally in Itay Barud and the city of Kom Hamadah, thus he served on multiple posts in various districts and cities. Later on, he was appointed in the Inquiries Department of the Ministry of Education to serve as a director in the year 1934 and in succeeding year, 1939 he was appointed as the chief executive of the Information Service of the Ministry of Social Affairs, working as the administrator. Tawfiq served as editor of 'Akhbar al-Yawm' in 1943. Later in 1951, he was appointed as chief executive of the Dar al-kutub al-misriyah, the National Library. In the succeeding year, he was a loyal member of Superior Arts Council, 1956. He also represented Egyptnin UNESCO, Paris (Brugman, 1984). Thus, he spent his life serving on different posts and cities with developing Arabic drama at the same time.

Literary Profile

The well-known writer Al-Hakim was not only a play writer and critic but wrote various fiction books, essays, tales, reminisce, memoirs, guess work along with huge social and political analysis. Initially, he considered himself as a screenwriter and wrote very small amount of fiction stories. The first ever play of Al-Hakim "Am Al-Khf (the sleepers in the cave)" was publicized in the year of 1933 where he made waves in the literary scenes because it was considered to be a remarkable writing (Hutchins & Hutchins, 2003). Taha Husayn a very renowned critic called this play a master piece of Arab literary History as no one ever presented this type of work before. In his views, this was the first ever drama that was all in according to Arab bookish standards. In addition to this Al-Hakim wrote his paramount literary writing "Awdat- al Rooh (The return of spirit)" which was known as an incredible writing in Arab back in that time. Despite of all its drawbacks the novel was admired and loved by many people. In between 1933 to 1944 Al-Hakim published around five novels after that he dedicated all his time and energy in writing dramas (Ghattas, 2000). His widely known and prominent fiction stories are: The Return of the spirit (1933), the other one being the Diary of a country district Attorney/ The maze of justice (1937) and the most remarkable

one Bird of east (1938). The novel "The return of the spirit" is all about a typical family of Egypt and according to author the events in the novel represents the whole Egyptian society. Muhsin (a fictional character by author) is the central figure of the novel who is a teenager school going boy suffering from the pain because of his first ever love of life. He is taking education in Cairo where he is intended to live with his impoverished relatives because his parents live in a village where the facilities of education are not properly available. His uncles live in a small flat of Sayyadeh Zainab with their male kin and an unmarried sister who take good care of house along with a male servant who is providing his services to the family for some time (Ḥakīm & Al-Ḥakīm, 2008). The figures in the novel are really humorous and amusing. It is the specialty of author to add humor to his writings. The controller of the family circle is a single, friendly, warm hearted school teacher with little less attractive personality, his brother an engineering student is defined as a serious minded decent and sober person, on the other hand his cousin who is a futile and imperious police officer in Port Said who is temporarily dangled from the station because of his failed attempt to allure a Syrian woman in his respective uniform and office while his sister who is a woman of around forty years slowly progressing towards old age reared in village and a strong believer of black magic and sorcery and spends most of the money in magic so that she can marry and have a husband so that she too can live a happy married life as her thoughts are captivated by future tellers and magicians (Johnson-Davies, 2013). All these situations are presented in a comic way which reflects almost every Egyptian society.

All the men of the house were discontented with the way their sister take care of the house, then three men under the same roof fall in love with their pretty, alluring young girl living in their neighborhood each in its own style. The neighbor's daughter is happy with all these compliments which she receive from these three men and is a good attention seeker but she is wise enough to prefer a handsome rich man in her neighborhood over these poor men which the unmarried sister is trying all her best to Marry by using every possible spell and magic and sorcery tricks (Khatun, 2013). Muhsin's heart shatters when he came to know about the engagement ceremony of the girl he loved the most while the other two men are heartbroken as well. Their bachelor sister is using all the bad, evil magic to ruin the life of lovebirds as it was obvious that she was jealous from them. The ending of the novel depicted marriage of the young couple while the heartbroken men in order to get rid of their poor feelings decides to take part in the mutiny of 1913 and unfortunately got arrested and imprisonment for some time (Van Leeuwen, 2004). However, the novel mainly cover events which are not related to main plot of the story. For example in the second segment of the novel the author depicts Muhsin's visit to village to meet his parents during school break. Throughout his visit to village the author gave some realistic illustration of life in Egyptian villages going through every minute detail very efficiently and remarkably. He also appealed and tried to raise voice for the working class of Egypt which is mal treated and abused by higher Turkish class as personified by Mushin's mother (Van Leeuwen, 2004). From his philosophical point of view, he kept the inner voice and instincts of heart beyond the boundaries of reasoning and intellectual capacity of an individual. Supplemented by this concept are his views of Egyptian unity and distinctive ideological frontiers from the times of Pharaoh to this date. Al Hakim's tragic beliefs clearly depicts Egyptian nationalism in which he wanted his people to get rid of dullness and work hard for the prosperity of the country

and identify their true goals in which an efficient and competent ruler can help. Al Hakim usually recollect word from Ancient Egyptian Book of the dead and the myth of Osiris. The depth of patriotic feelings sentimental many Egyptians along with the president Naseer who in his early age was so impressed by the book *Return of Spirit* that the author even compelled to think that his book played a very crucial role for many in 1952 Egyptian rebellion because the way Al Hakim write influence many people reading his books (Ghattas, 2000). The *Return of the Spirit* is considered a masterpiece in Arab literary History: it is a skill of Description, an art of depiction and mainly the dialogues are written in such a way that can easily charm the readers (fusha). In addition to this the book is the combination of Al Hakim's spirit sophistication in which he beautifully combined humor with emotions. The affairs of his next fiction story *The Diary of A Country District Attorney* (The maze of justice) is based on a short time period of about twelve days (Hutchins & Hutchins, 2003). The novel starts with a murder case of Qamar al Dawla Ulwan and terminates as the case gets ended by the court. However, not only the murder case remains unresolved all the further investigations revealed murder of his wife following the demise or (murder) of Rim his young, charming sister in law. Al Hakim's illustrative skills are amazingly depicted in the maze of justice showing his vast his writing skills and abilities are. The author also tried to shed light on the judiciary system of Egyptian villages based on his experiences as an advocate. The way how Egyptian working class live and survive is always falsely magnified to show that they live a good life despite of all the poverty, depression and cruelty which the working class may suffer from (Barazanji, 1979). The center theme of the whole book is to show how modern and different judicial system is imposed on innocent simple people of Egypt who are totally unaware of strange western policies. This whole system is totally against simple Egyptian society as it heavily impact and disturb their lives. For example although both the magistrate and advocate are well aware of poor man's condition that he cannot wash clothes anywhere besides the channel but still he is punished and fined for it (al-Hakim, 1999). Similarly, another person was sentenced imprisonment for stealing bread because he couldn't afford it because of extreme poverty. The man was happy to stay in a prison where he will be able to have two meals a day. Not only this a crippled old man walking with extreme difficulty even with a stick is announced one month imprisonment for not paying tariff on wheat and having the same wheat because he was not in a condition to buy food for his family (Young, 1989). The poor old man was unable to understand the lame law imposed by the judicial system.

Since the basic purpose of the establishment of system was not the concept of fulfilling needs of people, the authorities did not pay a heed to the system of proper justice. The formulation of final report of a murder has more efforts than to find the murderer himself. In institution implementation by parliament, only the basic democratic rules such as voting were retained originally. Despite of this, there is rigging in elections by the government in power. Immoral civil officers, police, judges and other officials are pictured in a realistic manner. In addition to this, the writer also did not spare to mention himself (Hutchins & Hutchins, 2003). He was not found guilty of any treason or government disloyalty rather, he fulfilled all his duties with great aptitude. Thus, the final picture comes out the way that despite of the fact that in every place, there still are few people, but if they become corrupt as well, this will destabilize the system even more. Hence, people are in a heinous machine of barbarization (Johnson-Davies, 2013).

In a more precise manner, *The Maze of Justice* is an unparalleled master piece in Arabic literature because of its open criticism on social injustices and barbaric practices. Being a living document, it is ascertained to the wide vision of author who calls out evil in any situation. Thus, this novel is considered to be one of the best literary works of Al-Hakim (Van Leeuwen, 2004). The main contributing factor is that it is formulated in form of a diary to which the readers can relate to naturally because it does not contain any difficult symbolic or philosophical language. Rather, the author mentioned his thoughts regarding his honesty in the society in a really casual manner. The best depiction of humor is in *The Return of the Spirit*, which competes to the level of Jonathan Swift. But a distinctive feature of *The Maze of Justice* is that it artistically combines human reality, beauty and mystery at the same time with a tinge of complex discrete social emotions. In comparison to *The Maze of Justice*, the novel *Bird of the East* composed by Al-Hakim was not up to the mark (Hutchins & Hutchins, 2003). The theme behind this novel is a contrasting comparison of philosophy of East regarding spirituality and divine to the materialistic approach of West. It also has a brief love life similar to the one of Muhsin, the main character of *The Return of the Spirit*. Here, a student of Egypt pursuing degree in West falls in love with a French woman. Though there are many similarities between the two novels but *The Maze of Justice* is superior in its characterization and dialogues (Mahdi, 1983).

Contribution in Arabic Drama

Tawfiq's work is based in the era of the two world wars. A deep understanding of the dramas written by Tawfiq al-Hakim classifies his work into two types.

First one being the situation of the individuals and society as a whole. In a period of 1919 to 1951, he wrote forty five dramas and plays. All these are a part of two editions of literary works including *Masrah al-Mujtama* (*The Theatre of Society* in year 1950) and *al-Masrah al-Munaww'* (*Varied Theatre* in year 1956).

Second theme of his work is based on serious literature, concerning universal concepts. They are included in *Ahl al-Kahf* (1933), the other one being *Shaharзад* (1934), the diversified work on *Pygmalion* (1942), and the last one being *Sulaiman al-Hakim* (1943) etc. (Khatun, 2013).

He wanted to copy European cultures and traditions in his dramas, which can be seen in *Ahl al-Kahf* (*The People of the Cave*, 1933). It is basically a story of seven people, who belonged to Ephesus. In an attempt to get rid of the cruel rule of Christians in Roman empire, they took refuge in a cave and slept there. It is said that they slept for about three hundred years and when they wokeup, they were in a different time period. Thus, it is a time travel referring to the rebirth of people in a different world and their descent in time. Tawfiq al-Hakim's work also is based on cultural aspects considered important in that time. The major drama based on theme of *One Thousand and One Nights* is *Shahrazad* (Scheherazade, 1934). The king *Shahrayar* used to be angry over story telling of the females, eventually such a woman became his wife and thus, afterwards he left this way of life and started a journey in pursuit of knowledge. Finally, he found himself seized by the beauty of *Shahrazad*.

He faced criticism over his philosophical plays but he continued to write such dramas with themes procured from multiple cultural diversities. The famous play *Pygmalion* (1942) is the best example in this regard. This depicts an amalgamation of the legends of *Pygmalion* and

Narcissus, his most celebrated dramas. The other famous dramas of Al-Hakim include Sulayman al-hakim (Solomon the Wise, 1943) and Al-Malik Udib (King Oedipus, 1949). But he had reservations over the performance of his dramas. This was resolved and relieved by his invitation in 1945 for writing short dramas in the form of articles to be published in the newspaper. These articles were later on compiled in the form of two volumes and editions, including Masrah al-mujtama (Theatre of Society, 1950) and the al-Masrah al-munawwa` (Theatre Miscellany, 1956). Ughniyyat al-mawt (Death Song) is considered to be one of the most celebrated one act plays. It is based on the depiction that an upper class family in Egypt waits for the return of their well educated eldest son from Cairo in order to murder someone to seek the revenge of their blood disputes.

Al-Hakim responded to the reforms brought about from social aspect by the Egyptian revolution through one of his plays Al-Aydi al-na'imah (Soft Hands, 1954). Stating the story of member of royal family, a prince, who did not have any superiority with the effect of the resolution of a new setup and society. The play showed great writing skills of the author because he wrote mere topics with such great interest which draws the attention of reader and the audience. This play was further enhanced in 1960 by further illustrating it in a setting based in ancient Egypt. This was named, al-Sultan al-ha'ir (The Sultan Perplexed). This addressed the issue of unjust use of power. This was an act of bravery to write such a play referencing to past barbarism and asking people to seek justice from law and that too in a military regime.

It has come into consideration that early plays of Al-Hakim were mainly based on literary language and figures of speech. He experimented with different literary ways. He introduced the concept of 'a third language' in one of his play al-Safqah (The Deal, 1956). A form of writing interpreted as a standard way of writing in literature while at the same time, can be performed at the theater and can be understood by majority of the people and not just the intellectual ones because of its basic complex nature regarding standard literary writing. Regarding this concept, his play Ya tali' al-shajarah (1962; The Tree Climber, 1966) is the most celebrated one. This is mainly a writing related to relationship of husband and wife comprising of an extensive no communication period between them. In the era of 1960, his most popular dramas are Masir sarsar (The Fate of a Cockroach, 1966) and the other one being Bank al-qalaq (Anxiety Bank, 1967).

Along with such great contribution of Al Hakim for Arabic playwriting, he is criticized for his attitude towards women that has made him notoriously popular as The Enemy of Women (Aduww al-Mar's) but most of the critics neglected the fact that such attitude is because of his marriage (Hutchins & Hutchins, 2003). In the book of Tawfiq al-Hakim: A Reader's Guide by Hutchins and Hutchins, (2003) it is mentioned the attitude of Al Hakim towards women in regards of his religious beliefs and life experiences. But in opponent of this view, most of critics call Al Hakim as self-confessed misogynist instead of understanding his life experiences. In example Hutchins has mentioned Al Hakim as Islamic feminist after studying his life and before that he regarded Al Hakim as a liberal male chauvinist (Hakim & Al-Hakim, 2008). So from the literature it can be said that Tawfiq Al Hakim has been a literary personality who frequently appeared in columns of society in form of newspapers whereas most of the women journalist interviewed him to change his view about women but all were failed (Barazanji, 1979).

In conclusion authors have driven that he seems to have an intention to put a check on emancipation of woman in Egypt (Hutchins & Hutchins, 2003). He wrote a novel in 1945, named 'al-Ribat al Muqadda' can be called a literature of anti-feminine (Young, 1989) and this has been the reason for his known of an Enemy of Women. Therefore, critics have always pointed out his ideas against women in his playwriting but eventually they all agree that he did not hate women but there is an expression of this idea in his dramas (Ghattas, 2000). On the other hand, criticism has been made for his thought of considering women dangerous (as he said this about pretty women) but most the critics like Hutchins have stated the reason of this bitterness of his writing towards women is because of his personal life like marriage and the inhereents of Arab society which prevail male orientation (Hutchins & Hutchins, 2003). Therefore, Tawfiq Al Hakim has been known to be an author who give eye to women-folk environment in Egypt. This is reflected through his innnovating writing which has prominented his stance against females instead of fame for art and colloquial dialouges (Johnson-Davies, 2013). Nevertheless there is difficulty to understand that a man like Al Hakim, who is thoughtful would have been writing without any reason and have written a literary work like al-Ribat al-Muqaddas stating only obsolete prejudiced beliefs. So it is need of time to understand that either he has tried to warn people or there is something hidden in his writing to understand more like pointing out the Western adaptation by Egyptian women in form of dresses instead of overcoming their basic instincts.

Discussion and Conclusion

The writings of Tawfiq al-Hakim in his starting period had an influential effect on soldiers and young army personnel. In a few plays, Tawfiq al-Hakim pointed out the flaws in leadership of Nasser. He showed in his plays that Nasser's revolution of 1952 basically lost its charm and the leader turned into a an autocrat. A few of his plays revolved around the theme of freedom of women. The basic purpose of his most debatable dramatic play al-Mar'a al-Jadida (The New Woman) is mocking the women freedom movement led by Qasim Amin. Thus, afterwards al-Hakim became widely known as the antagonist of the feminine support ('Aduw al-Mar'a). He spent the rest of his life clearing this misconception but he most prominently became known for this play and its theme. If this fact is set aside, he was one of the most celebrated authors of Arab literature. His influence on Arabic drama is still in place and no one can even come closer to his contributions in literature and drama.

He is considered to be the pioneer of theatre in Egypt in terms of modern literature. Initially, uptil 1920, theaters in Egypt used to focus on melodramas which in present day terms can be regarded as musicals and dulcitals. The basic issue was to use either basic or informal Arabic language that is a debate between classical and colloquial Arabic. Early drama writers such as Farah Antun and Muhammad Taymur had a great competition by Najib al-Rihani in comical dramas. But later on, the theatre was ruled by Tawfiq al-Hakim. He played a pivotal role in correlating Arabic dramas and world. Thus, he excelled like no one ever did and his literary contributions are one of their kind. Thus, he is considered to be the pioneer of modern Arabic literature. Thus, he is regarded as the founder of a new realm. He played an important role in both literature of Arab world and the political and social influences. These immense contributions to the Arab society and especially dramatics got him eternal fame and eventually. He died on 26th of July, 1987 in Cairo.

References

1. Ahmad, M. (2006). *The Beginnings and Development of Drama in Arabic*. Falā. he-Dārayn Trust.
2. al-Hakim, T. (1999). In the Tavern of Life and Other Stories. (30, Trans.) *JOURNAL OF ARABIC LITERATURE*.
3. Badawī, M., & Badawi, M. (1988). *Early Arabic Drama*. Cambridge University Press.
4. Barazanji, A. (1979). *The impact of European drama on two Arab playwrights: Tawfiq al-Hakim and Kateb Yacine*. New York: City University of New York.
5. Brugman, J. (1984). An introduction to the history of modern Arabic literature in Egypt. *Journal of Arabic Literature*, 15 (1), 153-153.
6. Ghattas, M. (2000). *Balance through resistance: the novels of Tawfiq al-Hakim*. Oklahoma State University.
7. Ḥakīm, T., & Al-Ḥakīm, T. (2008). *The Essential Tawfiq Al-Hakim: Plays, Fiction, Autobiography*. American Univ in Cairo Press.
8. Hutchins, W., & Hutchins, W. (2003). *Tawfiq al-Hakim: a reader's guide*. Lynne Rienner Publishers.
9. Johnson-Davies, D. (2013). *The Essential Tawfiq Al-Hakim*. Oxford University Press.
10. Khatun, S. (2013). Contributions of Tawfiq al-Hakim in Arabic Drama: A Brief. *Global Research Methodology Journal*, 2 (8), 1-6.
11. Mahdi, I. (1983). *Modern Arabic Literature, 1900-1967*. Rabi Publishers.
12. Van Leeuwen, R. (2004). The Narrative Sources of Tawfiq al-Hakim's *Shahrazad*: the thousand and one nights. *Documenta*, 22 (4), 343-358.
13. Vitalis, R. (2018). *When capitalists collide: business conflict and the end of empire in Egypt*. California: University of California Press.
14. Young, M. (1989). From the Ivory Tower: A Critical Study of Tawfiq al-Hakim. *JSTOR*.