INTRODUCTION

There is a long story of drama in Arabic literature. Arabic drama started with the musical plays of Maroun Naccache whom is considered as the father of Arabic drama from mid 1800. Which is considered the birth of not only theatre in Lebanon, but also modern Arabic theatre. Arabic drama was born out with the dynamic conflict between eastern and western culture. Modern Arabic drama began to written in the 19th century mainly in Egypt with the influence and imitation of French works. When Napoleon Bonaparte occupied Egypt during 1798 with an expeditionary force, he destroyed the power of Mamelukes. He wanted to develop the Arabic literature including Novel, Drama, Story etc.

Arabic drama started in Egypt between the first and second world war - 1914 to 1945. It is a significant period including political and social changes. During this period Arabic drama reached its apex position with the different forms and techniques. The Arabic drama translated into different language of Western countries. In this moment Arab renaissance was aroused and it was the contribution of the scholars of the Levant and Egypt.

Tawfiq al Hakim, the hero of the Egyptian playwright of modern Arabic literature, was born in 1898 in Alexandria in a famous family. His father served in the judiciary. His Turk mother was a domineering person and repertoire the interest of fables from romance of Antar or Alf Layla - wa - Layla (thousand and one night). He has a surprising quality of merit. The contribution Tawfiq al Hakim to the modern Arabic literature is remarkable one. He had captured a special place in the field of Arabic drama. He wrote many drama in which he described his Egyptian society very clearly. By all of his writings, he occupied as famous drama writer in the Arabic literature. When he was in Cairo, in the throes of the revolution, he obtained creative talent and inspiring theoretical activity, he wrote his first play, Daif al – Thaqil (The unwelcome Guest), a satire on the burning topic of British occupation.
Tawfiq al-Hakim was a greatest scholar, dramatist, novelist, essayist, political thinker, satirist, critic and autobiographer. His works may be divided into four categories. These are (a) literery works (b) social works (c) fictional works (d) patriot works. Though he was a famous dramatist he wrote many novel, essay also. His two autobiography Usfur min – al – Sharq (sparrow from the east) published in 1938 and Zahrat al–Umar (The flower of life) in 1943. His novel is Yaummiyat Naib fil – aryaf (Dairy of a prosecutor in country side) which is remarkable for its biting honour and sparkling dialogue. His another play Al Daif – al – Thaqil, (The Unwelcome Guest) by which he satire the British.

It is clear that the dramatist have some ideas. And it is very important the dramatist and perhaps it may be essntial for dramatist or imaginative writer. Their ideas may divided into two categories. One of this thematic material, the organizing motives the central pre-occupations of a literery works. In case there may be called its internal ideas. The second one is the ideas that could ineligibly expressed and discussed outside the drama, that which have to do with the perticular ‘world ‘ drama. I think the heart of the matter is that the drama is thought to be best form because it is closest to human realities. Some drama formed based upon the social realities and some drama was written upon folk tales. Some time, the writer want to express the social affair through the actors and it is very easy to understand for the audience through drama. Because it draw most attention of audience through the stage time. For this the dramatist created some interesting dialogue and songs for which the audience cast their attention. so it is clear that the drama is a good stage to excit the country people against the corruption, monarky, dictatorship and kingship also. Drama is the best stage in where public may learn about the environment of a society or a kingdom. Through the drama the writer also wants to acknoledge the excellency of literery telent.

The dramatist requires experimence that cannot learned from books, from solitary diligence, but mix up from general converse and accurate observation of the living world. When they deal with ordinary life, the ordinary reader a fair judge of drama. They are engaged in portraits of which evreyone
knows the original and detect any deviation from exactness of resemblance. From the whole discussion about the concept and definition of drama, I can say that in a drama there should be some act, scene, character and actions. Besides these would be needed a stage also through which main theme would be expressed. There should be a special relationship between the facts reality in the portraits of mankind's life. I think the plot and the character may be primitive notion, but they seem to refer something fairly definite. On the other hands, the writers style or opening of act or sensibility, quality of feeling or his ideas is the main thing of a drama. I think the heart of the matter is that drama is thought to be supreme form because it is closest to human realities. The story and the character of the drama may be factious. There are many drama in which the writers early livesons and lever.

In the autobiographical novel of Tawfiq al–Hakims Audat al–Ruh (The return of the spirit) was written during the when he was sent to Peris on the advice of his fathers friend the well known writer Lutfi al Sayyid for a Ph.D in law. But he drew his attention towards drama, every aspects drama western culture from Beethoven Edgar Allan Poe, he was interested of it. When his father called him to turn back home, the young Tawfiq suffered a very severe case of reverse culture shock. The pain was in the end sublimated in writing Audat al–Ruh in 1933 and Ahl al–Kahf which appeared he was an established figure in the modern Egyptian litereture renaissance.

Al–Hakim devoted his whole life to creative writing to develop Arabic literature from 1920 to 1970. In his works there include novels, short stories, essays, critics but his major contribution was to drama. As a student Al–Hakim wrote for the popular, musical, dramas and satires on current political affairs or social issues as the British occupation of Egypt or womens emancipation. He wrote his first play Daif al–Thaqil (The Unwelcome Guest) 1918-19 in where he satired on the British occupation of Egypt. Through this drama al–Hakim expressed his neglect against British occupation upon the Egyptian people. When he was in Peris in the situation of a new word of music, art and letters open infront Tawfiq al–Hakim, he left torn between classism and
modernism and his views for where applicable for literature. He said ‘I cannot join with revels and cry for the old to fall, for the old is its self quite new to me.’

So he engage wholly all the attention of European culture from ancient to modern times. The plays of Sphocles and their translation which is presented by Andre Gide, Pierandellio, Bernard Shaw and Ibsen influenced al Hakim to write plays which was his first major contribution to the Arab theatre. Besides these Wilde, Moliere, Chakov, Schiller, Goothe and de Musset who gave an idea to depict social themes by their one act play, but al – Hakim wrote in his own individualistic style. In this case Suhyl Idris indicated that whether al - Hakim influenced of European literature on his works expressed his doubt because he has an amazing power represent things in such a way where he has own personality stands over all and becomes dominant. According to Yusuf al – Sharuni previous drama of al Hakim did not depend upon dialoge but plays of entertainment depended upon jokes caricatures and ability of players to demonstrate act and social plays on exalting scenses and situation mainly melodramatic. Tawfiq al – Hakims other plays as Ahl al – Kuhf, Shaharzad and Pagmalion which is to be read and not acted. These pays brings us to his theory about plays for reading only or abstract or intellectual plays.

European theatre flourished which was based on foundation upon al- Hakims thought was need to buildup Arabic theatre without any tradition or history, on Greek roots. He inspired by Greek tragedies to deal with such high themes as the condition of man prevented with forces he neither control nor understand, but raised by the conflict between man versus time, man versus place and man versus art but al Hakim involved. As a result I may mention his drama Audat al – Shabab (Back to youth) which is deals with the conflict of man versus time. Hence it is seen that an old man is given his youth by thanking the progress in medical science of medicine and discussed the problems which was aroused for this change.

His another drama al Rihla al – Ghad (Journey into tomorrow – 1957 ) contains a philosophical thoughts. It is seen that money is not all in all to get the love Queen of Sheba, Bilqis through his drama ‘Solaiman al Hakim -1943 ,
Solaiman the wise) and invited extra earthy Jinn to help. Al–Hakim has described the truth and actuality in his drama al Malik Oedib (King Oedibpus - 1949) by unknowing relationship a son married his mother, but when the truth and actuality comes out, he anguished to inflict blindness upon himself judged the truth. Besides these writings Tawfiq al–Hakim wrote many drama, novel, story, etc. After all whole life he devoted to develop the Arabic literature. He became a member of Arabic language Academy. One time in 1959 he was appointed as Egyptians representative to UNESCO in Peris and was also a member of the Board of Director of al–Ahram. In respect work of al Hakim raised above the Arab world. His works have been translated into many language in not only Western but in Eastern also than the other Arab writers' works. No doubt he is the greatest dramatist in Arab after whom a leading theatre has been named in Cairo. He became an institution whose literary works have become legend in his life time,