

The Image of Woman in Tawfiq Al-Hakim's *Scheherazade*

ABDULMALIK NAGI HUSSEIN

Department of English
Faculty of Education Mahweet
Sana'a University, Yemen

Abstract:

This research examines the image of woman in Tawfiq Al-Hakim's play Scheherazade (1934). The purpose of this study is to explore the perspectives of Al-Hakim towards women. Al-Hakim was viewed as something of a misogynist in his younger years, having written a few misogynistic articles; he was even given the epithet of 'Enemy of woman'. This study asks whether such a condemnation was justified, and argues that though Al-Hakim was not in fact misogynist, he did fight against the 'Liberal Woman'. His play Scheherazade promoted Al-Hakim's views against women working outside the home; throughout the play, it is clear that Al-Hakim considers that women's domestic responsibilities are a holy duty and the highest level of worship. Yet Al-Hakim gives a woman the protagonist's role in the play, as Scheherazade attempts to change the life pattern, perspectives, and habits of her husband.

Key words: Drama, Scheherazade, Woman's Images, Tawfiq Al-Hakim, Arab theatre.

1. INTRODUCTION:

The play *Scheherazade* by Tawfiq Al-Hakim is taken from the Persian legend "Thousand and One Nights," in which

Scheherazade narrates stories to her husband Sharyar. Sharyar has a terrible distrust for women, which arose when he found his first wife having sexual relations with her servant. He swore to marry a new princess every day, only to have her put to death the following morning to avenge himself of the treachery of women. Then he married the clever and beautiful Scheherazade, daughter of one of his ministers. After their wedding, Scheherazade, knowing that the king will have her killed in the morning, begins to tell him a story. She tells him a story of faraway places and unbelievable characters, whose adventures and exploits capture the king's attention completely.

Tawfiq Al-Hakim takes this framework from the "Thousand and One Nights" to deal with issues of place, heart and body. He tried to free the human being from the limitations of these three borders to live with the intellectual mind alone. Al-Hakim neither adhered to the legend nor confines himself to its theme. Al-Hakim elaborated: "The intention of writing Scheherazade is not the legend itself. These stories were not written to show the beauty of the legend but served to illustrate the fate of human beings." (AL-Hakim 1938, 46)

2. IMAGES OF WOMAN IN 'SCHEHERAZADE':

Tawfiq Al-Hakim begins his play at the end of the legend of 'Scheherazade,' revealing different images of women. The following is different images of woman that portrayed in the play:

2.1. Image of Positive and Lovely Woman:

The play in seven acts begins with conversations in the first act between the 'King Executioner' and the Black Slave, talking about the king who used to go to a priest to solve his problems. After that we find the King's Minister 'Qamar' with Princess 'Scheherazade', and through their dialogue, we understand that

'Qamar' loves her as a servant loves his master, not as a lover for his beloved and present a lovely image about her. He illustrates his emotion towards her:

Qamar: *I wanted to say that you changed him and he has become a different human since knowing you.*

Scheherazade: *He does not know me.*

Qamar: *I said to you before that king had become a closed mystery in front of me as he revealed his insight on an endless horizon. He is always a thinker who is looking for something unknown, and he is sarcastically teasing me whenever I object, offering pity on his head.*

Scheherazade: *Do you consider this a favour, Qamar?*

Qamar: *What, a favour, my princess? Favour for transfer a child from playing things to rethink about the same things.*
(Al-Hakim 1934, 37)

Qamar praised her love for the king, and then she objected saying,

"how simple your mind is Qamar! Do you think I did it for the King's love?"

Qamar: *So for whom did you do it, then?*

Scheherazade: *for myself.*

Qamar: *for yourself; what do you mean?*

Scheherazade: *I mean I did it in order to live.* (Al-Hakim 1934, 38)

Meanwhile Sharyar continued speaking the truth of Scheherazade as a positive female and how she turned in his mind as enormous mental mystery, saying

"maybe she is a woman, who is she? I am asking you who she is. She has spent her life in her room yet she knows all that is on the earth! She never left her place; yet she knows Egypt, India and China. She is a virgin, yet knows men like a woman who has lived a thousand years among men! Aware of human nature whether eminent or frivolous. She is not satisfied with the earth and ascends to the sky. She spoke about them as do guardian angels, and having landed to the depths of the earth, tells the story of her devils.. Is she trapped in a place or found everywhere? My mind

wants to know who she is who knows nature as nature...." (Al-Hakim 1934, 48-49)

2.2. Image of Mystery, Abstract and Unrealistic Woman:

The image of Scheherazade in the eyes of Sharyar is like a deep mystery having the secrets of the universe; but in the eyes of king's Minister Qamar she is a celestial angel. Unlike Sharyar and Qamar, in the eyes of ugly Black Servant she is a daughter of the land, having physical instincts as a reasonable woman.

Indeed, we cannot study these figures individually or in isolation from other characters. When we study the personality of Scheherazade, it is necessary to know her relationship with other characters like Sharyar, Qamar and The Slave. Throughout the play, there is only one female character. The rest of characters are males. Even though she is the only female character, Scheherazade is a charming lady, grabbing the attention of all characters. Each and every one in the play with his symbolic significance wonders about her beauty and charm, which remain a mystery till the end of the play.

Sharyar: *Who is Scheherazade?*

Minister Qamar: *I do not know, your wisdom.*

The Slave: *I imagine that you are a woman who is not like any women.* (Al-Hakim 1934, 46)

Al-Hakim tried to make Scheherazade allegorical character as many critics explain her symbolism and solve her mystery. (Charles Pollat 1976, 54) There is no doubt that Scheherazade's symbolism tended to intangibility, ordinariness and demilitarization than tended to limiting and privacy. On the other hand her husband Sharyar loses one of the most important human qualities 'wife's jealousy'. He found a black slave in the room of his wife, but he did not give any interest. Even "Taha Hussein" holds a session in the 'Enchanted Palace-a book written jointly with Al-Hakim - for prosecuting Tawfiq Al-Hakim's characters and listening to their

accusations. "Sharyar" protested against his role in the play, accusing Al-Hakim that tossed him falsely by making him a cuckold who entered to Scheherazade and found 'The Slave' with her and did not kill him. (Hussein Taha, Al-Hakim 1997, 173) The "Minister" Qamar protest by saying that why Al-Hakim make him committing suicide because of "Scheherazade" although he knows that she is not honest. (Hussein Taha, Al-Hakim 1997, 173)

If "Scheherazade" created through Al-Hakim's imagination, can Sharyar dispensed or satisfied her? Sharyar was anxious to live life with women, not only in the imagination, even for a short time. This reflected the ghost of typical women who dwelling in the imagination and dreams of the writer: she should be a woman who is not as a whole women, she is a light, the ecstasy drops, and she is all beautiful women, wrapped in a cloak of golden imagination (Al-Hakim 1938, 148)

In fact in his play Al-Hakim could not strengthens inclination to a realistic woman who sticks to human conditions. He has been suffering from chronic conflict between predisposition to life of woman who made from flesh and blood, and his will to abandon from her. He is satisfying to live with the ghost of ideal woman who is concerning about her as artist not as a human being, or in other words: he has been suffering from the conflict between life and art. The conflict between art and life, a conflict Al-Hakim himself is suffering from, therefore, he tried to escape from "His Art's evil" and from his personal experience that created in himself this conflict.

There is no doubt that Al-Hakim was imaginative when he depicted Scheherazade as mythical model taken from legend that ingrained in the minds of the people. Scheherazade is not true or naturalistic character, because where is a woman who sacrifices in everything for her husband? or for the sake of others? without paying attention to rights of herself and without waiting for her husband or others to do something for

her? For Al-Hakim, Scheherazade will lose her femininity if she travelled with her husband 'Sharyar', and this is a good example of Al-Hakim's fears of femininity loss that he raised if women work among public. For him, Femininity is something different in the personality of women, not only in biological systems, but she is different in nature, in a way of talking, in clothing, and face recognition. Indeed, if we look to women objectively whether we are men or women, we can find that the people's perspectives to women came as a result of traditional habits and customs.

2.3. Image of Ambiguous Woman:

Scheherazade does not answer their queries and the lack of answers increases her charm. The greatness of Scheherazade does not exist in the answers but in many questions. The secret is not in her but in the outlook of each character in the play towards her. She is a great mind for Sharyar, a beautiful body for The Slave and a big heart for Qamar. She still remains an ambiguous secret, and any answer from her could be considered a sign of falling from her charming throne and a sign of weakness.

2.4. Image of Woman As Human Being:

The characters in the play are governed by combination and difference: they have independent psychological, intellectual, and emotional features but in the symbolic mental space, they are one personality: 'the human' with all its contradictions and dimensions. Characters symbolize the human being who is fighting with contradictory dimensions: lust, emotion and mind. Scheherazade who is subjected to, like other women, the demands of physical needs, forced Qamar to return with the king in Act VII to avenge his wife and her villainous servant. But the king 'Sharyar' has changed and become pure thought; so Qamar commits suicide as the king became weak and could not move from the place:

"Always this earth is none other than Earth, the prison which is going on, we do not move, can not get ahead nor be late, we do not rise nor go down but we turn around, everything goes around". (Al-Hakim 1934,106)

2.5. Image of Domestic Woman:

Scheherazade, a female, does not come out of the house at any point in the play. Through the play, it is clear that Al-Hakim considers that the domestic status of women is a holy duty and the highest level of worship. Al-Hakim rejects all types of obstacles that hamper this duty. He considers the work of woman outside the house is an impediment to performing her noble duty. (Al-Hakim 1934, 237-238) Al-Hakim argues that the working women outside the house makes her 'sick' from 'man's complexity'. (Taher 1971, 30) The reason for women's sickness from man's complexity, according to Al-Hakim, is because of what has become entrenched in the mind of women over many generations of preference for male. (Taher, 1971, 130-131) As a woman, Scheherazade, who is close to nature, tries to strengthen the hero, her husband, to be normal and to leave his journey of loss. She tries to give her body to her black servant in order to awake the ardour of her husband and to make him human. Scheherazade says *"I have tried to return him to earth, but the experience did not succeed"* (Al-Hakim 1934, 109)

Al-Hakim shows fear of "the trend of modern life lead to spoiling women away from their nominal duty" (Al-Hakim 1938, 237) He is so far calls woman to be a princess at home, enjoy with a fruitful result of men's work and efforts. (Al-Hakim 1938, 84) He hates women who used to be outside her house and those who forget their femininity. Al-Hakim believed that women would lose if they try to go beyond the limits of her femininity. (Al-Hakim 1953, 183) It is through the character of Scheherazade, Al-Hakim believed that the natural function of women is settle in her house, working with intelligence and wisdom, doing her duty with care and professionalism and, sacrificing with her happiness in order to present joy for others.

It is not only Scheherazade who introduced by "Tawfiq Al-Hakim" in his play but he introduced a multiple pictures of women. He wanted to prove through these images that he is not against women as it is provoked. He was opposing the movement of women's liberation which called by "Qasim Amin". In an article "The Stick of Al-Hakim", Al-Hakim extremely criticized Qasim, accusing him a responsible for the immoral situation of women who trying to imitate men in all aspects of life. (Al-Hakim 1953, 194) However, he invited women to stay at home, and respecting her right in education and culture. He was afraid since new trends of modern life trying to sweep women away from their nominal duty. According to Al-Hakim, the main duty for women is upbringing children and care of the family. We can therefore say that Al-Hakim was not averse to this type of women who take after their families but his hatred to the Liberal Women. In his book entitled 'Himari told me', Al-Hakim clarified that his hatred is for this type of women who forgot their duties and wanted to go beyond the limits of participating life with husband to control and domination. (Al-Hakim 1938, 84) In fact, Al-Hakim does not want men controlled by women. Perhaps his childhood's environment affected upon his psychological perspectives and created his fears towards women's domination.

Tawfiq Al-Hakim supported the philosophy that woman who work outside home might affect her femininity and loses her charm and beauty which inspire man to struggle and work hard. Men cannot struggle without control of soft hands: "Every great man can work, struggle, win and defeated unless he has mother, wife, or friend to grant her fruits of his struggle" (Al-Hakim 1938, 90-91) Al-Hakim wants women to stay at home and not competing men in public jobs. She must educate to be a partner to respectable man. She educates to be a woman who is able to cover all gaps and needs of husband, a woman who fill his heart and mind emotionally and psychologically, and a woman who represent a masterpiece and queen at home.

According to him illiterate wives are like a servant who knows nothing about life. (Al-Hakim 1940, 100-111) Thus, Al-Hakim did not take a consideration for feeling of women who have desire to work, and to be self-dependent. He wants women to depend upon others, but many criticized him by saying "jobless woman always talk about others, fabricating claims, and her heart became full of hatred."(Moussa, 1960, 58)

2.6. Image of Satisfied and reckless Woman:

Scheherazade, a female, is trying to recover her male 'Sharyar' who evolved from childhood to adulthood and manliness by satisfying his physical and emotional needs throughout the 'Thousand and one nights'. This dimension is reflected in the character of 'The Slave' whom Al-Hakim makes a symbol of instinct and absence of mind. Scheherazade represents the image of the woman who controls her feelings and affections, and who is unable to take the crucial decisions concerning her life without support of others. She also appears negatively in her dealings with other people around her, as a reckless character:

Scheherazade: *Do not let the anger control you, Sharyar! The anger is a sign of inability.*

Sharyar: *I did not come to be mocked. Here I am. What Do You Want from Me?*

Scheherazade: *I want you to flout me, to declare your victory.*

Sharyar: *As anyone sees the other to mock him, Scheherazade* (Al-Hakim 1934, 41)

It is noted that the self-psychological background of Al-Hakim played a crucial role in crystallizing his views on women. In his book "Jail for Life" he mentioned that his mother was moody and short-tempered. (Al-Hakim 1964, 18) Through 'Scheherazade' Al-Hakim tried to depict his personality through the character of Sharyar who saw a black slave with his first wife, killed them together and decided to retaliate against all women to marry each night with a virgin and killing her in the

morning. According to Al-Hakim no matter how much a husband might love his wife because she was regarded by him as his property. In other words, a husband looked upon his wife as his possession. Customs and convention demanded that she should be guided completely by her husband and should in all respects adjust herself to his ideas, views, opinions and tastes. In this respect, Sharyar did not give women chances to protect themselves until he found Scheherazade who played a crucial role throughout a play. She tried to be close to her husband 'Sharyar' to fulfil his physical and emotional requirements. Al-Hakim elaborated: "In my opinion the depiction of emotional satiation is disgusting. Indeed, those who spoke about their hungriness and deprivation are more chivalrous and nearest to you and yourself. This is the difference between a writer of sexual literature and a writer of emotional literature." (Taher 1971, 136)

2.7. Image of revolutionary Woman:

Scheherazade embodies the image of the revolutionary woman who is looking for change and trying to modify the life of her husband. Al-Hakim tries to give her immunity from punishment, giving her freedom to express her emotion and desire. This denies the image of other stereotypes in some previous plays of Al-Hakim. Scheherazade tries to change her husband and his life routine:

Sharyar: *You are created only for me. I am everything, you nothing.*

Scheherazade: *I assume you had exceeded the stage of childhood.*

Sharyar: *I am at the height of mind and knowledge.*

Scheherazade: *You, Sharyar, before the 'Thousand and One Nights' never progressed and never change.*

Sharyar: *No I have changed.*

Scheherazade: *you in that time shed blood, and today you are doing the same.*

Sharyar: *I beg you, let me alone.*

Sharyar: *See how you lose your way when you go to witches and magicians. (Al-Hakim 1934, 42-43)*

The minister 'Qamar' tried to clarify this change by saying "I wanted to say that you changed 'Shahryar'. He had become a good man since he knew you." (Al-Hakim 1934, 36)

Scheherazade has revolutionary personal, social and spiritual dimensions. She seeks to condemn the male domination practiced by Sharyar, and expresses this through voicing a rejection of her current situation. Until the end of the play she never gives up, resisting and striving to change the people around her, implementing the revolutionary spirit and encouraging the rest of characters to protest and search for a way out. Her spirit inspires Qamar to protest against the King:

Sharyar: *what do you say?*

Qamar: *I say you live in illusion.*

Sharyar: *You disobey my order?*

Qamar: *In this yes, and a thousand yes. (Al-Hakim 1934, 94)*

Other conversation reflects this rebellion against masculine authority:

Sharyar: *Qamar what happened to you?*

Qamar:?

Sharyar: *Why your face has changed?*

Qamar: ?

Sharyar: *Qamar! Why you are looking at me like this?*

Qamar: *You are poor.*

Sharyar: *Soothe yourself Qamar, talk to me without excitement.*

Qamar: *I could not think you are poor to this extent.*

Sharyar: *However I still love you Qamar.*

Qamar: *I swear by The Creator of humans, I never hated you as I do now. (Al-Hakim 1934, 95)*

2.8. Image of Woman Who Tend To Change Others:

Scheherazade attempted to change the routine that her husband used to practice and changing the customs and

traditions which allowed Sharyar to have a virgin girl at night and kill her in the morning. She tried to change Sharyar's perception of female inferiority, that women are seen as a shame to the family and not trustworthy. This led her to collide with a range of taboos, in the belief that it will keep her, while it would shake her confidence and making her lose to mistakes:

Qamar: *Don't mock! Trust that the one who has a beautiful woman in his room is the one who has the whole world in his room.*

Sharyar: *Then you will stay with her in one Palace.*

Qamar: *With whom?*

Sharyar: *With the one who has beautiful eyes!*

Qamar: *What do you mean?*

Sharyar: *You and Scheherazade will stay here, guarding and taking care of her until I come back from traveling. (Al-Hakim 1934, 60)*

Although the events of the play are unrealistic and not related to social reality, the theatrical text might have wanted to say: there is always hope despite painful situation of the king. According to the king, the solution is only through change which depicting in the play through traveling. King's traveling suggests the birth of a new life. However, the relationship of the spouses in the play gives many dimensions of the women's image beyond social norms. Therefore Al-Hakim resorted to portray various issues to express concerns and problems of women especially wives. We can say that Tawfiq Al-Hakim had got his ideas about women through: the social background that characterized by maintaining traditions and customs of the predecessor. The man in the environment of Al-Hakim considered women inferior to him. For him, morals are always related to females. (Qabbani 1969, 27-28) It might be useful to note that this perception of women had not been a feature only of Al-Hakim's perspective but it also a subject-matter of many writers in eastern literature. (Sa'ad Allah 1977, 71-76)

Tawfiq Al-Hakim tried to grant 'Scheherazade' integrity, right and strength to change situation around her. Scheherazade has refused the disgraceful thinking of "Sharyar" towards women and succeeded to change his love for bloodshed and turned him to a human being. The writer wants to say that women are able to change both in family and society. He means that women are the mother who rose and the wife who gives birth, and she is a symbol of love and life. Thus, 'Scheherazade' is a symbol of life, a light of knowledge, and she is the hope that changes 'Sharyar'.

2.9. Image of Negative Woman:

It is obvious that Tawfiq Al-Hakim in this play believes in the heart than mind which destroys the lives of people by human nature. He tried to reveal the mysteries of universe and pass the limits of place and defeated it as Sharyar defeated. This makes the writer portraying Scheherazade as a disgraceful woman despite what has been known about her as sobriety of mind and wisdom. Her image is fragmented and full of mistakes, not as her clear historical image that defined. Throughout the play we find Al-Hakim describes a woman as an animal who think only about sexual and sensual desires. Unlike a historical character who has virtues and cultural heritage, Scheherazade was portrayed as a deceitful wife who tries to cheat her partner with a villainous slave. The play provided another picture of woman who driven by her feelings through Scheherazade who try to deal with all characters around her. She tried to live unbelievable story, full of emotions and difficult to believe. Through her deals with Qamar and The Slave, she shows the model of negative women. Despite the fact that she is a wife of the king, she offered herself indirectly to Qamar 'Minister of the king':

Scheherazade: *My body is beautiful. Isn't it?*

The Minister: *Yes .. Yes.*

Scheherazade: *Don't you see my beautiful body?*

The Minister: *yes Madam.. Please I beg you.*

Scheherazade: *Where do you wish to Go?*

The Minister: *To my bed, if you give permission, it is mid night.*

Scheherazade: *(warmly) will you leave me alone? (Al-Hakim 1934, 33)*

According to Al-Hakim, women may outweigh the devil in cunning and craftiness. In his book "Woman has Conquered Devil" woman made a contract with the devil to abandon her spirit to hell for returning her to the period of youth. (Al-Hakim 1953, 35-142)

Perhaps Al-Hakim's opinion of the women in the play Scheherazade is consistent with his affection towards his past, his romantic personality and his early experience with women. This is the opinion of "Amin Mahmoud," who goes further by saying that the impact of his parents is not reflected in literary of his books only, but also in his intellectual writings property. (Mahmoud Al-Alam 1972, 111-112) The refusal of Al-Hakim for women embodied the idea of his refusal for social reality in which he lived in. He wants to reflect the role of women through his benefited from the pain of past. Pain is one of the reasons for his genius. (Badawi 1965, 108)

2.10. The Image of Modern Woman:

There is no doubt that the image of woman in "Tawfiq Al-Hakim Theatre" conformed with the global theatre. It conformed also with techniques of how to deal with women in patriarchal society. It is obvious that females in Al-Hakim's theatre introduced many qualities and features that distance them from traditional prospective of women and move them towards a 'modern woman'. A 'modern woman' that George Bernard Show described is not a woman who is new in historical context but a woman who has a particular advantages either she lived in past or the present. (Taher 1971, 136)

2.11. Image of Typical and Fragmented Woman:

Through an analysis of Scheherazade character, Al-Hakim introduced two types of images: a typical woman who is ideal, unrealistic, imaginative, and inspiring even she is full of mistakes. The second is a woman who is abstract and fragmented character who could not define her physical, psychological and social dimensions. Even it is fragmented; the image of woman is bright and positive. Indeed, Al-Hakim was viewed as something of a misogynist in his younger years, having written a few misogynistic articles and remaining a bachelor for an unusually long period of time; he was given the epithet of ('Aduu al Mar'a), meaning "Enemy of woman. Woman has given leading roles not as provokes that Al-Hakim is 'the enemy of women'. Woman has been honoured and given their right of appreciation and respect. She is no longer seen as propriety controlled and owned by men. Al-Hakim gave Scheherazade a respectable status, giving her a leading role which made her a dynamic character who dealt with all characters in the play. On other words, woman enjoyed freedom to resist and deny whatever unaccepted to her. Besides that, she enjoyed some features that represented in power and carrying many feminine qualities. She is no longer a vulnerable woman who remains silent and weak.

Tawfiq Al-Hakim was unable to provide us with incidents or characters like the counterpart of the natural life, but he introduced events based on intellectual assumptions supposed by himself or by folkloric legends. Then he deals with the results which can be generated by these assumptions or achieved. (Mandour 1979, 40) Al-Hakim could not create satisfactory figures but he introduced abstract characters that did not distinguished of special characteristics that define their physical psychological and social dimensions. "Scheherazade" is a general absolute character who did not reflect specific woman, having mysterious dilemma, or as her husband said she is "A Clear Sky", because she does not seem for all in one face, but

multiple faces. For "The Slave" she is a body, for the Minister Qamar she is "Heart", for her husband a "Crystal Prison" and for herself something different from all these names:

Scheherazade: *Don't you wish to know who I am?*

Sharyar: *You are a beautiful body.*

Scheherazade: *No, you are joking with me.*

Sharyar: *You are a big heart.*

Scheherazade: *No.*

Sharyar: *You are mind and contriving.*

Scheherazade: *No..." (Al-Hakim 1934, 82)*

2.12. Image of Free and Controlling Woman:

There is another feature achieved in in the play 'Scheherazade' distinguishing women in the play. This feature is woman's right in choosing and rejection. Scheherazade has a choice to reflect her feelings and emotions towards others. She was not afraid of the king 'Sharyar' anymore. She is being able to fulfil her wishes and desires without social restrictions. She offered herself to 'Qamar' and 'The Slave' many times. She succeed to save her life, enjoying to achieve her wish, and happy to change the character of "Sharyar". In fact, woman as female figure was portrayed with some features of awareness and ability to express her opinion and have choice in decision-making. This does not mean that she portrayed in image that is not accustomed to people before, but we found tenderness, femininity and full of feelings. This achieved beside the features of roughness and cruelty in women's figures as 'Scheherazade'.

There are disadvantages of women that Al-Hakim tried to present in Scheherazade. For example if we analyse Scheherazade psychologically, we can find that she is naturally tended to control her husband 'Sharyar'. She does not aspire to equality with men, but she would like to sovereignty over him: "Can a woman tell me that there is a woman living for a purpose other than the plundering of the man? If you open the women's head, you will find this goal: robbery of a man" (Al-Hakim 1938, 226) Al-Hakim also elaborated that woman using

her beauty to dominate over men, and through beauty she stand ordering, threatening and able to take whatever she like "time, money, power and authority." (Al-Hakim 1938, 226)

2.13. Image of Struggling, Sacrificing & Inspiring Woman:

Sharyar, a monster, turned to human because of Scheherazade as he was a body without soul. Scheherazade was able to turn him to a good human being who is full of sympathy and emotions. Even she could not answer all his enquiries, Scheherazade was narrating him romantic story every night. (Mandour 1979, 60) Scheherazade struggled so much for her husband and for his recovery from terrible brutality while he used to shed the blood of woman every day. When she saw him disavows dehumanizing and looks forward to the sky, she attempted to tug him into the human nature. Indeed, we found her at the end of the play presents itself to death by bringing black servant to her room as an attempt to raise the jealousy of her husband and sending him back to the proper condition of his human nature even if she sacrificing and bringing herself to death. As a matter of fact, her husband 'Sharyar remains static cold as ice, powerlessness, could not react or response for her works. On the other hand his Minister "Qamar" who keeps his love for Scheherazade secret, committed suicide when he saw 'The Slave' came out from her room safe and sound. Scheherazade lost her faith of her soul:

The Slave: *(scared) My Lord!*

Sharyar: *(to The Slave) Go.*

Scheherazade: *You have to kill both me and him (The Slave)!*

Sharyar: No.

The Slave: *(He goes out, happy as he still survives)!*

Scheherazade: *Sharyar!*

Sharyar: *Why do you look at me like this?*

Scheherazade: *You are a dead man.* (Al-Hakim 1934, 162)

Scheherazade is gaining value in the eyes of Al-Hakim who makes her in the rank of Isis (named after the ancient Egyptian goddess) a typical woman in his play 'Ises' because of the similarities between them as both have done something good for the soul. (Al-Hakim 1955, 155) In Al-Hakim's perspective, Scheherazade is a sacrificing woman and an ideal wife who is facing the cruelty of life and tasting bitterness fate for her husband. (Al-Hakim 1938, 231)

The inspiring women for Tawfiq Al-Hakim differ from other inspirers which treated him. In order to inspiring him, a woman should fill his heart with bunch of pain and must make him suffering from terrible pain. She is making him suffering either by disappointing him, or by refusing and disregarding him, or sometimes hurting him by her extraordinary beauty. In the three cases, we are before a romantic picture of the relationship between artist and universe. "George Trabshy" thinks that Al-Hakim's pain was willingly artificial pain, not imposed because Al-Hakim was believed that nothing makes us great except great pain. So "Al Hakim" was exploiting sentiment of the noblest humanitarian emotions, distorting and falsifying it for his art. For him, love transformed to artificial means rather than an end in itself. He does not want to write before to live, and does not want to live but to write." (Trabshi 1972, 14)

Al-Hakim was affected by the views of Ibsen in symbolizing Scheherazade as a sacrificing woman who makes her happiness as an immolation for her husband. He agreed with Ibsen in inviting women to stand by the limits of their femininity, warning her not to imitate men or deny her function within society. (Al-Hakim 1953, 194-201) We also find a great similarity between the play of Scheherazade and George Bernard Shaw's play "Man and Superman". Both compel the issue of conflict between a man who wants to be a god or a higher human being through the way of thought and a woman who is "a tool in the hand of the life force". (Louis 1964, 318)

Woman paralyzes man's will and burlesques it. Sharyar envisages performing the appeal of body, heart and passion:

Sharyar: *I do not want to feel. I want to know.* (Al-Hakim 1934, 65)

3. CONCLUSION:

Perhaps Al-Hakim technically failed to portray the features of women's image in his play because the theme of this play derived from historical legends. These images are imaginative, created in historical tales and ancient folklore. This makes a lot of scholars and critics arguing that there is a gap between realistic figures and their alienating atmosphere from which it came. Al-Hakim depends in his play on the similar legends as in Scheherazade, Pygmalion, and so on. Indeed, there is no doubt that it is difficult for the writer to deprive these figures from their legendary attributes, and making them ordinary people, because the demilitarization of categorization requires imaginative force so that they could be referred to human beings who feel, displeased and thinking.

Al-Hakim failed in creating dynamic characters in Scheherazade since he depends upon myths and legends. The successful female characters are those who think and raise the conflict between logical issues. Through these issues, the vision of life emanate and the character's types consist. Therefore, Al-Hakim did not write this play to perform on the stage but he wrote it to read only. His characters do not have feelings or passions but have insensible ideas and estrange thoughts.

In fact, through the understanding of woman 'Scheherazade', it is obvious that Al-Hakim was depicting the perfect and ideal women who similar to angels and saints. A woman who deny herself, sacrificing in her happiness and life for the sake of others, especially for her husband. On the other hand, he was carrying indignant campaign for each woman who contradicting those perfect women. Al-Hakim stood against

those women who work outside and did not encourage a culture of women because they erase their idealism and perfection. Thus, Al-Hakim considered woman as a source of inspiration and a great means of creation. Scheherazade is the most outstanding character in the play, and it is because of Al-Hakim's successful delineation of her that the play has always enjoyed a vast popularity everywhere.

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