



Exploring The Literary Depths: Arabic Essays Of Muṣṭafā Al-Manfalūṭī - A Profound Introspection

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ABSTRACT

This paper delves into the literary legacy of Muṣṭafā Luṭfī al-Manfalūṭī, an eminent Egyptian poet and writer known for his refined compositions. Despite lacking proficiency in French, al-Manfalūṭī showcased exceptional talent in literature, particularly in translating renowned French novels into a distinctive Arabic style. His mastery of the Arabic language is evident in his works, characterized by beauty and brilliance, especially in poetry, where he adeptly blends delicacy and sweetness in his verses. This study highlights the profound impact of his seminal works, *Al-Nazarāt* ("Looks") and *Al-'Abarāt* ("Tears"), acclaimed for their eloquence and contribution to modern Arabic literature. Al-Manfalūṭī's contributions transcend the ordinary, positioning him as a luminary in Egyptian literature and emphasizing the enduring significance of his works in the Arabic literary canon.

Keywords: Muṣṭafā Luṭfī al-Manfalūṭī, Egyptian literature, Arabic poetry, literary legacy, Arabic literary canon, translation, eloquence, poetic sensibility.

Introduction:

Muṣṭafā Luṭfī al-Manfalūṭī, an Egyptian poet and writer, is characterized by the refinement of his poetry. Despite not mastering the French language, he excelled in composition and literature, translating numerous famous French novels into a distinctive Arabic literary style.¹

We are aware of the fact that Muṣṭafā Luṭfī al-Manfalūṭī stands as a luminary in Egyptian literature, showcasing exceptional prowess in both composition and literary artistry. His distinctive literary style is characterized by an exquisite use of the Arabic language, marked by beauty and brilliance evident across all his writings. His mastery extends to the realm of poetry, where he exhibits a rare combination of delicacy and sweetness in his verses.

One cannot overlook the profound impact of his two seminal works, *Al-Nazarāt* and *Al-'Abarāt*. Widely regarded by critics as among the most eloquent pieces of writing in the Arabic language during the modern era, these books not only reflect his literary genius but also serve as a testament to the richness and sophistication of Arabic literature.

In fact, Muṣṭafā Luṭfī al-Manfalūṭī's contributions transcend the ordinary, leaving an indelible mark on the literary landscape of Egypt. His ability to weave words with finesse and his poetic sensibility elevate him to a position of eminence among the literary figures of his time, underscoring the enduring significance of his works in the Arabic literary canon.²

Description:

(A) His Birth and Education:

Born in 1293 AH (1876 CE) in Manfalūṭ City, Asyut Governorate, Egypt, Muṣṭafā Luṭfī belonged to a distinguished family known for its piety, scholars, and writers, with several judges and literary figures among his relatives.³

At the dawn of the last days of December in the year 1876, in the Egyptian region of Minya, in a town called Manfalūṭ, Muṣṭafā Muhammad Hassan Muhammad Luṭfī was born into a family of noble lineage in Manfalūṭ,

one of the most prestigious families in the town. He became known as "Al-Manfalûtî" due to his association with the town where he was born and raised.

His father, Mr. Muhammad Hassan Luţfî, traced his lineage to Sayyidna Al-Ĥusayn bin ‘Alî, may Allah be pleased with them. The house of his father consistently inherited positions in the leadership and judicial roles within the nobility for two hundred years, up to the time of his birth. His mother, Mrs. Hanem Husayn Al-Shorbagi, had Turkish origins.

Al-Manfalûtî grew up during a time when Egypt was under the oppressive occupation of the British. This period saw the imposition of dual control and the establishment of the joint ministry. The atmosphere during Al-Manfalûtî's upbringing was filled with anger and a strong desire for liberation from the oppressive occupation.⁴

Mustafâ Luţfî joined the village's scholars, memorizing the entire Qur’ân at the age of nine. His father then sent him to study at Al-Azhar University in Cairo under the care of companions from his hometown. During his ten-year studies, his literary inclination became apparent as he delved into heritage books alongside his traditional education.

He became acquainted with Imâm Muĥammad Abduh, renowned at the end of the 19th century for his insightful understanding of Islam. Attending Abduh's sessions at Al-Azhar, Mustafâ Luţfî absorbed profound lessons in religion, literature, politics, and philosophy.⁵

It appears from a source of information that Mustafâ Luţfî al-Manfalûtî was brought up in the embrace of his family, and during that time, he received education at the office of Shaykh Jalâl al-Dîn al-Suyûtî, under the guidance of the scholar Ahmad Ridwân, who managed the office and was responsible for the education of many scholars in Assiut.

The young boy also frequented the home of Professor Abdullah Hashim, a friend of his father, who had a special interest in literature and poetry. The boy's visits to his home greatly influenced his love and connection with poetry and literature.

It is indicated earlier that at an early age, the boy began memorizing the Holy Qur’ân, and it is said that he memorized it on his first attempt. This was quite unusual for his time, as children typically memorized the Qur’ân multiple times for it to settle and become firmly established. However, Al-Manfalûtî's exceptional talent set him apart from the norm in his era.⁶

Here mention may be made that when the boy reached the age of eleven, his father sent him to Al-Azhar Sharif to acquire Islamic knowledge. Mustafâ Luţfî al-Manfalûtî spent ten years at Al-Azhar, studying language and Sharia sciences.

Al-Manfalûtî was critical of the teaching methods at Al-Azhar Sharif, as they did not satisfy his taste and literary preferences. He often read some literary books that appealed to his literary sense, which he had not fully developed at that time.

The boy would seize every opportunity to read literary books. This behaviour did not please his teachers, and when they found any of these literary books with him, they would scold and punish him. However, this did not deter him or diminish his desire to read literature.

Despite the disapproval of his teachers, he continued going to Al-Azhar, fearing "Al-Sayyid Al-Zâhrî," a relative who attended Al-Azhar with him. Whenever he went, he would bring a book of poetry or a story with him. He often sought solitude in nature or secluded himself at home to escape the pressures of his family and mentors.⁷

(B) His Love for Books:

Mustafâ Luţfî al-Manfalûtî had a great love for literary books and poetry collections. Among his preferred books were *Al-‘Aqd Al-Farîd* (The Unique Necklace) and *Al-Aghânî* by Al-Isfahânî, as well as *Zahr Al-Adab* (The Flower of Literature). In the realm of poetry, he favoured the collections of Al-Buhturî, Al-Mutanabbî, Al-Sharîf Al-Râdî, and Abu Tammâm.

His reading preferences extended to specific authors, as he was enamoured with the works of Ibn Khaldûn, Ibn al-Muqaffa‘, and Ibn al-Athîr. Additionally, he enjoyed reading the critiques of scholars such as Al-Bâqillânî, Al-Amiri, Al-Qâdî ‘Iyâd, and others who were distinguished in the field of literature.⁸

(C) Literary Experience of Mustafâ Luţfî Al-Manfalûtî:

Returning to his hometown in the early 1930s after Abduh's death in 1905, Mustafâ Luţfî al-Manfalûtî spent two years enriching his literary knowledge, commencing his writing and authorship journey. In fact, his writings of different kinds of literary genres were published in the regional magazines such as *Al-Fallâh*, *Al-Hilâl*, *Al-Jâmi‘a*, and *Al-‘Umada*.

From 1907, he consistently contributed to the renowned *Al-Muayyad* newspaper with a column titled *Nazarât* later compiled into three volumes entitled *Al-Nazarât*. These articles discussed socio-literary topics, criticism, politics, and Islamic issues, along with a collection of short stories.

One of his notable works is *Al-‘Abarât*, a collection of nine stories, three of which he authored and five adapted from other sources, published in 1916.¹²

(D) Translation Works of Mustafâ Luţfi Al-Manfalûţî:

Mustafâ Luţfi Al-Manfalûţî translated from French into Arabic, despite not knowing the French language, works such as the novel "In Pursuit of the Crown" by François Coppee was translated into Arabic entitled *Fî Sabîl al-Tâj* "Paul and Virginie" as *Al-Fađîla*, and "Cyrano de Bergerac" as "The Poet." He also translated Alexandre Dumas' "Under the Shadows of the Ziziphus" as "*Mâjdûlîn*" and "Camille" by Alexandre Dumas fils as *Ghâda al-Kâmiliyâ*.

(E) Other Works of Mustafâ Luţfi Al-Manfalûţî:

His publications include "Lectures of al-Manfaluti," a selection of Arabic literature and poetry for students, and *Al-Tarâhim*, where he discusses the virtue of mercy as a prominent attribute of God.¹³

(F) Death of Mustafâ Luţfi Al-Manfalûţî:

Al-Manfalûţî passed away after a brief struggle with illness. He had suffered from a mild paralysis about two months before his death, which caused temporary speech difficulties for a few days. However, he chose not to disclose this to any of his friends, concealing the matter from them. He did not seek medical attention, as he had little trust in doctors. Perhaps, his neglect contributed to the progression of urinary toxicity that ultimately led to his demise.

His health deteriorated after spending an evening with some relatives and friends, including fellow writers, musicians, and politicians. His soul departed to its Creator on the morning of *'id al-ađhâ* in the year 1924. May Allah have mercy on him. Several Arab poets, including Ahmed Shawqî and Hafiz Ibrahim, mourned his demise.¹⁴

(G) His Works on Arabic Essays:

Al-Manfalûţî began his literary career by publishing a series of articles in the newspaper Al-Muayyad in 1907. These articles were later compiled under the title *Al-Isbu 'iyât* and subsequently renamed *Al-Nazarât*. They were published in three parts in 1910, 1912, and 1920. In 1912, he also published a collection of romantic poems titled *Mukhtarât Al-Manfalûţî*. In 1915, he released a series of stories titled *Al-'Abarât*, which comprised purposeful and educational stories, some of which were original while others were adapted from French sources. These stories were characterized by a prevailing sense of sorrow and were reprinted multiple times.

It is worth noting that Al-Manfalûţî played a significant role in modernizing Arabic prose writing while preserving traditional ideas and style. Here is a brief overview of Al-Manfalûţî's creative works during his literary journey.¹⁵

1. The book *Al-Nazarât* is a three-part work consisting of a collection of articles written and published by Al-Manfalûţî in the newspaper *Al-Muayyad* and other publications. These articles address social, political, and religious issues, with a major focus on social issues. Al-Manfalûţî advocates for the cultivation of ethical virtues, the defence of religion and homeland, and emphasizes the need to dispel myths and superstitions. A significant portion of these writings is dedicated to social issues, where he calls for the embrace of moral values.

Furthermore, Al-Manfalûţî devotes attention to women in two articles, affirming their significance and highlighting the essential role they play in life.¹⁶

Here it is worth mentioning that the book entitled *Al-Nazarât* is one of the most famous works of the Egyptian writer and poet Mustafâ Luţfi al-Manfalûţî. This work gained widespread acclaim and achieved significant sales, establishing itself as one of the most renowned literary works.

Al-Manfalûţî's writings are characterized by quality of expression and composition, featuring numerous rhetorical structures that evoke various emotions and engage readers effectively. Most of Al-Manfalûţî's works are adaptations from French literature into Arabic, but he went beyond mere translation, rephrasing and refining the language.

Al-Manfalûţî commenced his articles for this book in 1907 in some local newspapers. The book comprises a collection of articles discussing Islam, politics, criticism, and social literature. It is divided into three parts and was eventually published as a complete book.

Through the articles in *Al-Nazarât*, Al-Manfalûţî aims to address some of the problems that affected his society at that time, as well as long-standing issues ingrained in the community. The author dedicates two articles in the book to discuss the status and role of women, highlighting their place in society.¹⁷

Here an effort has been made to focus on the mode of expression of Al-Manfalûţî, taken from his essay entitled Al-Rahmah of *Al-Nazarât* as follows:

"In this instance, I will be a poet without rhyme or meter because I want to address the heart face to face, and the only way to do that is through the path of poetry.

Indeed, seeds are sown in the earth but do not sprout unless the diligent farmer tills the soil, making its high parts low. Similarly, the heart can only be reached through penetrating it, permeating its parts, and reaching its depths. The plough for the heart is none other than poetry.

Oh, contented man, be compassionate, let your heart feel mercy; let your heart be the embodiment of mercy itself.

You might say: "I am not content because beside me is a heart burdened with sorrow, experiencing a sorrow that no other hearts can fathom." Well then, let it be so. But feed the hungry, clothe the naked, honour the oppressed, and alleviate the grief of the sorrowful. Let this wretched society be your solace, comforting you in your worries and sorrows.

*Don't be surprised if light emerges from the darkness of hardship. The moon only rises after tearing through the garment of night, and dawn breaks only from the cradle of darkness. All delights have become burdens, inheriting their chains, and have become heavier on the soul than the retelling of judgment day. What remains to console a person is only one pleasure: the pleasure of benevolence."*¹⁸

In fact, the essayist Mustafâ Luţfî al-Manfalûţî highlighted on the social aspect that related to the intelligence of man and woman; how they differ from each other, particularly in the context of gender differences. The following narrative suggests that men tend to follow their intellect, leading to rational decision-making, while women are portrayed as being guided by their hearts, which may result in vulnerability or dependency. Additionally, the distinction between intelligence and intellect is highlighted, with a caution against over-reliance on intelligence without a corresponding intellectual depth. The following texts suggest that extreme intelligence can lead to destructive behaviours and even madness. Overall, the following excerpt underscores the importance of a balanced approach, combining both intellect and emotional intelligence for a more harmonious and reasoned existence. Here the following excerpt taken from the essay entitled "Man and Woman" belonged to *Al-Nazarât* offers testimony thereof:

"A man walks behind his intellect, and a woman walks behind her heart, and it guides her astray. Whenever she stood with him in a situation, she fell into his hands helpless and weak, because he knows the way to her heart, and she does not know the way to his intellect.

Do not be surprised if I tell you: Intelligence is different from intellect. Thieves, fraudsters, forgers, liars, sinners, and hypocrites are intelligent, but there is not a single intellectual among them, because they lead themselves to sources of destruction and ruin where their intelligence does not benefit them at all. Often, extreme intelligence leads to madness, to the point that you rarely see a smart person among the intelligent without finding abnormal conditions in his affairs and circumstances that do not conform to any law of reason or any rule of nature.

*I believe that most of the misery and poor living conditions experienced by geniuses and the intelligent result from weakness in their minds and deficiencies in their perceptions. Moreover, intelligence in the human mind is like a sword in the hand of a brave person. Often, the brave person strikes his own head with his sword if he is reckless and impulsive, unable to control himself in moments of sorrow or anger."*¹⁹

2. The book *Al-'Abarât* is a collection of nine tragic stories, three of which are authored by Al-Manfalûţî, titled *Al-Hijâb*, *Al-Yatîm* and *Al-Hâwiyah*. The remaining five stories are translations, namely *Al-Shuhada*, *Al-Dhikra*, *Al-Jazâ'*, *Al-Ḍahiyah*, and *Al-Intiqâm*. One story is adapted from an American tale called "The Cry of the Graves," and Al-Manfalûţî crafted it in his unique style, naming it "Al-'Iqâb". All these stories revolve around the tragedies of life, encompassing suffering, pain, and hardship. What unifies them is that each story imparts a lesson, moral value, or social insight. Al-Manfalûţî aims to address societal issues prevalent in his era, such as issues related to the veil and addiction. This book was first published in 1916.²⁰

In fact, the book entitled *al-'Abarât* is considered one of the most famous works of Al-Manfalûţî, the renowned Egyptian literary figure. The book comprises a collection of stories where Al-Manfalûţî expresses his thoughts and inner feelings, driven by a desire to venture into the realm of fictional works. Among the stories written by Al-Manfalûţî himself included in the book are "The Orphan," "The Veil," "The Abyss," and "Punishment." He also translated some other stories.

In summarizing the content of the book *Al-'Abarât*, it is essential to discuss the themes it addresses. The stories revolve around various topics that preoccupied society during that era, with people either supporting or opposing them. These topics include issues like the religious veil, societal ills resulting from class disparities and foreign colonization, and the imitation of Western culture. Additionally, the book delves into the emotions, sorrows, and aspirations of the youth.

In the introduction to his book, Al-Manfalûţî expresses his intention: "The wretched in this world are many, and a helpless person like me cannot erase their misery and suffering. I pour out these lessons before them, hoping that my tears may offer them solace and consolation." The book, in its general content, aims to raise awareness among readers and indirectly guide the youth to embody the virtues of ethics and their merits.

Here an attempt has been made to quote some important expressions from the book *Al-'Abarât*; they are as follows:

- a) "Every plant sown in soil other than its own, or at a time other than its designated time, will either be rejected by the earth and spat out, or it will take root and corrupt it."
- b) "We reckon, my friend, that in this life, the misfortune brought by fate is enough for us. We should not add to it a new misfortune that we bring upon ourselves."
- c) "The doctor seeks someone whose life prevails over death. I will die in the spring of my life, and my memory will die at the hour I die, as if I had never lived a single day in life."
- d) "Laughter of joy comes from a weeping heart, and the songs of happiness arise from a burning soul."
- e) "Educate your men before you educate your women, for if you fail in educating men, you will fail in educating women. If you are weak in dealing with men, you will be even weaker in dealing with women."

9) "Joy is the daylight of life, and sorrow is its night. The bright day is not long before it is followed by the dark night." ²¹

Here an attempt has been made to show the prose expression of Al-Manfalûṭî found in his story entitled *al-Hâwiya*, preserved in *Al-'Abarât* as follows:

"I spent the first half of my life searching for a friend who looks at his friends with an eye other than the eye with which the merchant looks at his goods, and the farmer at his livestock. I sought refuge from that until I met 'so-and-so' eighteen years ago. I came to know a person in whom I found every quality I wished to see, through goodness and benevolence, in the character of a man. I never imagined an image of human perfection in someone's face without finding it illuminated in his face. His status with me became exalted, and he occupied a place in my heart that no one before him had reached. The cup of friendship between us overflowed with goodness, and there was nothing to cloud it for us." ²²

Al-Manfalûṭî adds his expression in a clear manner in the advancement of his same story *al-Hâwiya* as follows:

"I left this house as a small paradise from the paradises of heaven, where happiness in its various colours is glimpsed, and the faces of its inhabitants shine with joy and pleasure. Today, when I visited it, it seemed to me as if I were in front of a desolate, silent cemetery, where no voice echoes, no spectre appears in its corners, and no lamp shines in its recesses. I thought that I had mistaken the house I was looking for, or that I was in front of an abandoned house. Until I heard the crying of a small child and glimpsed a faint light in some windows. I walked to the door and knocked on it, but no one answered. I knocked again, and from its knocker, a faint light appeared. Then, a little boy opened the door, holding a dim lamp in his hand. I examined his face in the lamp's light and saw the image of his father. I knew that he was the beautiful, spoiled child who was the flower of this house and the moon in its sky yesterday. I asked him about his father, and he gestured for me to enter. He walked in front of me with his lamp until he led me to a dusty, shabby hall with worn-out seats and curtains. If it weren't for some carvings that emerged for me on some walls, like the remaining tattoos on the surface of the hand, I wouldn't have known that it was the hall where we spent nights of happiness and bliss for twelve crescents." ²³

3. "*Riwâya Mâjdûlîn*" is a novel of romantic literature that illustrates the power of love to tragically end lives. The story revolves around a young man and a girl who fall in love. However, the girl, named *Mâjdûlîn*, abandons her lover, Stephen, and marries her friend, Edward, with whom she shared living and sustenance for financial reasons. As time passes, Edward loses his wealth, and *Mâjdûlîn*, regretful for leaving Stephen, returns to him. She attempts to rekindle their relationship, but Stephen's pride prevents him from accepting her back despite his love for her. Nevertheless, he helps her overcome her financial crisis. Frustrated with life, *Mâjdûlîn* loses hope and commits suicide. Unable to bear the idea of living without his beloved, Stephen, whose heart continues to beat with love for her, decides to follow her path and also takes his own life. ²⁴

The following excerpt has been extracted from the novel *Mâjdûlîn* of Al-Manfalûṭî in view of showing his literary style as recorded here:

"The words found their place from the same Mâjdûlîn; she tapped her head, flipping through the pages of her book without reading anything. They were interrupted by a weak knock on the door, causing Mâjdûlîn to startle, "Muller" to be astonished, and "Janfiyaf" to approach the door and open it. There stood "Stephen" at the threshold, seeking permission to enter. He apologized, stating that his brother had sent him a letter inviting him to meet at the border to bid farewell before his departure to war. His brother's letter rushed him in everything, even in apologizing to Mâjdûlîn. He walked ten miles without hesitation until he reached his brother. He bid him farewell with joy and sadness. Joy because he saw him happy and excited about his journey, singing war songs and playing with his horse. Sadness because he feared that fate might precede him to his brother, leaving him a stranger and alone in this life. He wouldn't find hearts beating around him that would grieve for his sorrow, nor eyes looking at him with tears for his tears. Here, a tear rolled from Mâjdûlîn's eye, almost crying for him, but she refrained out of modesty and shyness. She cast a compassionate and merciful glance at him, unnoticed, until he turned to her. She regained her composure and looked back at the pages of her book. "Muller" then said to him, "Don't be dismayed, my son. Praise be to the One who is more merciful to you than your brother, and more merciful to your brother than yourself." ²⁵

4. The novel *Al-Shâ'ir* is a tragic French novel originally titled "Cyrano de Bergerac," written by the French poet Edmond Rostand. Al-Manfalûṭî translated and adapted it in his own style. It's worth noting that this novel, along with other translated works by Al-Manfalûṭî, gained significant popularity and acclaim among Arabic speakers for its eloquent style and exquisite descriptions. ²⁶

5. "*Al-Faḍilah*" is one of Al-Manfalûṭî's translated tragic novels, and it is a story that calls for the virtues of ethics and glorifies virtue. In this novel, Al-Manfalûṭî portrays the moral values that mothers should instil in their children during their upbringing. The story revolves around two simple families living in close proximity: the family of Margaret and her son Paul, and the family of Helen and her daughter Virginia. Their children grow up together, and as they reach adolescence, Paul and Virginia fall in love. However, this love does not have a happy ending. Virginia dies drowning, choosing death over compromising her chastity. The seed planted by her mother in her heart remained pure. Paul, unable to live without her, dies of grief and is buried with her. Helen dies a month after the death of her daughter, and Margaret dies three months later.

Their hearts could not bear the separation from their beloved children. Here, Al-Munifluti reminds us of the goals and values for which one should live or die.²⁷

6. *Fī Sabīl Tāj* is a moral novel set in the Balkans, and its protagonist is a young man named Constantinople. He faced a difficult emotional test, having to choose between the love of his family and the love of his homeland, which was suffering betrayal from his father named Brankūmīr. In fact, Brankūmīr was dominated by the love of power, and Constantinople sacrificed his father to save his homeland by exposing his betrayal and killing him. Then, he sacrificed his own life to save the honour of the family. He was sentenced to death and executed without revealing his father's secret to preserve the image of his family and his father in the eyes of the people.²⁸

Al-Manfalūṭī's Literary Style:

Al-Manfalūṭī displayed a profound concern for the intricate relationship between words and meanings in his articles, a topic that has engaged the attention of scholars and critics in both the Arab and European literary traditions for an extended period. The question of whether the essence of literary work resides primarily in meaning, in words, or in a harmonious fusion of the two has been a subject of varied opinions.

Al-Manfalūṭī vehemently opposed the dichotomy between words and meanings, asserting their equal importance. This stance contradicted the prevailing view among critics and rhetoricians of his time, who often made a clear distinction between words and meanings.

To elucidate his position on the duality of words and meanings, Al-Manfalūṭī eloquently expressed, "The word should function as a transparent vessel, revealing the meaning like a clear glass for a drink. The reader should perceive nothing between his hands but the mind of the writer and the soul of the poet. The verbal material ought to hold no greater significance than the representation of images and illusions in a mirror. The meaning must pre-exist in the mind of the speaker before finding embodiment in words. As the former is refined, it imparts its beauty and charm onto the latter. Beautiful words lack understanding without a corresponding beautiful meaning; indeed, the beauty of a word is not fully realized until the beauty of its meaning is achieved. The aesthetic sense for beautiful words is inseparable from the beauty of their meanings."

Here an attempt has been made to mention the literary styles of Al-Manfalūṭī, which are characterized by several features; they are as follows:

- a) Avoidance of complexity and a deliberate departure from imitation.
- b) A focus on skilfully crafted expression and rhythmic beauty.
- c) Careful attention to the soundness of words, brevity of sentences, and utilization of rich Arabic vocabulary.
- d) A deliberate avoidance of unnecessary complications and embellishments, except for occasional printed enhancements that contribute to the musicality of expression.
- e) A keen attention to the emotional dimension.
- f) A balance of strength, solidity, softness, and sweetness, coupled with smoothness and eloquence.
- g) The absence of structural flaws in sentences, woven together in an exceptionally expressive manner.²⁹

Discussion:

Mustafā Luṭfī al-Manfalūṭī, a prominent figure in Egyptian literature, embarked on his literary journey with a series of articles published in the newspaper Al-Muayyad in 1907. These articles, later compiled and renamed as *Al-Nazarāt*, delve into social, political, and religious issues, advocating for ethical virtues, defence of religion, and dispelling myths. Notably, he dedicated attention to women's significance and roles in society, emphasizing compassion and addressing gender differences.

Al-Manfalūṭī's prose style, characterized by quality expression and composition, engaged readers effectively. He modernized Arabic prose while preserving traditional ideas, often adapting French literature into Arabic with refinement. His writings aim to address societal problems, urging readers to embrace moral values.

In his book Al-'Abarāt, comprising tragic stories, Al-Manfalūṭī addresses societal issues prevalent in his era, offering moral lessons and insights. The themes include the veil, addiction, and Western cultural influences, depicting the sorrows and aspirations of youth. Through poignant expressions, he invokes empathy and reflection, aiming to raise awareness and guide ethical conduct.

His literary style, marked by rhythmic beauty and careful craftsmanship, captivates readers with its eloquence and emotional depth. Al-Manfalūṭī's prose avoids complexity, focusing on clarity and brevity, yet infuses richness through Arabic vocabulary. He balances strength and softness, weaving sentences seamlessly to convey powerful messages.

Moreover, Al-Manfalūṭī's translations and adaptations, such as "Al-Shā'ir" and "Al-Faḍīlah," gained acclaim for their eloquent style and poignant storytelling. These works explore themes of love, sacrifice, and virtue, resonating with audiences for their profound insights into human nature.

In his novel "Riwāya Mājdūlīn," Al-Manfalūṭī depicts the tragic consequences of love, weaving a narrative of heartbreak and despair. Through vivid descriptions and emotive prose, he evokes sympathy for the characters' plight, highlighting the power of love to shape destinies.

Al-Manfalûṭī's literary contributions extend beyond storytelling; he also expressed a profound concern for the relationship between words and meanings. Rejecting the dichotomy between words and meanings, he emphasized their equal importance, asserting that the beauty of a word is realized only through the beauty of its meaning.

Conclusion:

Mustafâ Luṭfî al-Manfalûṭî emerges as a luminary in Arabic literature, leaving an indelible mark through his diverse body of work. From his early articles advocating for ethical virtues to his poignant stories exploring societal issues and human emotions, al-Manfalûṭī's literary journey reflects a commitment to both artistic expression and social commentary. His prose style, characterized by rhythmic beauty and emotional depth, captivates readers while conveying profound insights into the human condition. Through meticulous craftsmanship and rich Arabic vocabulary, he crafts narratives that resonate with audiences across generations, transcending linguistic and cultural boundaries. Moreover, al-Manfalûṭī's translations and adaptations of foreign works further enrich the Arabic literary landscape, offering readers access to a diverse range of narratives and perspectives. His emphasis on the relationship between words and meanings challenges conventional dichotomies, asserting the equal importance of both elements in literary expression. As a writer, al-Manfalûṭī straddles the line between tradition and modernity, preserving classical Arabic themes while embracing contemporary issues. His works serve as a testament to the enduring power of literature to provoke thought, evoke empathy, and inspire change.

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