

AL-HAKIM'S PYGMALION: EMULATION AND CREATION

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Abstract: The use of classical myths is one of the ways that a lot of writers have adopted in composing their literary works. They are regarded as one of the main important sources that provide writers with many topics to explore, themes to depict, characters to portray, and motifs to analyze. However, some writers do not move beyond the events of the myth; they attempt to deal with it without violating its literary elements and events. On the other hand, some adapt its various elements to create a new work. In this paper, Al-Hakim's play Pygmalion is at the center. It attempts to investigate, explore and analyze Al Hakim's use of the myth of Pygmalion in creating his play Pygmalion. It also attempts to examine whether he adopts the same version of the Greek myth of Pygmalion or he violates its elements to create a new treatment of the myth.

Keywords – Myth, Emulation, Creation, Adapt, Narcissus, Muse

INTRODUCTION

Tawfiq Al-Hakim is one of these well-known Arabic writers, who occupy high status in modern Arabic drama and take on their shoulders the responsibility of presenting Arabic drama in its new form. Due to the large number of plays, he writes in Arabic zones, Al-Hakim is considered the founder and the pioneer of Arabic theatre. His plays are also regarded as a legacy in Arabic literature. As a dramatist, he concerns with exploring and depicting the lives of his people in Egypt politically, socially, economically, and religiously. Furthermore, some of his plays are literary treatments of some religious stories

such as *The People of the Cave* and other plays as new literary treatments of some classical myths such as the myth of Oedipus in his play *King Oedipus*. His three years journey to France for studying law and his love for theatre led him not only to visit the theatres and get knowledge of French culture, but also learn French language that enabled him to be familiar with the Greek literature, especially drama through reading the French translated versions of Greek plays.

Reading and understanding Greek drama opened new doors for him, through which he could not only enrich his writings with new materials, but also to introduce a new writing source to Arabic literature. For instances, his plays *Praska* (1939), *King Oedipus* (1949), and *Pygmalion* (1942) are based on the Greek and Roman myths. Aristophanes' *Ecclesiazusae* is the sources for *Praska*, Sophocles' *Oedipus Rex* for *King Oedipus* and Ovid's metamorphosis of Pygmalion for *Pygmalion*. Al-Hakim attempted to produce these ancient stories to depict some modern issues. For instances, in *Praska*, he attacks the political corruption in Egypt as well as Arab countries. In *King Oedipus*, he aims at introducing a play devoid of fabulous contents to fit Muslim readers. In *Pygmalion*, he uses the myth to deal with the issue of art and life and the trial of an artist to make a balance between his art and his life. In fact, Al-Hakim deals with this issue in some other earlier works such as *The Devil's Era* (1939).

DISCUSSION

The Myth of Pygmalion: Popularity and Adaptation

The first version of the myth of Pygmalion is found in Ovid's *Metamorphosis*, *Book the Tenth*, concerning the ancientness of the story. Comparing the myth of Pygmalion to other myths such as the myth of Orpheus and Adonis, Geoffrey Miles states that some myths "have roots much older and deeper and darker than Ovid's elegant retelling. For Pygmalion, Ovid's is the oldest version we have, the only substantial version, and the source of all subsequent versions" (Miles 332).

Derek John McGovern, in his thesis entitled *Eliza Undermined: The Romanticisation of Shaw's Pygmalion*, traces the use of the myth from its first emergence in Ovid's *Metamorphoses* to the modern age. In Ovid's *Metamorphosis*, Pygmalion is portrayed as a talented sculptor, in Cyprus, who lost interest in local women because of their sexual immorality. Therefore, he engraved a statue made of an ivory for a woman with the features of a real lady he wishes to have. After carving the statue, he started bringing it some gifts, caressing and kissing it. Immediately, he fell in love with this statue. He went to the temple of the goddess of love and offered a sacrifice in the Feast of Venus.

At the beginning of his prayer, he whisperingly asked for getting a wife, and then, he cleared his voice and asked for granting the statue a soul. Venus (Aphrodite) fulfilled him his prayer. He gratefully praised her for bringing his girl alive, and soon he got married to his girl. According to many critics, Ovid named the girl of Pygmalion as Galatea. The name Galatea was used first in another myth to refer to “NEREID, or sea NYMPH, daughter of NEREUS and Doris” (Daly 53). According to Meyer Reinhold, the French writer and philosopher, Themiseul de Saint-Hyacinthe de Cordonnier was the first to use the name of Galatea in his version of the myth written in Roman (1740). After producing a scene of lyrique Pygmalion by Jean-Jacques Rousseau, the name became popular. In fact, the myth has been used as the source for many literary works produced in England, Romania, Germany, Scotland, Ireland, America, Nicaragua, Arab countries and so on.

Moreover, Miles traces the treatment of the myth of Pygmalion in literature and he refers to its use in various ages. For example, in the middle ages, John Gower composed *Confessio Amantis* in relation to the myth. Focussing on the lesson that one should learn out of the myth, he dealt with the myth as a moral fable aiming to attack behaviour or praise another. William Caxton summarized Ovid's *Metamorphosis* prosaically. In this summary, the hero of the story is depicted as a rich lord who educated a beautiful but an ignorant girl to be a suitable wife for him. However, John Marston wrote *Metamorphosis of Pigmalion's Image* (1598) which alludes to the myth.

In the eighteenth century, according to Miller, the use of the myth of Pygmalion was also used in many works in various literatures and various ages. He mentions diverse studies such as the study done by Annegret Dinter, who introduces the French, Italian and German versions. She regards the eighteenth century as “the heyday (*Blütezeit*) of the legend” (Miles 337). The English version of the myth, in the Restoration and Augustan periods, is mentioned and the allusions is considered as “scattered and comparatively slight” (Miles 337). Miles mentions some allusions of the myth in some works including Dryden's *Secret Love* (1667) and Flecknoe's *Demoiselle la Mode* (1667). Dryden portrays a seducer who boasts he made his girl “warms faster than Pygmalion's statue” (qtd. in Miles 337). The idea that “you love a woman, and she's a living one; Pygmalion only loved the dead status of one, and yet you see he put life into it as last” (qtd. in Miles 337) encouraged Flecknoe to depict a wooer. In addition, some writers allude to the myth humorously. For instance, in one of Christopher Pitt's tales, he recounts a tale of the cat fancier who requests Venus to transfer his best cat to a woman.

In general, Miles classifies those works that allude to the myth of Pygmalion into three groups regarding the themes discussed. The first group includes those works which

portray Pygmalion as the artist-creator”, the second focuses on “the sexual and marital relationship of Pygmalion and Galatea”, and the third concentrates on the Caxton-Shaw tradition, treat the story as a fable of class and education” (Miles 338). In the discussion of the first group, Miles begins with Rousseau's *Pygmalion* (1770), a monologue with music, as the first work that deals with the myth in the Romantic Movement. William Manson transfers this monologue into English verse. Miles mentions some other works as Thomas Lovell Beddoes' poem *Pygmalion or The Cyprian Statuary* (1825), William Morris' *Pygmalion and Image* (1868), Frederick Tennyson's *Pygmalion* (1891), Thomas Woolner's *Pygmalion* (1881), the twelve-book epic and Hilda Doolittle's *Pygmalion* (1910). Mary Shelley's *Frankenstein* (1818) also includes some references to the myth; for instance, it discusses a process of infusing life to a creature collected from other dead bodies' parts.

In the second group, William Schwenck Gilbert's *Pygmalion and Galatea* (1871), a play in three acts, is the first work Miller discusses, in which the myth is used as a sexual fable. In this comic play, Gilbert creates a crucial change in the story. When Galatea came to life, Pygmalion had already got married to another woman. Some other works that narrate the feeling of Galatea when she comes to life include William Bell Scott's *Pygmalion* (1923), Angela Carter's short story *The Loves of Lady Purple* (1974), Robert Graves's *Galatea and Pygmalion* (1938). Many other poems, however, deal with the mythical characters of the myth; either one of them or both.

In the third group, Miles presents a new point of view on Pygmalion. He states that while other critics and scholars or writers deal with the myth as a study of the relationship between male and female, others regard it as “a metaphor for class differences and education” (Miles 343). Such a point of view is attributed to William Caxton, who deals with the myth as a metaphor for a woman from the lower class and a man from the upper class, and the man educates the woman to be his potential wife. Moreover, Tobias Smollett composes a novel entitled *The Adventures of Peregrine Pickle* (1751). This novel recounts the story of Peregrine Pickle, who picks up a beggar-girl and brings her home. Then, he supplies her with some new clothes and some rapid education to introduce her as a lady belonging to a higher class. Pickle aims to show that the difference between a beggar and a duchess is shallow and by adding some changes, a beggar may be transferred into a duchess. Furthermore, George Bernard Shaw writes a play *Pygmalion*, in which he satirizes English class system. He supposes that upper class has its own accent that differs from the lower class, so he introduces a male character who transfers a shabby girl into a duchess.

Tawfiq Al-Hakim's *Pygmalion*

Al-Hakim's *Pygmalion* is a play written under the influence of the classical myth of Pygmalion. Yet, it is not the first play in which Al-Hakim treats this myth. In his Introduction to the play, he states that his early knowledge about the myth is not through a play or any other literary work, but through Jean Raoux's painting *Pygmalion et Galatea*' at the Louvre. It inspired him to compose his first play *Dream and Reality* (1928), which deals with the dilemma of an artist torn between the devotion to his art and his wife's demands. In spite of his hope to rewrite another play based on the events of the myth, he has forgotten everything about the myth until watching a movie based on G. B. Shaw's *Pygmalion*. Thus, his hope is revived and he starts writing *Pygmalion*, using the same title used in Ovid's *Metamorphosis* and Shaw's *Pygmalion*.

Unlike G. B. Shaw's *Pygmalion*, Al-Hakim's is a new treatment of the classical myth. Whereas Shaw uses the realistic approach to depict events and situations taken from the surrounding environment, Al-Hakim employs the allegorical and metaphysical approach which resembles the one used in the original myth. He also adds some events and characters in the play which are derived from other classical myths.

Main Plot

Despite what the title may convey to the reader, Al-Hakim's *Pygmalion* is based on two myths mingled together: *Pygmalion* and *Narcissus*, while the former is used as the core source, the latter as a secondary theme. Al-Hakim is, thus, the first writer to present the myth of Pygmalion with the myth of Narcissus. In fact, Al-Hakim mingles and uses these two classical myths together. This is due to the fact that the two myths have the same events that deal with two characters who hate women.

The main plot of the play concerns with the myth of the Pygmalion, the sculptor of an ivory statue in the form of a beautiful woman named Galatea. Like the myth, Al-Hakim does not recount the process of sculpturing of the statue and Pygmalion's life before the beginning of the play; yet, each work contains a reference to the background of the story. In the classical myth, due to the use of the poetical form of the story, Ovid recounts Pygmalion's life before and while creating the statue while Al-Hakim sheds light on the early life of Pygmalion through a dialogue. In both plays, Pygmalion creates the woman statue and falls in love with it, calling it his wife, and eventually, asking the goddess of love to grant the statue a soul. While the myth recounts the happy life that Pygmalion gets and the baby he gets out of his marriage to his creature lady, Al-Hakim's depicts both

happiness and misery Pygmalion encounters after transforming the statue to a living lady, Galatea.

To add some new events to the story, Al-Hakim portrays the state of happiness a man or a woman experiences when his or her dream is achieved. After offering sacrifices and offers to Vinous, the goddess of love, and asking her for granting a soul to his statue, Pygmalion feels happy to get his prayer done. In both works, kissing the lips of the statue is the turning point which transfers the statue lady to a flesh living lady. While in Ovid's, Pygmalion is used to coming back home kissing and touching the statue as soon as he enters the room, in Al-Hakim's, Pygmalion does not come close to her when he reaches home. Al-Hakim attempts to create some new events to show that his play is not only an emulation of the myth. Thus, the statue, in the play, is always covered when Pygmalion goes out of the house and he leaves a young man to look after it. Instead of coming close to the statue and kissing it as it happens in the myth, Al-Hakim lets the statue breathes in an audible voice and gives Vinous a role to inspire Pygmalion to kiss the statue.

Moreover, in both plays, the story ends in a different way. In Ovid's, after transforming the statue to a living lady, the couple live together in happiness and harmony, getting their “ lovely boy after ten months. In Al-Hakim's, such an end is not, however, depicted. Al-Hakim creates a tragic end to Pygmalion's life. Instead of getting an eternal happiness for living happily with his beloved, Pygmalion becomes sad and miserable because his wife leaves him and escapes with Narcissus. As a result, Pygmalion asks Vinous for getting Galatea back to her former state of a statue. His health has deteriorated, and finally, he passed away in his room after destroying the statue. Here, it is necessary to note that Galatea is portrayed as a normal woman, who may be tempted by the beauty of the nature and commit errors common women may do.

As It has been stated that Al-Hakim deals with an overused mythical story, so he attempts to present the myth of Pygmalion in a different way with new events and situations to make it totally different from other previous treatments of the myth. Regarding the main plot of the play, he pays a great attention to the dissatisfaction which may emerge as soon as one sees his/her dream departs from the main stream. Al-Hakim portrays the chain reaction which may happen after such feeling that may also lead to tragic end. He depends on his creativity more than the myth because of his dealing with the daily life that he supposes in the play between man and woman. Moreover, Pygmalion's tragic end is a new addition derived from the stories of Love.

Sub-plot

Al-Hakim intends his play to be a new treatment of the myth of Pygmalion, he, therefore, adds new characters to present the story through dialogues. He also maintains the mythological world of the play through tackling new issues belonging to the world of the myth. For instance, he uses the mythical character of Narcissus, who is famous for his selfishness and ignorance to women, and accordingly, he shares Pygmalion and his myth this feature. Therefore, Al-Hakim merges the two myths together to create something new. Similarly, he makes some changes in the myth to fit his purpose. One of these changes is the depiction of a female character that is able to change Narcissus' mind rather than using the character of Echo, whose role is only to repeat the last words uttered in the myth. He also selects the character of Ismene, whose name is also derived from another myth, to be Narcissus' beloved. She is the daughter and half-sister of Oedipus and she is known for being compassionate but rational in Sophocles' *Antigone*.

Unlike the mythical Narcissus, Al-Hakim's Narcissus is depicted not only as the keeper of the statue and he is in charge of cleaning it from the dust and keeping it covered, but also as a man who can be changed under the influence of a woman. Ismene falls in love with him and tries to change his attitude towards love and women. By her sweet words, she succeeds to tempt and make him accept her love and take care of her emotions and feelings. Ismene not only succeeds to convince him to accept her love, but she also pulls him to a hut on the bank of a river to reciprocate the words of love together. However, at the end, Narcissus decides to leave Ismene, but Pygmalion convinces him to take her back and to stay with her forever.

Thus, Al-Hakim uses the myth of Narcissus to create a sub-plot that ends with an opportunity for Pygmalion to advise Narcissus to get his happiness back. By doing this, Al-Hakim succeeds in creating two stories with different ends that are different from those of the myths. While the myth of Pygmalion has a happy end, the myth of Narcissus has a tragic one because Narcissus falls in love with his image, which guides him to his death. On the contrary, Al-Hakim's play contains a tragic end for Pygmalion and an end which may become happy if Narcissus will reunite with Ismene.

The play also contains some other new events such as The Muses' dance and their love for Narcissus. Furthermore, Al-Hakim gives a visual and audible role to Apollo, the god of Arts, and Vinous, the goddess of love. Vinous asks Apollo if she has to breathe life to the statue of Galatea twice and to answer Pygmalion's second prayer for giving him back his ivory statue. Apollo plays on his lute music to bring Galatea back home after her escape with Narcissus.

Themes of the Play

Al-Hakim's play sheds light on some main issues such as the relationship between the creator and his creatures and external and internal conflicts which may happen between them. Furthermore, it depicts some external and internal conflicts among characters. In the terms of external conflict, it occurs between the god and goddess and also between them and their worshiper, Pygmalion. The internal conflict, however, appears in Pygmalion's changing prayers as well as Narcissus' decisions.

Al-Hakim, at the outset of the play, creates two conflicts in which Narcissus is at the centre. At the beginning of the play, the first conflict takes place between Narcissus and The Muse. In the classical myths, The Muse, sea nymphs, falls in love with Narcissus, but he does not respond to it. Like the myth, Narcissus shows no response to the temple's call for attending the feast of Vinous. Due to his rejection, they decide to kidnap him, but he asks Ismene to help him. After he rides out of The Muse with Ismene's assistance, he experiences another external conflict with Ismene, who falls in love with him. Furthermore, he suffers from an internal conflict because of her. He is always confused and unable to decide what to do. His state of confusion can be observed through his looking at the statue when she tries to pull him out of the house. Thus, her role is to pull him do one thing and leave the other. Eventually, she succeeds to defeat his arrogance and pulls him out of the house to the forest. Moreover, their conversation with each other shows that their ideas about Apollo are different as he claims that Apollo has given him nothing.

In fact, Narcissus' internal conflict is due to his name that conveys or reveals his personal features. According to Ismene's dialogue with The Muse, Narcissus does not want to go because of his name that shows his character. The Muse foreshadows that he has to be abducted. Therefore, Ismene and Galatea have pulled him physically to go with women. In the last scene, Pygmalion plays the role of the external factor, so he tries to pull Narcissus' mind and emotion to Ismene. He shows Narcissus some facts epitomized out of his experience and he hopes that Narcissus will never do. It is clear that the internal conflict of Narcissus will never come to the end due to his character which is featured through his name.

Another conflict is between Apollo, the god of art, and Vinous, the goddess of love. Through their dialogues, it is easy to observe that the conflict is due to the fact that each one endeavours to belittle what belongs to the other. In the beginning, Vinous underestimates the statue of Galatea and she refers to it first as a normal statue of ivory and after detecting that it is a statue of a beautiful lady, she belittles her saying that she is a perishable human. Similarly, Apollo underestimates Ismene stating that she belongs to the

perishable humans after Vinous has referred to her as a woman who could be created by love. Like Vinous, Apollo points out that Pygmalion creates a beautiful woman with his art. The statement of followers' achievements is a proof that each one of them attempts to belittle the other. In fact, their conflict highly rises when Apollo declares himself as the conqueror because Vinous denies that she asks for help and she clarifies that she asks him to show his skill. Similarly, she declares herself the conqueror.

In addition, the main character of the play undergoes both internal and external conflicts. In the terms of external conflict, Pygmalion accuses the gods and goddesses of Olympus of spoiling his art. He declares that they have just created a mixture of beauty and ugliness, nobility and folly and superiority and inferiority, calling it a life. He challenges them to create something pure and immortal like his art. In fact, such a conflict is mental, taking place in his mind because of changing his prayer three times. At the beginning, he offers sacrifices to Vinous, asking her to bestow a soul to the statue of Galatea. Then, he asks them to bring him back his statue as it is, and at the end, he asks them again to bring him back his wife Galatea. Accordingly, he thinks that he has a conflict with the gods and goddesses, who have answered his first two prayers.

Pygmalion's conflict is due to his feeling that his art has been spoiled. In fact, his indecision shows that he is unable to choose neither art nor life and woman as Zahra Vahdani and Neamatolah Solaimani point out that he has a dilemma whether to choose women or art;" (Vahdani and Solaimani 121). This dilemma starts after Galatea escapes with Narcissus, but it does not appear clearly like the scene of holding the broom, which makes Pygmalion disgust the inhabitants of Olympus and their creation. After hesitating, eventually, he chooses art and smashes down woman's effigy" (Vahdani and Solaimani 121).

Another theme depicted in Al-Hakim's play is the creator's fall in love with his/her creature. It is taken from the classical myth, but widened to cover all over the play. While the myth of Pygmalion deals with the love of Pygmalion, the creator, for Galatea, the creature, Al-Hakim not only presents the same story of Pygmalion but he also portrays another story. Love starts before creation like Ismene's love for Narcissus. Despite that Ismene creates Narcissus intellectually and psychologically, she has fallen in love with him before the opening scene of the play. Like Pygmalion, she falls in love with her creature. On the other hand, Narcissus, after rejecting her love at the beginning, eventually, reciprocates her love. Moreover, Al-Hakim alludes to other myths in which gods or goddesses fall in love with a perishable partner. He refers to Vinous love for Adonis as well as Apollo's love for Clymene.

The Art of Characterization

To create a mythical world for the play, Al-Hakim does not only use the same characters of the myth, but he also creates some other characters, having the same names and features of the mythical characters. For example, the main character, Pygmalion, and the mythical Pygmalion share the same name, experience isolation, and hate women that lead them to sculpt a lady statue. Besides, both of them pray to gods for granting the statue a soul. After getting married to the statue, Al-Hakim's Pygmalion, however, departs far from the mythical Pygmalion. He is portrayed as an indecisive man, who always changes his mind after getting what he wishes. Instead of being happy for getting back his wife, he starts mocking on gods and goddesses and accuses them of destroying his art. After getting back his statue as he has requested, he asks them again for his wife. Unlike the myth, the play presents Pygmalion as a tragic hero, whose fatal flaws are dissatisfaction and ingratitude, which lead to his downfall.

Galatea is the second main character in the play. She is depicted in a similar manner the mythical Pygmalion's wife is, nameless woman in the classical myth, Al-Hakim presents her as a beautiful piece of art which metamorphoses to a human lady with no sense of art because of holding a broom and sweeping the floor. Furthermore, the nature and the world around fascinate her and lead her to force Narcissus to escape with her to the forest. Whereas the mythical lady of Pygmalion never leaves him, Galatea leaves Pygmalion, and without Apollo's lute she will never come back. This is to say that the music played on the lute reminds her of Pygmalion, her creator, and his love. Unlike the lady of the myth, Galatea returns to her first form and is destroyed by Pygmalion.

Moreover, Al-Hakim introduces some new characters who do not play any role in the myth of Pygmalion, but they have been driven from the mythical world. For instance, Narcissus is the hero of the myth of Narcissus. Unlike the myth, the play presents him as a dynamic character who changes his mind, accepts woman's love, and accompanies ladies to the river, which represents the mythical river where Narcissus falls in love with his image and dies. Unlike the mythical Narcissus, he abandons his ego for Ismene and shows his love for her by repeating the same expressions she has used to pursue him to accept her love. Like the mythical Narcissus, he ignores The Muse, who falls in love with the mythical Narcissus. Here, it can be noticed that Al-Hakim's Narcissus sometimes retains the mythical features of Narcissus in some scenes such as the scene of deserting Ismene and being an egoist. However, Al-Hakim adds a scene in which Pygmalion advises Narcissus to return to Ismene and never leave her.

In addition, Al-Hakim uses some other characters to support his ideas and to create a mythical world for his play. While the myth alludes to the feast of Vinous and her response to Pygmalion's prayers, the play introduces Vinous as well as Apollo as new characters whose dialogues contain discussion to some ideas such as the creator's love for his/her worshippers or creatures. Both Vinous and Apollo represent the fight between men and women.

Vinous is a woman with a compassionate heart that leads her to fulfill Pygmalion's first two prayers, and she wants to fulfill his third one, but Apollo asks her not to do. Like any woman, she is stubborn and never confesses that a man defeats her. Besides, she is clever enough to make others do what she wishes even they do not like to do. She asks Apollo to give Galatea back to Pygmalion without using his fascinating music, but he claims that he does not bring his lute. To force him to do this, she brings the lute from her carriage to him. After bringing Galatea back and Apollo's claim that he is the winner, her pride and intelligence can be observed in her response as she clarifies that she has not challenged him, but she asked him to show his talent, stating that winning and losing come out of challenge, but not out of showing one's talent.

On the other hand, Apollo is portrayed as a superior man who would like to dominate everything around him. He is also depicted as a man who is proud of himself. From the early beginning of the play, he attempts to control the people and the nature around him. For example, he forces Vinous to go with him to watch Galatea's statue. Furthermore, he is Vinous' consultant, who allows her to respond or reject Pygmalion's prayers. His pride of himself can apparently be observed in the scene where he asks Vinous to declare him the conqueror and in another scene where he shows Vinous the statue, explaining that Pygmalion, the fatal mortal, with his talent creates an immortal masterpiece of beauty. Like the myths, Apollo and Vinous are depicted to represent different points of view. In some scenes, while emotion controls Vinous' and reason Apollo's behaviours. For instance, being very compassionate, Vinous asks Apollo if she has to bring back Pygmalion his wife Galatea, but Apollo reasonably explains to her that Pygmalion's happiness will be temporary because of his human nature and that will lead him again to compare between art and life.

Like the myth of Narcissus, Al-Hakim introduces some characters to be Narcissus' pursuers. Like the myth, the Muse are introduced as a band that dances and sings with each other at the same time and they all fall in love with Narcissus. However, they do not have an important role in the plot of the play. Al-Hakim may present them for two reasons; firstly, he may aim to embellish his play with some mythical characters who are not going

to break the events of the play. Secondly, he may intend to shed light on some other lovers of Narcissus. On the contrary, Ismene has an important role in the main plot and she is at the centre of the sub-plot. Al-Hakim presents her to equilibrate the events of the play. Regarding the Equilibrium, the play contains three male characters and three female characters. Furthermore, each three characters, mixed females and males, represent two diverse sides of life. Ismene replaces Echo in the myth. Her role is crucial due to being the creator of Narcissus, the egoist who hates women. By love and reason, she makes him appreciate the value of love and women. Unlike Echo, who never shows her love to Narcissus due to being cursed to repeat the final words of others' speech, Ismene is able to speak and express her love, feelings, and thoughts to others. Vinous describes her as a woman who can create a man by her love. Ismene's reasonableness appears when she attempts to put her palm on Narcissus mouth to prevent him making any decision after realizing his mistake of accompanying Galatea. Her behaviour displays the psyche of human who may make wrong decisions or unachievable promises when he/she has a strong emotion towards something or someone else.

CONCLUSIONS AND SUGGESTION

The current study proves Al-Hakim's dramatic creativity and success using elements of various classical myths to create his play *Pygmalion* as a new treatment of the classical myth of Pygmalion. In spite of containing the elements of the myth, Al-Hakim modifies these elements to suit his purpose of writing. In the term of plot, he does not follow the arrangement of events in the myth, but he violates it, adding new events, scenes, and situations. He also creates an end which differs completely from the end of the myth. While the myth ends happily, the play has a tragic end in which Galatea returns to an ivory statue and Pygmalion dies after he destroys the statue. Like the myth, the play concerned with the theme of creation and the creator's fall in love with the creature. However, Al-Hakim introduces and alludes to more than one story in which a creator falls in love with his/ her creatures. The conflict is another issue which extensively appears in the play more than in the myth. In the art of characterization, Al-Hakim not only uses the characters of the myth of Pygmalion, but he also uses other characters taken from other classical myths such as the myth of Narcissus. In short, Al-Hakim's presenting many characters in his play is due to the influence of the classical myths. He does not emulate the myth completely in his writing his play. To put it differently, he mingles creation and emulation together to create a new literary work.

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