CHAPTER- III

Abdur Rahman Shukri: As a Diwan Poet

3.1. Life and works of Abdur Rahman Shukri

Abdur Rahman Shukri was famous Egyptian poet. A pre Romantic poet member of Diwan group and an innovative critic Abdur Rahman Shukri was born in Alexandria in 1886. He was a Diwan poet in Modern Arabic language and literature. Shukri was the poet of the greatest range and interest while al-Mazini and al-Aqqad remembered mainly for achievements of their poetries. He was a great Romantic poet of Diwan Movement in Modern Arabic literature. He reveals a deep and wide range in knowledge of poetry and criticism in 18th and 19th century England. His primary education finished in 1900. His father was an army officer, who took part in "Urabi", revolution. Abdur Rahman Shukri is one of the vigorous literatures when Alexandria born. He was one among the eternal personality's of Arabic literature, for his new and relevant contribution to Arabic language and literature. He is more prominent and memorable for his poetry.

Abdur Rahman Shukri was born in Alexandria in 1886 in an educated middle class family and nourished and brought up there in the care of his father. He was special as well as the last hopes of his parents as the elder brother and sisters all passed away. As being the only son in the family he got all the care, response and concern. His parent's effort the best options to alive him and nourished in all the caution and precaution, which is achieved by rare child.[194]

Shukri's father's name was Muhammad Shukri Yiad, he belonged to Morocco original. He kept touch with different revolutions and renaissance,

[194] Dr. Muhammad Mandur, Al-Shir al-Misri Ba 'da Shawqi. P-91-92

he had close concern with the chief patrons of Urabi revolt lead by Jamal Uddin al-Afgani, especially with Abdullah Nadim. For his consistent adherence with "Urabi Revolution" he was put in jail with other rivals. Afterwards he was set free and for the dismissal of the current Government, after a long suspension he was restored to his post as the commander of army at Port Sayed in Alexandria. He continued his duty throughout his life. Abdur Rahman Shukri set up an example of successful carrier in his life; he got education from local and far locations, irrespective of language, genre theme and branch from Alexandria to Western countries. He left a huge heap of prolific contribution to the modern Arabic language and literature. He along with two of his companions Abbas Mahmud al-Aqqad and Ibrahim Abd al-Qadir al-Mazini founded a school of thought, famous by Madrasat al-Diwan. He died for some complicated disease in 1958 in his native land and the shinning moon of Alexandria bye the world leaving the task of consolation to the earth.[195]

Abdur Rahman Shukri's father was very interest to literature so he intimated with Abdullah Nadim. Abdullah Nadim and Sheikh Hamjah Fatah Ullah came in Shukri's home and Shukri response them. Shukris's father advised them to study the book "*Al-Wasilat ul-Adabiya*", of Sheik Hussain Marsafi of that period and there were some books of Marsafi's library as Diwan of *Ibn al-Fariz* and *Al-bihayazir*. Shukri studied these books in very anxiously when he was secondary student, so his teacher Sheik Abdullah Nadim is pleased. He enters the law college, but was soon sent down because of his political activities on behalf of the national party. So he comes into literature. He enter the teachers Training college from in which he joined later he developed a meat interest in Arabic and English literature.[196]

[195] Dr. Fuazan Ahmad, Jadid Arabi Shayiri. P-360-361
[196] Dr. Shawqi Daif, Al-Adab al- Arabiya al-Muwasir fi Misr. P-128

And while still a student he contributed to the modernist paper of the time *Al-Farida*, which was edited by Latifi al-Sayyid who encouraged promising young authors like Muhammad Hussain Haykal and Taha Hussain. After he had published his first volume of verse, the light of Diwan in 1909, he was sent on an educational mission to England, where he acquired a deeper knowledge of English literature at Sheffield University College. On his return in 1912 he was appointed teacher in secondary School in Alexandria, unlike Al-Mazini, he remained in the field of education until his retirement in 1944, his second volume of verse was published in 1912, also with on introduction by Al-Aqqad, the best volumes followed in rapid succession and by 1919 the seventh and last volumes of his collected poems or Diwan called "*Azhar al-Kharif*" (Autumn flowers) had appeared.[197]

Like Mazini, Abd al- Rahman Shukri wrote of his poetry early in his career for from that date until his death in 1958, he published poems in literary periodical, but never a whole volume of verse. Besides his poetry he produced a number of prose works, the most interesting of which is short book of remarkable frankness, called the book of confessions (1916) , a book full a profound self analysis and acute observations on art and man, life and death, and graphically expressing the malaise of the Egyptian intellectual at the beginning of the century. Shukri however, did not acknowledge his authorship of the book of confessions but he attributed it to an imaginary friends M.N.[198]

It is clear, however that the author of the confession is none other than Shukri himself. Al-Mazini saw the point at once, and he later made use it in the severe attack he launched on him when tried to prove Shukri's madness. After this attack, but not entirely because of it, Shukri gradually withdraws within himself, cutting off from the literary society of his time. His pessimism

[197] M.M. Badawi, A critical introduction to Modern Arabic poetry. P-81
[198] Dr. Shawqi Daif, Al-Adab al- Arabiya al-Muwasir fi Misr. P-130

had the better of him, and he was driven to near silence and the spent was almost completely broken. The poems published by his editor as the eight volumes in his collected poems (Diwan) in 1960.[199]

Shukri was the highest of his creative powers between the years 1909-1919, his first volume of Diwan "*Daw al- Fajr*" published in 1909 when he was only twenty three years of age and before his departure for England and his second volume of verse was published in 1912. In the introduction of second volume of Shukri's Diwan, Al-Aqqad also shared took part. The third, fourth, fifth and six sections of his collected works all appeared between the years 1915 and 1918, and it is in the preface to this sections that Shukri's reveals the depth of knowledge of poetry and criticism in 18th and 19th century, and the extent to which he felt able to adapt many these ideas to literature in Egypt. His last volume collected poems or Diwan called "*Azhar al- Kharif*" appeared in 1919.

In the introduction to volume-VII Shukri denies the change of lack religious faith revealed at him, claiming that doubt or questioning does not betray in sufficient faith on the contrary, it is the high degree of faith, and that belief in God and God is a basic need necessitated by the normality of evil and misery in this world.[200]

The main themes of his poetry are philosophical and moral meditations interesting or unusual states of mind, beauty in general and nature in particular love, death and creative imagination. He wrote the elegies on the nationalist leaders Mustafa Kamil, Qasim Amin and Muhammad Abduh. His first very poem in the collection "Chosroses and the captured women" opens with and address to young women. Shukri's love poetry is marked by its excessive idealization of the beloved. Shukri complains strongly of the lifeless

[199] M.M. Badawi, Modern Arabic literature. P-87
[200] Dr. Shawqi Daif, Al-Adab al- Arabiya al-Muwasir fi Misr. P-130-131

artificial nature of contemporary Arabic poetry and scorns the age –old imagery.[201]

Abdur Rahman Shukri was a Romantic poet; his main concern was in poetry than criticism. He was an innovative critic of 20th century in Arabic poetry. He was a member of light of the Diwan movement that heralded romanticism in Arabic. The main exponent of pre Romanticism was Ibrahim Abd al- Qadir al-Mazini (1889-1949), Abbas Mahmud al-Aqqad (1889-1964) and Abdur Rahman Shukri all from Egypt. They called the Diwan poet after the appearance of their combined book on criticism called the Diwan of poetry and criticism.

The Egyptian Poet Abdur Rahman Shukri who became graduate of the Teacher's Training College in Cairo, he product of the secular school system which had been established in Egypt in the second half of the 19th century. He published his first Diwan in 1909 before spending three years in England at Sheffield University College.[202] After his return to Egypt in 1912, five further volumes of poetry were published in rapid succession between 1913 and 1918; both in the poetry itself and particularly in the prefaces that he wrote to these collections, he reveals a deep and wide ranging knowledge of poetry and criticism in 18th and 19th century England. Abdur Rahman Shukri as a member of the Diwan groups, who is remembered primarily for his poetry rather than for the novels, literary criticism or polymath writing on cultural topics that were the characteristics of the work of Al-Mazini and Al-Aqqad.

Abdur Rahman Shukri's first two collections of poetry (1909 and 1913) are the most traditional in style and theme and contain a number of elegies in honour of famous personalities and poems written for social and political occasions. Between 1915 and 1918 the full extent of his Romanticism

[201] Dr. Shawqi Daif, Al-Adab al- Arabiya al-Muwasir fi Misr. P-1
[202] Julie Scott Mesami, Paul Starkey, Encyclopedia of Arabic literature. P-715

begins to emerge as he pleads for the overriding important of the imagination and the passions, the need for simple, every day language in poetry, the insistence on the primacy of beauty in all things.[203] He also claims that the poet is marked out the special gifts of vision not shared by the rest of human kind. Many of these ideas are traceable directly to Hazlitt, Keats, Coleridge or Words Worth. His collection works Diwan Abdur Rahman Shukri, were published in Alexandria in 1960.

Abdur Rahman Shukri is so called renowned by his works only, submitted by his contemporaries, in other words his competitors like Abbas Mahmud al-Aqqad and Ibrahim Abd al-Qadir al Mazini. His generosity in real sense broke out and developed owing to the origin of Madrasat al-Diwan the vigorous revolutionary epic in history of Arabic language and literature. Shukri had expertise during his student life in both mother language dialectical Arabic as in other languages of the world especially English realm of poetry. He extensively and exclusively explored vast knowledge of above said literature and its pioneers and prolific writers. He wrote various types of poems and literary criticism of Arabic literature. Everyone needs a long passage to go through to be glimpse of Shukri's works considered the unique contribution to Arabic literature.

Diwan movement that is Madrasat al-Diwan had a great deal to do with Shukr's works and garden of poetry. Diwan movement is an innovation in Arabic literature led by a group of trio Egyptian poets, Shukri himself with Abbas Mahmud al-Aqqad and Ibrahim Abd al-Qadir al-Mazini. They directly wanted inculcation of western thoughts in Arabic and thus criticized the traditional writers of Arabic. So the trio poets challenged and summoned the masters, on the other hand the leaders of neo-classicism during the second decade of the 20th century. The root words as well as the basic ideology

[203] Julie Scott Mesami, Paul Starkey, Encyclopedia of Arabic literature. P-715

innovated to attack the classicists available in the book which being them in the open sunshine and gave them over their name as a group.[204]

As a milestone they published a book '*al-Diwan kitab fi al-Adab wa al-Naqd*' in two volumes in Cairo in 1921. Though for some unexposed collision with Mazini and Shukri got separated from the group, thus the book appeared in public under the autonomy and name of al-Aqqad only. The Diwan group demonstrates to what extent English culture and literature penetrated in Arab culture and architecture, and how it became one of the major family influences on Arab lifestyle in almost every strata of society. By virtue of well travelled writers, Diwan writers imitated western technique as they were closely related and acquainted with English literature and lyrical poetry contained in French's Palgrave's the 'Golden Treasury' which is a long register of English literature, covered the period from Shakespeare to the mid 19th and 20th century.[205] This on one hand a partial view of English poetry and on the other hand an assemblage of a number of books of Abbasid poets constituted the most important materials from which the Diwan group derived both their inspiration and their principal theories of poetry. For political as much as literary reasons they aspired to distinguished themselves from that of previous generation.

Shukri's works development mainly occurred in Madrasat al-Diwan, which is so called regarded the school of poetry, modern Arabic criticism and innovation after the school of al-Barudi, Shawqi, Hafiz Ibrahim and Khalil Mutran. Madras at al-Diwan came in light for the contribution of the vigorous personalities, namely al-Aqqad, Shukri and al-Mazini. Through this school Shukri penned numbers of articles in which he called for an end and conclusion to the traditional artifice and rhetoric poetry. Unity and role of the individual poet and the centralization of emotion and subjective and creating

[204] Dr. Shawqi Daif, Al-Adab al- Arabiya al-Muwasir fi Misr. P-10
[205] M.M. Badawi, Modern Arabic literature. P-89

poetry, in citing these principles to advocate a new approach to poetry, these critics were virtually mounting a direct assault on the bastion of neo-classical poetry as personified in Egypt by the work of such illustrations poets as Ahmad Shawqi and Hafiz Ibrahim. Their attacks created an acme and revolution in the two published volumes.

Shukri' was based on old and modern poetry informs themes, style and inclusionary sweetness and taste. He used Mursal poetry and extensively this uses types of rhymes and innovated in the meters of poetry, thus he wrote poetical compassions, social, historical and political stories. He did not bother about the requirement of poetry. He called towards unity of poetry as per the faith and ultimate target of Diwan poetry. However, he opined that the interpretation on emotion should be truthfully and strictly interpreted, thus he declared the revolution against the traditional conservative philosophies. Shukri's second volume of Diwan published in 1913, the introduction of the book was contributed by al-Aqqad in a splendid and successful extent.[206]

Shukri's styles norms genres of poetry could be observed from his splendid works, which is authentic as per the characteristics of Diwan groups of Madrsat al-Diwan. The subject matter ideology and objectivity of Madrasat al-Diwan are gathered by Dr. Kamal in his book, *Abu Shadi wa Harkat al-Tazdid fi shir al-Arabi al-Hadith*. With all other things he illustrated the target of the Diwan groups as-

1) Interpretation of the common deeds compassions and virtues of human being.

2) Madrasat al-Diwan as a new concept developed organic unity of poetry and invited the contemporary writers to accumulate the element.

[206] Abd Mun'am khafaziwa Abdul Aziz Sarf Abbas Mahmud al-Aqqad, Baina al-Shahalat wa'l Adab. P-280-281.

3) The group proposed to be liberal from collecting rhymes and the elements from writing the odes including rhymes or antagonizing special or common rhymes.

4) Reply with the inculcation of nature from its deep core avoiding externality, artificiality, exaggeration and manipulation.

5) To keep away aside from contradictory elements, and multi subjectivity in a single ode.

6) As per as literary articulation and creativity a writer should escape from artificial phenomena and incorporate reality and exactness in works.

7) Interpretation should be based neither on common truth nor on manipulation and mix-ups.

8) Poetry is a stickered of the human being particularly of the literature at the same time the barometer of the language. A perfect work is one in which the artistic elements and implementations are absent.

9) The Diwan group opines the invitation of poet's deep culture as well as to study on the literature of different period.

Thus the book al-Diwan in acted senses an expiration of revolution against the old and traditional genres of poetry and a school of criticism in Egypt wholly. The school pointed out the demerits of the traditional literature and prescribed the melodies. The group enhanced in dominated of Arabic language and literature.

Shukri insisted on the vital role of the imagination and the passion and he extends the meaning of dedication '*Atifa*' to include emotional polarities such as love, hate, hope, despair, jealously, remorse, bravery and cowardice, in what seems to be a direct paraphrase from Hazlitt lectures on the English poet's he speaks of poetry as the language of passions of the imagination and

good taste, and at one point he repeats the Colaridgean distinction between the superior faculty of the imagination not so elevated faculty of fancy of poetry. Other familiar ideas from the romantic tradition include the poet as a person of special vision capable of glimpsing immortality, the need of the simple everyday language in poetry, and the insistence on the primary of beauty in all things.[207]

The first two sections of Shukri's complete works are not unexpectedly, the most traditional in style and theme, in which frequent signs of the language and the imagery of classical Abbasid poetry loom large. They also followed prolific personalities like, Qasim Amin, Mustafa Kamil and Md. Abduh which are competent poems but which would hardly distinguish Shukri from his neo-classical contemporaries with his volume of book as distinctive development becomes apparent; his earlier classical fortitude in the face of the panged of unrequited love now becomes transformed into a desperate pattern of striving and aspiration, accompanied by inevitable despair. He is frustrated by man's importance to escape from destiny, and weeps not from pain but from man's degradation in the face of his fate. Such distress on occasion inspires him to promo then heights as he imagines the benevolent effects he might have on mankind, and would dispense justice, love and compassion.

As per Shukri's attitude is concerned, he searched for love and beauty with a religious favor and the ethereal plane of his quest is reflected in such title as, the poet and the vision of perfection or beauty and worship. His vision of love is very much a double-edged experience for him it has a spiritual role to satisfy the sold and a baser physical side to satisfy the body. His deep rooted senses of ambiguity of love is compound by strong hints of misogyny, revealed in a line where, the deceitful beauty or the kiss of the treacherous wife, yet still at this stage in spite of the dark hints, dominant image of Shukri

[207] M.M.Badawi, Modern Arabic literature. P-92

is of the young poet setting out bravely and determinedly in an age of change and flux, with his hopes and ideals as yet only slightly contaminated by doubt and disappointment.[208]

If we turn to evaluate the works of Shukri we come to recognize that with volume three of the complete works there is a dramatic change: Shukri was a vigorous advocate of the imagination and the passions in the voice and terms of Hazlitt and he seized on the violent emotional contrasts described by Hazlitt and became observed with polarities of feeling. Henceforth Shukri concentrated with single minded consistency on his emotional psyche and produced verse of the deepest introspection. The greater part of his work now takes on something of his poetry, it is rare to find a moment of pure joy which is not spoiled by some cloud sadness, and is usually the dark side which trumps, as the unrelieved pain of unhappiness in love leads Shukri to do well more on the perfidy of men the deceit of life.

Life is wolf with bloody chops and fatal tooth and claw.

But it is also like wine which is sweet to drink, thought it deadness the mind and thought.[209]

The constant cycle of aspiration and frustration had too major effects on his work. The former spurred him on to what he himself described as a madness of passion and anguish and it was poems such as 'consolation of madness' which provided al-Mazini with the ammunition for the personal attacks calling Shukri's sanity into questions. The other effect of his constant failure in love was to turn him away from the physical to the spiritual side of the division he himself had established. Similarly the imperfections and perfidy of the human condition also drove him to aspire towards mysterious realms of the spiritual, to dreams of divine bliss and paradise.

[208] M.M.Badawi, Modern Arabic literature. P-93
[209] Shukri Diwan P-213, from the poem Between life and Death (Bayna'l Hayati wa'l Maut)

Shukri published the two short prose works in 1916 are worthy of mention in that they are largely rare versions of much of what one encounters in his verse: 'The book of confession' and 'The book of fruits' record the thought and feelings of a young Egyptian coping with the problems of living at that time. The youth is prone to grandiose hopes and dreams, but certain incapacity prevents him from putting them into effect. He is full of excitement about the future but also given to pessimism because of the long ages of tyranny which his country has endured. Above all he is prey to doubt and bewilderment, caught between two stools of the old and new, not knowing what are the sound bases on which to plan his future development.[210]

There is much in there two brief Shukri's works which provides the key to Shukri's personality, as well as giving searching indication of the mentality of his whole generation. There is a general lack of variety in all his doleful introspection which reminds one of the consistent gloom and endurance of Abbasid poets such as Abbas b. *Al-Ahnaf or Abul Atahiya*. Yet Shukri was of the outmost importance for the introduction of ideas from English literature into the development of modern Arabic poetry, and he was a vital contribution to the lyrical poetry of personal meditation in Arabic, with his hopes and aspirations, and his ultimate despair, he represents the voice and experience of his generation, which saw many frustrations in social and political spheres. Unlike both of his former colleagues; al-Aqqad al-Mazini, and Shukri remained a prisoner of his own particular psychological crisis, and did not overcome it as they did by sense of humour or ridicule, or by immersing himself in the social and political issues of the time.

Shukri's seven Diwan were published during his livelihood and eight Diwan published compositely in 1960. He also has lots of essays and articles

[210] M.M.Badawi, Modern Arabic literature. P-94

published in different journals and newspapers. His writings can be summarized as bellows:

His writings in poetry, he has eight volumes of Diwans:

1. First volume: *Daw al-Fajr* published in 1909.
2. Second volume: *La'ali al-Afkar* published in 1913.
3. Third volume: *Anasheed al-Sabah* published in 1915.
4. Fourth volume: *Zahr al-Rabi* published in 1916.
5. Five volume: Al-khatrat published in 1916
6. Six volumes: *Al-Afnan* published in 1918.
7. Seven volume: *Azhar al-Kharif* published in 1918
8. Eight volumes: composite one published in 1960.

As per as prose in Arabic is concerned Shukri was oriented enough in this genre also he had written numbers of prose along with his Diwans, some of his importance prose works are:

1. *Kitab al-Thamarat* published in 1916.
2. *Hadith Iblish* published in 1916.
3. *Al-Itiraf* published in 1916.
4. *Al-Sahaif* published in 1918.
5. *Qissat al-halaq al-Maznun* published in 1919.

He has also wrote some short essays types prose's published in different journals in the modern Arabic literature.[211]

Abdur Rahman Shukri is a prominent writer in the modern Arabic literature as well as in Diwan movement. His outstanding works are already discussed in the sub-chapter of "Abdur Rahman Shukri and Diwan

[211] M.S. Ashraf, A comparative study of Modern Arabic poetry and English poetry. P-428-429

movement". Again his contribution in the various fields of modern Arabic literature, which are follows as below-

(A)Shukri as a critic:

Abdur Rahman Shukri was a romantic poet. Shukri's main concern was in poetry than criticism. The member of Diwan group was closely acquainted to each other at a time and after some days they separated from each other in the fifth volume of Diwan, Shukri criticized on Mazini and he told that he attacked on Western poets. Mazini benefited those poems but he did not opened out. Thus Shukri in the two chapter of "*Sana ul-al-Adib*" criticized in very hardly attacking on Hafiz and he expressed about the human calamities but Mazini forgetter it and he was the killer, which he advocated his Diwan. It is because of Shukri's hypersensitivity, which borders on the abnormal and pathological that Mazini accused him of madness in the unkind attack he launched on him in the critical work al-Diwan, which was provoked by Shukri's strictures on him many obvious borrowings from Western writings. In an interesting attempt to universalize his problem, Shukri claims in the introduction to the confessions that the author of the book is typical of Egypt in alternating between excessive hope and utter despair and being exceedingly suspicious weak of resolve, given today dreaming and to entertaining wild hopes and ambitions which they can never realizes because of their inactivity. They are capable only of spasmodic acts of courage and are generally timid.[212]

(B)The influence of English lyrical poets on Shukri:

The "Madrasat al-Diwan" group was closely acquainted with English lyrical poetry; this school emerged as a consequence of the impact of European literature, specially the French romanticists and the English lyrical

[212] Dr. Shawqi Daif, Al-Adab al- Arabiya al-Muwasir fi Misr. P-130

poets, Wordsworth, Coleridge and Byron. It is grew also a reaction of neo-classicism which was really on extension of classical poetry and it was criticized by the precursors of romanticism for not projecting the emotions of the poet.[213]

This Diwan group took it upon themselves to inaugurate a new department. As early as 1909, al- Aqqad and Shukri met and discovered that they were both much influenced not only by the English lyrical poetry of Byron, Shelley and others but also by the critical school of Hazlitt, Carlyle Lamb and Matthew around. These predilections were further strengthened for Shukri the finest poet of the trio, when he spent three years studying at Sheffield University in England. Shukri deeply influenced by English lyrical poetry he became passionate advocates of the romantic imagination in Arabic verse, and attacked loudly and bitterly the type of work written by the neo-classical poets, specially the master partitions of that style Ahmad Shawqi, following his return in 1932, Al-Aqqad and Shukri combined with Al-Mazini to form a powerful new critical force. All the three members of "Diwan group" penned a number of articles in which they called for an end to the traditional artifice and rhetoric of poetry and sought instead a greater emphasis on poetic unity and the role of the individual poet and on the centrality of emotion and the subjective in creating poetry. In citing these principles to say, mounting a direct assault on the bastion of neo-classical poetry as personified in Egypt by the work of such illustrious poets as Ahmed Shawqi and Hafiz Ibrahim.[214] Their attacks reached an acme in a two volume publication that appeared in 1921 under the title of Al-Diwan. While Al-Mazini used the occasion to savage the sentimental and somewhat pompous prose musings of Mustafa Lutfi al- Manfaluti, Al-Aqqad took on a relatively easy target- one of Shawqi's sonorous occasional odes can elegy of the

[213] Dr. Shawqi Daif, Al-Adab al- Arabiya al-Muwasir fi Misr. P-63
[214] Dr. Shawqi Daif, Al-Adab al- Arabiya al-Muwasir fi Misr. P-40-41

nationalist hero, Mustafa Kamil rearranging the line with minimal effect he showed in pedantic detail that the poem is a disjointed collection of verses with only rhyme and meter as a unifying factor.[215]

Abdur Rahman Shukri and Al-Mazini so the book appeared only under the joint authorship of Al-Aqqad and Al-Mazini, Al-Aqqad led the attack on Ahmed Shawqi, the figurehead of the generation of neo-classical poet which he and his colleagues were determined to discredit. His most frequent method of attacking Shawqi was to take lines at random and without making any allowance for Shawqi's use of conceit of poetic license he would force the lines to literal interpretation never intendment by the poet, and expose them to scorn and ridicule. This is obviously not a work careful critical method but more a book of violent reaction against traditional ways of thinking. It is thus reminiscent of other books on pre-Islamic poetry or Ali Abd al-Raziq's Islam and the principles of government. Like them it neither contains a mixture of some items of value and progress and others which demonstrate a certain lack of equilibrium nor is it force of that personal critical articles written in news papers and period calls at that time. But it would be a mistake to imply that the book is devoid of sound literary criticism. The co- authors of make in their criticisms of those who dominated the literary tastes of the time Shawqi and Manfaluti in particular and on occasion they expressed themselves cogently and to good effect. But too often the valuable points made in the book are obscured by passages that are both extreme and misguided which concentrate more on the personality of the author who is being criticized than on the text of this work.[216]

[215] M.M. Badawi, Modern Arabic literature, P-85
[216] M.M. Badawi, Modern Arabic literature, P-85

3.2. Abdur Rahman Shukri and Diwan Movement

Madrasat al-Diwan has a relevant significance in redirecting Shukri's stream of life from a simple writer to a critic, from a positive thinker to a negative thinker. Now he looks at everything with a special judgment and evaluation.

Madras at al-Diwan launched a new and relevant movement in Arabic literature led by a group of modern Egyptian trio-poets Abbas Mahmud al-Aqqad, Ibrahim Abd al-Qadir al-Mazini and Abdur Rahman Shukri. They criticized the pioneers of neo-classicism during the second half of 20th century. The register of their works contained in the book by name '*Kitab fi al-Adab wa al-Naqd*' where the masters of al-Diwan groups preserved the attacks and verdicts, and they verdict upon the previous writers. The book published in two volumes in Cairo in 1921. Though by that time Shukri got separated from his two associates, as a result the book they wrote appeared under the name and supervision of al-Aqqad alone. The contribution of Shukri though had very little but became significance. The work of Diwan poets illustrates the extent to which English literature had become one of the major family influences on Arab culture. All these members of Diwan group were closely acquainted with English lyrical poetry content in Francis Pal Graves the "Golden Treasury" which covered the period from Shakespeare to mid 19th and 20th century. This somewhat personal view of English poetry together with the book of a numbers of Abbasid poets constituted the most important materials from which the Diwan group derived both their inspiration, pick point guidance and their principles theories of poetry, For political as much as for literary reasons they acted their movements to distinguish themselves from that of the attitudes of the previous generation.

Madrasat al-Diwan has been considered as the school of ideology of poetry, and criticism of the structure of modern Arabic literature. It was submerged and overtakes of the school innovation Mahmmad Sami al-Barudi, Ahmad Shawqi, Hafiz Ibrahim and Khalil Mutran. Madrasat al-Diwan by their personalities namely, three writers penned number of articles in which they called for an end to the Abbas Mahmud Al-Aqqad, Ibrahim Abd al-Qadir al-Mazini and Abd al-Rahman Shukri. The three members of Diwan groups, they published numbers of articles in which they called for a conclusion or an end to the traditional as well as conservative articulation and imposed new genre of poetry where they introduced poetry unity, unification of theme in the poem, and rhetoric of poetry. They also prepared the role of the individual poet and the centrality of emotion and subjective in creative poetry, in citing these principles to advocate a new approach to poetry, these critics were needless to say, mounting a direct assault on the Boston of neo-classical poetry as personalities in Egypt by the work of such illustrious poet as Ahmad Shawqi and Hafiz Ibrahim. The attacks these trio-poets created and made was publication of a book an acme in the two volumes. While al-Mazini used the occasion to savage the sentimental and somewhat pompous prose musings of Mustafa Lutfi al-Manfaluti, Al-Aqqad took on a relatively easy target one of the Shawqi's sonorous occasional odes. Rearranging the lines with minimal effect, he showed in pedantic details that the poems are a disjointed collection of verses with only rhyme and metre as a unified factor. This school, called towards personal themes and lyrical style. So its poetry is emotional poet which depicts the personality and individuality of the poet. The pioneers of Madrasat al-Diwan, they criticized the neo-classical poets until they changed the system of modern Arabic poetry. Those three poets figure adapted to the English literature and culture.[217]

[217] Abd Mun'am khafaziwa Abdul Aziz Sarf Abbas Mahmud al-Aqqad, Baina al-Shahalat wa'l Adab. P-280-281

The school of poetry and criticism is so formed as madras at al-Diwan or Harkat al-Diwan is ultimately a school of certain philosophy as for it came into being with new subject and new thoughts on the school of general old poetry particularly the school of neo-classicism.[218]

This school can be named as "Harkat al-Diwan" because it brought innovation in poetry and literary criticism so it is innovative movement.

Abdur Rahman Shukri's writings were based on old and modern perspectives poetry in terms of information and themes and inclusion sweetness and taste. He composed Murshall poetry and extensively this uses different types of rhymes and innovated in the metres of poetry thus he wrote poetical compassionate, social and historical stories. He did not bother about the requirement of poetry. He called towards unity of poetry in his faith of Diwan by virtue. However he opined that the interpretation on emotion should be truthfully and stately interpreted thus he declared the revolution against the conservative and their philosophies. Shukri's second volume of Diwan published in 1913, introduction of which is written by al-Aqqad in splendid and successful manner.[219]

Al-Mazini published second volume Diwan in which al-Aqqad wrote the introduction and described their way of innovation and inclusion of rhymes in poetry, he also gave importance on revolution on traditional poetry. Al-Aqqad published his volume of Diwan in 1916 where Mazini wrote the second volume of writings of Diwans adds the ends of 7th Diwan.

Al-Mazini and Al-Aqqad owe their reputation to activities strictly outside the realm of poetry, although their onslaught in al-Diwan did much to shake the foundation of the imposing neo-classical edifice. In the case of Al-

[218] Saleh Uddin Muhammad Abd al-Tuwab, Mudaris al-Shiral-Arabi fi al-Asr al-Hadith. P-147
[219] Abd Mun'am khafaziwa Abdul Aziz Sarf Abbas Mahmud al-Aqqad, Baina al-Shahalat wa'l Adab. P-287

Mazini, he has just one short Diwan in two volumes, published in Cairo in 1913 and 1917, but therefore he turned away poetry and poetry and apart from his career in politics and journalism, he became one of the most important pioneers in the development of the modern Egyptian novel, When he wrote the preface to Al-Aqqad's four volumes Diwan in 1928.

Al-Mazini verse is of a certain historical interest in that it demonstration clearly the twin sources of inspiration for the Diwan group, English lyrical poetry and certain poets from the Abbasid period. One of the books with which both Al-Mazini and Shukri had become familiar at college in Cairo was the golden treasury, the anthology of English lyrical poetry selected and arranged by Francis Palgrave and first published in 1861, covering the period from Shakespeare to mid 19th century. No one was more enthusiastic than Al-Mazini for the melancholic musings of Edmund Walter and Robert Burns on the transient nature of life. It is noticeable that he choose to explain the more obscure or archaic items of vocabulary in his poetry by references to Abbasid poets, with Ibn al-Rumi being a particular favorite. In final analysis one has to agree that al-Mazini's poetry does not rise to great heights, yet there are occasions when the strength of his feelings overrides the obvious derivations of theme and style and when his direct uncomplicated language is charged with powerful emotion to impressive effect.

Although Al-Aqqad was much more profile poet than Al-Mazini, once again it is not primarily because of his verse that he is remembered. After his audacious attack on the literary establishment in al-Diwan, he remained a controversial figure for most of his life, but he is a figure of great historical value because his writings give clear indications of the ideas literary trends fashionable in Egypt in the early decades of the 20th century. He called constantly for poetry of the individual and the emotions which would be a more authentic literary experience than the verse of the neo-classicists. He

proclaimed Hazlitt-the champion of the imagination and the passions- as the imam of the new school of literature, and quotes the names of Wordsworth, Byron and Shelley as great influences on his generation. He produced no fewer than eight volumes of poetry, of which the first collection published in 1928 is the most significant; it is in four sections and covers the period from 1916, in one of the brief prefaces written by Al-Aqqad himself, he calls for a literature of nature as opposed to the literature of the intellect and reason, very much after the manner of Wordsworth and Hazlitt. But the contents of this Diwan suggest that Al-Aqqqd was more consistent in the theory than in the practice of poetry, he is certainly capable of producing highly competent verse of lyrical subjectivity line with the principles that he advocates, but he is equally prone to producing work that is both prosaic and uninspired. The impact of the English romantics is clearly detectable in poems such as "Autumn" (*Al-Kharif*), "Reflections on sunset" (*Sawanih al-Ghurib*), and "Onset of winter" (*Qudum al-Shita*), and it is worth adding that the language of these poems is of simplicity and lack of pretension of which Wordsworth himself would have approved, far removed from the tradition-laden rhetoric of neo-classical poetry. One of best examples of this new language of poetry in action is "Elegy on little girl" (*Ritha Tiglab*), in which the beauty and innocence of the child accentuate the tragedy of her untimely death. Last, the poet is able to recapture her happy image only in dreams which are dispelled by the light of morning:

Make merry in our hearts, and laugh in our souls,

But when the morning shines, go back; hurry on before it.

How harsh for little ones is the prison of the tomb.

In common with Al-Mazini, Al-Aqqad reveal that Abbasid poets such as Ibn al-Rumi, Ibn al-Farid and Abul ala al-Maari were important models for

him, forming an intriguing combination of inspirational sources with the English lyrical poets.

In 1921 Al-Aqqad and Al-Mazini published their book under the title al-Diwan. It is to be mentioned that Madarasat Al-Diwan is named after this Diwan. They spoke in details in that book in important of innovative and their ranks innovation and what is the different between the old and the new school. Their views on emotional is such that their propaganda was regarding the poetry as to be interpretation on the personality of the poet.

This attitude of Diwan group was on his personal life away from the concerned relationship and lamentation and the love for nature and longing for the native village to be poetry based on full unit and interpretation on the experience of feeling.[220]

The subject matter and objectivity of Madrasat al-Diwan Dr. Kamal created in his book "*Abu Shadi wa Harkat al- Tazdid fi shir al-Arabi al-Hadith*"

The Diwan groups got significance for the following factors:

1. Interpretation on the human being and on compassion.
2. Invitation to organic unity.
3. To be liberal from the finding of rhyme unit and form writing the odes including rhyme or antagonizing rhyme or common rhyme.
4. Reply with the nature rejecting the externality or manipulation.
5. To remain away from the contradictory elements of poetry.
6. To avoid the artificiality with works.

[220] Ahmad Kabs, Tarikh al-Shir al-Arabi al-Hadith. P-224-225

7. Interpretation must be on common truth.

8. Poetry is a stockyard of human being as well as the stockyard of language. A perfect poetry is one where the artistic elements are not disappeared.

9. An invitation to the deep culture of the poet as well as to study on the literature of different period.[221]

So the book Al-Diwan in actual sense and explanation of revolution against the revive literature in Egypt wholly such as Al-Aqqad criticized Shawqi and his poetry like anything because he put forward some of the demerits found in the poetry Shawqi.

In this book Al-Mazini criticized Manfaluti and put allegation for artificiality hard work and modification of compassion picture and quality thus he spoke one its nullification and qualified his story with some special characters with the variation transformation from time to time of the Diwan movement.[222]

3.3. Abdur Rahman Shukri as a Romantic poet in Modern Arabic literature

Abdur Rahman Shukri has been an experienced as well as highly challenging personality of Arabic literature as far as Romantic poetry in Arabic literature is concerned. His academic life after primary education continued under the care of his father. Thus he went through a huge amount of books beginning from ذ خيرة الذهبية to الوسيلة الا د بية

[221] Kamal Nesat, Abu Shadi wa Harkat al-Tajdid fi-al-Shir al- Arabi al-Hadith. P-269
[222] Taha Abu Karisha, Fi ‘al-Naqd al-Adabi al-Hadith Tarikuha wa Kajayahu. P-34

He had great contribution to Arabic literature, with the publication of Daw al-Fajr in 1909, to the last one *Azhar al-Kharif* in 1918.[223] He gave seven numbers of Diwans to Arabic literature. However, one more Diwan he added as Diwan Abdur Rahman Shukri in 1960, consisting of new stages and articles.[224] The main turning point of Shukri's literary activities accumulate his blending of Arabic Western literature.

Shukri's Romantic attitude got its full swing current when he got associated with 'Madrasat al-Diwan' a famous literary movement in Egypt, for the development of Arabic literature. Shukri with his other two colleague's al-Aqqad and al-Mazini dominated Arabic romanticism to a considerable extent and left a landmark in Arabic literature.

Shukri's Romantic contribution basically categorized in to two broad divisions, as the poetic vision of human life, attitude, behavior and other affairs. His writings are generally divided as –

(a) His Romantic poetry on socio-political issues and prospects.

(b) His Romantic verses in love poetry, let have a discussion on the both category.

Shukri's emphasize always retained on Romantic prospective in terms of socio-political issues. However, he insisted on the vital role of imagination, passion and emotion, moreover he extended the meaning of *Atifa* to include emotional polarizes such as love, hate, hope, despair, geology, rumor, bravery and cowardice. It seemed to be imitation of English poet Hazlitt who considers poetry as the language of passions, imaginations and good taste, and at one point he repeats the Coleridgean distinction between the superior facilities of poetry in terms of fancy. The basic or main themes of Shukri's poetry are philosophical and ethical meditation, interesting or unusual states

[223] Dr.Muhammad Mandur, Al-Shir al-Misri Ba'da Shawqi. P-93
[224] Julie Scott Musami and Paul Starkey, Encyclopedia of Arabic literature, Volume-II, P-715

of mind, beauty in particular love, death and creative imagination. He wrote about man's belief in the golden age.

He wonders if man's desire for a better world is the result of his soul remembering a less imperfect pre-metal existence, in mixed needs the body is described as the gate way to the soul while, the eternal seeker represents categorically the value of eternal quest for truth '*Sout Allah*' (The voice of God) is religious and mystical comment.[225]

Shukri's first volume of his Diwan, which appeared in 1909, when the poet was only twenty three years of age, and before his departure for England, the first two sections of Shukri's complete works are not unexpectedly, the most traditional in style and theme in which frequent signs of the language and imagery of classical Abbasid poetry loom large. They also contain elegies on figures such as Qasim Amin, Mustafa Kamil and Muhammad Abdullah which are competent poems but which would hardly distinguish Shukri from his neo-classical contemporaries. Likewise he poses as a stern moralist. The very first poem in the collection choruses and captures woman's opens with an address to young women asking them to heed the story he is about to tell, showing how a young beautiful women can protect her honour and overcome the importunities and threats of even a tyrant.[226] He calls his story, a tale with a moral value; the next narrative poem entitled 'The lover of money' having some subtitle. Moreover he spoke of woman, are deceived, tells the story of a woman who has been professing his love for a wealthy woman he is cutting, but on the contrary spurns her once he learns of the loss of her fortune. He warns against the danger of despair and preaches the need for resolution, a sophisticated world in his poetry which is imbued with a spirit of stoicism. Yet in the entire volume there is no more than the handful of poems listed

[225] Dr. Shawqi Daif, Al-Adab al-Arabi al- Muwasir fi Misr. P-35
[226] M.M. Badawi, Modern Arabic literature.P-92

above on public themes, end of a poem like 'The lover of money' more than one third is taken by the log details.[227]

On the other hand Shukri's second volume which appeared in 1913 after his return from his studies in England, and prefaced with an enthusiastic introduction by al-Aqqad, contained much of his nature of work and is more typical of his production until 1919, the volume published during his lifetime. On the contrary of prevalent opinion in his nature work Shukri never losses interest public or social issues altogether. He urges his people to accept change and progress and not to stagnate, painting out to them that is only false religion that preaches the value of works and the danger of despair in his didactic poem 'life and work' drawing a painful contrast between dynamic Europe and his own stagnant society and stresses that mankind face for visionaries and dreamers to achieve great things.[228]

Shukri describes his country's ancient movements like the sphinx and the great pyramid although here is simply moralizing on man and time and the transitions of human life and achievements. The voice of arming is a passionately committed poem in which are in ruthlessly frank terms, he lament the weakness of the Egyptian characters and tries to raise his fellow countrymen to improve their fate through scientific, technical and economic enterprise. An equal anger criticism of his backward nation for their neglect in acquiring science and knowledge, the best means of success and glory, which appeared in 'science and dignity' the awaited hero, the savior of his nation, to come and revive the spirits of his people who will then shed their lethargy and identity themselves with him and the infected by his determination and resolve.[229]

[227] Dr. Shawqi Daif, Al-Adab al-Arabi al- Muwasir fi Misr. P-131
[228] Diwan Abdur Rahman Shukri. P-126
[229] Dr. Shawqi Daif, Al-Adab al-Arabi al- Muwasir fi Misr. P-131

In context to his personality if minutely observed it is found that in his last published volume of his poetry we still find a moving poem like 'The youthful Hag' in which the poet found to be ever layal to his country and hopeful of her resurrection, persists in his attempts to rouse her from her deep Shemberg despair the unpopularity that this will bring to him. There has not been seen any negligence in his preaching, but have been let down by deaf ears. Shukri never manages to drop the stance of a moralist. In his 'Black flowers' he attacks the pleasure of life which ultimately brings pain, regret and sorrow in their works. In the epigraph to volume four he points out that the function of poetry is to enable and raise the soul above all that is base.

The outlook of Shukri's Romanticism can be clearly justified in his verses like.

الناس ان النوم ام رحيمة ولكن نوم الجار مين عاقاب يري

يسل علي الحام اسياف لقمة فا حلا م نومئ كا لجحيم عذاب

The well versed poet since reach an optimum level through the spacious sort of imaginary poems.[230]

Furthermore in the poetry written after 1919 Shukri became excessively moralistic, and often his poems were no more than a string of moral observations and meditations and his satires grew more savage and straight forward, as we evaluate his 'Dead people' published in 1938 although as late as in 1933 he was capable of writing such a remarkably lyrical and evocative.[231]

Shukri had a lucid approach in his 'A lovely Night' no doubt drawn on his attitude as a moral teacher was later adorned by his career as school master

[230] Dr.Muhammad Mandur, Al-Shir al-Misri Ba'da Shawqi. P-102

[231] Dr. Shawqi Daif, Al-Adab al-Arabi al- Muwasir fi Misr. P-131

and educationist. The splendid script in the eye view of Shukri can be very unique and special such as- الغامض المستور عن فطن – واقهم العيش تستهوي بواديهيوصح

هيهات ما لي الحق خاطرة - و لم يحب لي سو الا ما انا ديه [232]

In the seventh volume of his Diwan there is undeniably a growing concentration of the poet's inner world, his subjective and experiences. Shukri had a special aptitude in his famous poem '*Usfurl Zannat*' in 1909 in his Diwan '*Daw al-Fajr*' and summed up his guiding principles of the new genre of poetry:

الا يا طائر الفردوس ان الشعر و جدان

"O Bird of Paradise, poetry is emotion"

Shukri's language is that of the soul, of dreams, sorrows and an interpretation of the universe and its riddles. There is deep permission in Shukri's poem life is full of pain and humanity is tossed about recklessly. Shukri depicts these upheavals with deep sorrow. His poetry is pitching dark with misery:

و ما العيش الا مية بعدمية- وما الخير و اللذات الاعواريا

فيا ليتنئ كا لز هرسيف حياته- فا فني و لم يعنف علي شتا ئيا

علي العيش واللذات مني تحية- والف علي موت يديح جنائيا [233]

Thus the incorporation of emotional attributes with the conventional nature is well depicted.

His complaints against his times increasingly sounded less like those of social reformer and more like those of an outsider which is odd and contradictory with the society incapable of either understanding him or

[232] Dr.Muhammad Mandur, Al-Shir al-Misri Ba'da Shawqi. P-110
[233] Ismat Mahdi, Modern Arabic literature, P-26

appreciating his efforts. In the poem he revealed a pen picture of ruined times lack of appreciation and the difficulties put in the poets path, by destroying his hopes and hopes and render his heart like 'around mansion' the same feeling is expressed in many poems as: 'A poets complaint' 'A poets' 'Prophecy' 'Agitation of the soul' 'fear and terror, poetry and nature, A poet dying. Shukri agonizing awareness that he was living in a period of great cultural up heavily, where the clash between traditional and modern values had a divesting effect upon society and especially the sensitive individual, particularly fully expressed confessions, he often made; like Hamlet feel that 'The times' out of joint and touched the metaphysical root of his existence.

Shukri's early feeling of alienation, which as we have seen is dissemble an 'A stranger's Nostalgia' at sunset was enforced by his experience in Sheffield where he spent three years. His poems 'A poet in a strong land' and Nostalgia of stranger show that he feel very much like an exile there cut off from his home, friends and familiar surroundings, missing the sunshine and clear sky in gloomy city, where above us the sky in a mourning like the vault of tomb, in the Humiliation of old age. The poets feeling of being a stranger among his Kith and Kin derives him to desire death before he becomes a despaired old man.[234]

He rejected in the introduction to vol-7, the charge of lack of religious faith leveled against him, claiming that doubt or questioning does not betray insufficient faith, on the contrary it is the highest degree of faith, and that belief in God and good is a basic need necessitated by the enormity of evil and misery in the world. This enormity prompted a compassionate angel in the poem entitled 'The rebellious Angel' to rebel against God and decide to turn his back on his blissful life in heaven and seek the earth in order to alleviate human suffering and combat evil. On earth he met with same fate as chariest,

[234] M.M. Badawi, Modern Arabic literature. P-94

but because he had rebelled his soul was condemned to an eternally restless existence neither in heaven nor in Hell. According to the poet Gods wisdom, which the angel failed to understand, lies in making evil, an occasion for good to reveal itself. But it cannot be said that Shukri is as sensitive to the good as he is to the evil in man and in human society. The mirror of conscience, show his unusually keen awareness of evil in the world of man.[235] The poems like 'The nature of man' and the friendship between the 'Dead and the living' show the extent of his misanthropic feeling later he says that we forget the enmity of those who die and passionately lament their death, thinking that they are loyal to us but if they were to return to the world of the living and sustenance they would prove to be faithless in their affections. Another poem of Shukri entitled the 'The mirage of friendship'.[236]

Those sentiments he revealed in many other poems. In the futility of life, he writes, if man we to know the full extent of his misery in life he might not have wished to be born. In 'Boredom' set in as a result of the poet being suddenly assailed by the disease of doubt, when he was in the midst of his enjoyment of comfortable and easy life. Shukri composed poems on the duality of passion, love, hate, relationship, repentance and crime which reveal his fascination with unusual states of mind. Despite the low opinion of human nature which held that Shukri was not a cynic, on the contrary his poetry is imbued with a strong feeling of pity, as is clear in which the poet evinces a deep-rooted sense of sin together with great compassion for human suffering.

Shukri's other themes on nature occupies a large space. In the magic of spring, he claims, that to be fully human one must love the beauty of nature. Otherwise he is no better than a stone. The worship of beauty, he once wrote in an essay in 1916 frees man from the bondage of prejudice doubtless and narrow mindedness and bestows upon his soul a light illuminates for him the

[235] M.M. Badawi, Modern Arabic literature. P-94
[236] Dr. Shawqi Daif, Al-Adab al-Arabi al- Muwasir fi Misr. P-135

secrets of life the beauty of nature. And as late as 1936 he wrote a poem entitled "Truth and beauty" in which the sense of human misery makes him turn away from beauty to truth, but he soon realized that beauty is designed to be a consolation enabling man to withstand sorrow and that it is the ideal which inspires man to improve his lot and gives him hope, fortitude and love.[237]

Shukri wrote a number of poems on birds, like elegy on a sparrow in which there is a genuine feeling of bereavement at the death of sparrow, and the caged songbird show Shukri's power of sympathy of feeling for non human form of life. The term wakeful heart is significant and it recurs again in his verse happy wakeful heart, in a description of sea the poet in struck by the terming easy and by its changing moods which make him feel it has a life of its own. Narcissus, which is about both the mythological figure and the flower at one and the same time reveals the poets romantic ability to respond to nature and yet to transcend it. His poem 'To the wind' is Shelley an in its dynamic Dioxisian quality and in the authors desire to identify himself with the wind. As terms of nature, Shukri likes Words Worth and other romanticists, through which as well as found in childhood of the soul. The child treats the innocent and divine joy of childhood while in 'children's laughter he writes: the laughter of children, like the words of the lord wipes off sin and guilt.

3.4. Shukri's Romantic imagination on socio-political aspects

Abdur Rahman Shukri insists on the vital role of imagination and the passions, and he extends the meaning of *Atifa* to include emotional polarizes such as love-hate; hope despair, Geology-remote, bravery-cowardice. In what seems to be a direct Para phase from Hazlitt's lectures on the English poets. He composed the poetry as the language of passions, the imagination and

[237] M.M.Badawi, A critical introduction to modern Arabic poetry.P-98

good taste, and at one point he repeats the Coleridgean distinction between the superior faculty of the imagination and the not so elevated faculty of fancy in poetry. The main themes of Shukri's poetry are philosophical and moral meditation, interesting or unusual states of mind, beauty in general and nature in particular love, death and the creative imagination. He wrote about man's belief in the golden age.

He wonders if man's desire for better world in the results of his soul remembering a less imperfect pre metal existence, in mixed needs the body is described as the gateway to the soul while the eternal seeker represents allegorically the value of the eternal quest for truth *Saut Allah* (the voice of god) is religious and mystical comment.[238]

Shukri's first volume of his Diwan published which appeared in 1909, when the poet was only twenty three years of age, and before his departure for England. The first two sections of Shukri's complete works are not unexpectedly, the most traditional in style and theme, in which frequent signs of the language and imagery of classical Abbasid poetry loom large. They also contain elegies on figures such Qasim Amin, Mustafa kamil and Muhammad Abduh, which are competent poems but which would hardly distinguish Shukri from his neo-classical contemporaries. Likewise he poses as a stern moralist. The very first poem in the collection "Choruses and captured women" opens with an address to young beautiful women asking them to heed the story this is about to tell, showing how a young beautiful women can protect her honour and overcome the importunities and threats of even a tyrant. He calls his story, a tale with a moral the next narrative poem entitled "the lover of money" and given the subtitle. How women are deceived, tells the story of a man who has been professing his love for a wealthy women he is courting, but who ruthlessly spurn her once he learns of lose of her fortune.

[238] Dr. Shawqi Daif, Al-Adab al-Arabi al- Muwasir fi Misr. P-35

He warns against the danger of despair and preaches the need for resolution, a recurrent word in his poetry which is imbues with a spirit of stoicism. Yet in the entire volume there are no more than the handful of poems listed above on public themes, and of a poem like "the lover of money" more than one-third is taken up by a long detail description of the background of nature against which story takes place. Nature acts as a Catalyst for the poet's identification with the stranger, hereby emphasizing his feeling of alienation from his society.[239]

Abdur Rahman Shukri's second volume, which appeared in 1913 after his return from his studies in England, and prefaced with an enthusiastic introduction by al-Aqqad, contained much of his nature work and is more typical of his production until 1919, the date of the appearance of the volume he published in his own lifetime. Contrary of prevalent opinion, in his nature work Shukri never losses interest of public or social issues altogether. He urges his people to accept change and progress and not to stagnate; pointing out to them that it is only false religion that preaches resignation while true religion means heroic struggle and endurance. He preaches the value of work and the danger of despair in his didactic poem "Life and work', drawing a painful contrast between dynamic Europe and his own stagnate society and stresses mankind's for visionaries and dreamers to achieve great things.[240]

Abdur Rahman Shukri describes his country's ancient movements like the Spine and the great Pyramid although here is simply moralization man and time and the transistorized of human life and achievements. The voice of arming is a passionately committed poem in which in ruthlessly frank terms, he laments the weakness of the Egyptian character and tries to rouse his fellow countrymen to improve their lot through scientific, technological and economic enterprise. An equality anger criticism of his background nation for

[239] M.M. Badawi, Modern Arabic literature. P-92
[240] Dr. Shawqi Daif, Al-Adab al-Arabi al- Muwasir fi Misr. P-131

their neglect of science and knowledge, the only means to glory, appears in "science and Dignity", the awaited hero, the savior of his nation, to come and revive the spirits of his people who will then shed their lethargy and identify themselves with him, and the infected by his determination and resolve.[241]

In the last published volumes of his poems we still find a moving poem like "the youthful Hag" in which the poet ever-loyal to his country and hopeful of her resurrection, persists in his attempts to rouse her from her deep slumber despair the unpopularity that this will bring him. I have not been negligent in my preaching, but have been let down by deaf ears. Shukri never manages to drop the stance of a moralist in "Black flowers" he attacks the pleasures of life which ultimately bring pain, regret and sorrow in their wake. In the epigraph to volume four he points out that the function of poetry is to enable and raise the soul above all that is base.[242]

Furthermore in the poetry written after 1919 Shukri became excessively moralistic, and often his poems were no more than a string of moral observations and meditations and his satires grew, more savage and direct, as in 'Dead people" published in 1938, although as late as 1933 he was capable of writing such a remarkably lyrical and evocative poems as "A lovely night" no doubt his attitude as a moral teacher was taller enforced by his career as school master and educationist.

In the seventh volume of his Diwan, there is undeniably a growing concentration of the poet's inner world, his subjective and spiritual experiences. His complaints against his times increasing sounded less like those of social reformer and more like those of an "outsider" which is at odds with a society that was incapable of either understanding him or appreciating his efforts. In the poet and the ruined times lack of appreciation and the

[241] Dr. Shawqi Daif, Al-Adab al-Arabi al- Muwasir fi Misr. P-131
[242] Diwan Abdur Rahman Shukri. P-126

difficulties put in the poets path and by destroying his hopes and render his heart "Like around mansion" the same feeling is expressed in countless "A poet prophecy' agitation of the soul 'fear and terror', 'poetry and nature' poems such as "A poet's complain". "A poet dying" Shukri agonizing awareness that he was living in a period of great cultural upheaval, where the clash between traditional and modern values had a divesting effect upon the society and specially the sensitive individual particularly fully expressed in the confessions often made him, like Hamlet feel that the times out of joint and touched the metaphysical roots of his existence.[243]

Abdur Rahman Shukri's early feeling of alienation, which as we have seen, is dissemble in a stranger's "Nostalgia at sunset" was enforced by his experience in Sheffield where he spent three years. His poems a poet in a strong land and nostalgia of a stranger show that he feel very much like an exile there, cut off from his home, friends and familiar surroundings, missing the sunshine and clear sky in gloomy city where "Above us the sky in a mourning like the vault of a tomb". In the Humiliatation of old age, the poets feeling of being a stranger among his kith and kin drives him to desire death before he becomes a despaired old man.[244]

Abdur Rahman Shukri also denies in the introduction to volume-VII the charge of lack of religions faith leveled at him, claiming that doubt or questioning does not betray insufficient faith, on the contrary, it is the highest degree of faith, and that belief in God and in good is a basic need necessitated by the enormity of evil and misery in this world. This enormity prompted a compassionate angel in the poem entitled "The rebellious Angel" to revel against God and decide to turn his back on his blissful life in heaven and seek the earth in order to alleviate human suffering and combat evil. On earth he met with the same fate as Christ, but because he had revealed his soul was

[243] Dr. Shawqi Daif, Al-Adab al-Arabi al- Muwasir fi Misr. P-135
[244] M.M .Badawi, Modern Arabic literature. P-94

condemned to an eternally restless existence, neither in heaven nor in hell. According to the poet, God's wisdom, which the angel had failed to understand, lies in making evil an occasion for good to reveal itself. But it cannot be said that Shukri is as sensitive to the good as he is to the evil in man and in human society. "The Mirror of conscience" shows his unusually keen awareness of evil in the world of man. Poems like "the nature of Man" and the friendship between the "Dead and the living" show the extent of his misanthropic feeling: in the latter he says that we forget the enormity of those who die and passionately lament their death, thinking that they are loyal to us but if they were to return to the world of the living they would prove to be faithless in their affections. Another poem is entitled "The Mirage of friendship". This sentiment is expressed in countless other poems. In the futility of life, he writes, if man were to know the full extent of his misery in life he would not have wished to be born. In Boredom with life "Boredom" sets in as a result of the poet being suddenly assailed by the disease of doubt when he was in the midst of his enjoyment of confirmable and easy life. Shukri composed poems on the duality of passion, love, hate, relationships, repentance and crime which reveal his fascination with unusual states of mind. Despite the low opinion of human nature which he held Shukri was not a cynic: on the contrary his poetry is imposed with a strong feeling of pity, as is clear which the poet evinces a deep rooted sense of sin, together with great compassion for human sufferings.[245]

Abdur Rahman Shukri's other themes nature occupies a large space. In the "Magic of spring" he claims that to be fully human man must love the beauty of nature, otherwise he is no better than a stone. The worship of beauty, he once wrote in an easy in 1916, free man from the bondage of prejudice obtuseness and narrow mindedness, and bestows upon his soul a light which illuminates for him the secretes of life and opens the gates of his

[245] M.M.Badawi, A critical introduction to Modern Arabic poetry.P-95-96

heat to every aspect of the beauty of nature. And as late as 1936 he wrote a poem entitled "truth and beauty" in which the poets sense of human misery makes him turn away from beauty to truth, but he soon realized that beauty is designed to be a consolation enabling man to withstand sorrow and that it is ideal which inspires man to improve his lot, and gives him hope, fortitude and love.[246]

Shukri's a number of poems on birds, like elegy on a sparrow in which there is a genuine feeling of bereavement at the death of sparrow, and the caged songbird show Shukri's powers of empathy, of feeling for non human form of life, the term wakeful heart is significant and it reoccurs again in his verse happy wakeful heart. In a description of the sea the poet is struck by the terming sea and by its changing moods which make him feel it has a life of its own. Narcissus, which is about both the mythological figure and the flower at one and the same time, reveals the poet's romantic ability to respond to nature and the yet to transcend it. His poem to the wind is Shelley an in its dynamic Dioxysian quality and in the author's desire to identify him with the wind. As in nature, Shukri like Words Worth and other romantics, found in childhood a source of joy which has a healing power for the soul. The child treats the innocent and divine joy of childhood while in "Children's laughter" he writes: the laughter of children, like the words of the lord, wipes off sin guilt.[247]

3.5. Shukri's Imagination on love poetry

Abdur Rahman Shukri's love poetry is marked by its excessive idealization of the beloved. In "Smiles" we read that her smile brightens up his soul and nearly unveils the unknown secrets of the invisible world, enables him to hear myriad songs in his soul, and her glance breaths life in him as the sun causes the hidden seeds to germinate. The terms in which she is described

[246] M.M.Badawi, A critical introduction to Modern Arabic poetry.P-98, Dr.Shawqi Daif, Al-Adab al-Arabi al- Muasir fi Misr, P-132
[247] M.M. Badawi Modern Arabic literature. P-94

suggest that she is more than a more human being. In the beloved the lover's attitude is one of utter humility.[248] He addresses her in I have no other concern but you saying

My soul is sapling which you planted and my soul is the lowly earth beneath your heights you are the target of all creatures, no one lives but you so have mercy upon me, my beloved.[249]

In "Love and eternity" the poet's love is love of beauty and not of individual human being. But although he claims I am not one who loves fair maidens, or do any eyes shed tears when they desert me (love and affection), there are moments when the passion seems to be human being. For instance, in the deeply moving a lover turns away his glance, the poets is agonizingly aware that object of his desire is, for some mysterious reason which he dares no disclose, unattainable and that he therefore ought not to indulge daydreams about him or her, could it be that the poet was suffering from a homosexual passion. This is not at all a fantastic theory, although Shukri's general tendency to use to the traditional Arabic masculine pronoun in his love poetry cannot helps us to decide either way. However, we do know that Shukri never married, and what is more interesting there is morbid fascination with death and the gruesome aspects of physical decay and dissolution in practically all his love poems, especially where beautiful women are mentioned.[250]

Abdur Rahman Shukri in the powerful poem, 'Beauty and death' troubled and unable to sleep, sees in the dark of night embraces her she once more dies in his arms, her beauty vanishes and her flesh disintegrates, leaving behind a skeleton smelling strongly of decay, the image of the poet kissing a dead corpse occurs again in his poetry. In women in life and in death, he sees

[248] Abdur Rahman Shukri, Diwan. P-177
[249] Abdur Rahman Shukri, Diwan. P-269
[250] Dr. Shawqi Daif, Al-Adab al-Arabi al- Muwasir fi Misr. P-132-133

the ugly and the dead behind beautiful and living, expressing a somewhat diseased sensibility.[251]

In his prose work '*Kitab al-Thamarat*" (book of fruit) a book of meditations sometimes couched in poetic on man, nature, society and art, some defines love as an animal whose upper half is a beautiful women and whose lower part is a serpent.[252]

His every poem on love beauty ends with thoughts on death examples are so many that they can be chosen at random. One poem is given the "*Al-hub wa al- Maut*" (love and death) others like beauty the "Mirror of nature" love's paradise and hell and "the end of love" and "after beauty" and particularly the last two show the poet UN dancingly facing the most unpleasant aspects of physical decay.[253]

He loves death as man love the face of his beloved and years to quench his passion by kissing its lips. And of course it is fairly often that the poet invokes death. In the misery of life, as the title suggests, the poet is writing about his suffering. Though living amidst his people he feels as if he had come to them from another planet, new and strange. Tired of his life he calls upon death to relive him, although death here is viewed in romantic pleasurable terms. Moonlight on the tombs depicts the moon as weary and wan, inspiring similar sensations in the holder, and likens it to a fair maiden worn out by disease and lying on her death bed. In "the voice of the death" the poets stands amidst the tombs and hears the voices of the dead sounding now like the resulting of wind in leaves, or the pub ling of water, now like the beating of drums, the wailing of bereaved women, the howling of desert wolves or the roaring of the enraged sea. "Between life and death" given us the lonely figure of poet standing by the raging sea in the middle of thunder

[251] M.M. Badawi, A critical Introduction to Modern Arabic poetry. P-100
[252] M.M. Badawi, Modern Arabic literature. P-94
[253] Dr. Shawqi Daif, Al-Adab al-Arabi al- Muwasir fi Misr. P-133

storm on a dark night, a perfect sublime setting for the poet whose thoughts turn to the subject of death and suicide he admits to love of death being an overwhelming secret disease and addresses the sea.[254]

He explains that the secret of his unhappiness is a great sorrow deeply seating in his heart, he feels that the wide world is too confined for him and that he is buried alive. It is as if in his sleep his relations, mistaking him for dead, buried him in a deep grave and piled earth and stone on top him and the poet woke up not knowing whether he was awake or had just had a nightmare.

Finally, his well known dream of resurrection is a macabre poem giving the gruesome details of physical dissolution and betraying his low opinion of men, for it shows the persistence of human agreed and strife when the bodies, risen from their graves, quarrel over the missing limbs and parts on the day of resurrection.

Abdur Rahman Shukri even wrote a poem entitled 'To the unknown (*llai Majhuj*) a word which become very potent in romantic vocabulary' which shows this fascination (the patently didactic and moralistic prose introduction to the poem in which he links this passion to the healthy and useful scientific curiosity was added more than twenty years later). In the marriage of should, the soul of each individual is felt to be an island, a terra incognita, a painful mystery and a riddle yarning for communication with its like through love, without which I becomes an arid desert without water or vegetation, in "in paradise" a poem seen by one scholar to be intimately related to D.G rosettes The Blessed demote on the one hand and to the Moslem tradition of the Heavenly Bride, hour, on the other, the poets cannot be happy if he divorced from his soul mate. Hence the poet's constant quest for the ideal object of his desire the poet and the image of perfection depicts a

[254] M.M. Badawi, A critical Introduction to Modern Arabic poetry. P-101

poet who in the pursuit of the ideal which is ultimately perfect beauty the creation of his imagination is lured to his destruction.[255]

Imagination is regarded as a tool of insight into a higher order of reality a reality, however, which may render those who have glimpsed it incapable of coping with the mundane world. The poem clearly shows Shukri's ambivalent attitude to imagination which we have already encountered in his book of confessions. He is both fascinated and frightened by it: lost is the man whose fancy in his guide, it was left for later Younger generation of more through going romantics to accept imagination without any reserve. In the mouthpiece of the invisible true imagination is said to be the mouthpiece of the invisible, and because the poet feels and suffers he sees what others cannot see and communes with the divine.[256]

Abdur Rahman Shukri can be a more cheerful as in his description, there are perhaps too many poems about the themes of idealized love in Shukri's work, and their cumulative effect tend to be rather monotonous, especially as the tome is generally solemn and unrelieved by a any humor. Furthermore, they are mostly in the first person. There is no enough variety in them which could have been achieved if the poet he made a greater use of the narrative and dramatic poems. Not lat Shukri's poetry is entirely lacking in formal variety. He uses narrative and the dramatic monologue deriving his material from well known pre-Islamic Arabic stories and legends, or from more modern sources. He experiments in the use of the multiple rhymes, the alternative rhyme or rhyming complete. He even attempts to write blank (rhyme less) verse on a number of occasions, though the result cannot be described as successful, and in one case he finds himself slipping into monorhyme in eleven consecutive lines the poem which adheres to the monorhyme and monometer remains Shukri's norms.

[255] M.M. Badawi, A critical Introduction to Modern Arabic poetry. P-102
[256] M.M. Badawi, Modern Arabic literature. P-94

Abdur Rahman Shukri stylistically, too, despite the profound influence of English romantic poetry on him, Shukri's style remains in many respects traditional the vocabulary is still quite difficult, requiring a glossary, and the verse does not flow smoothly enough for the particular themes it tries to express. As has already been mentioned Shukri addresses the beloved in the traditional masculine form, and occasionally uses conventional love and desert imagery. He has an unmistakable tendency to express himself in generalizations, sentiments and moral precepts in the manner of traditional gnomic verse. Once or twice when a young man he talked about his great ambition he struck the note of traditional boastfulness. He sometimes complains of his times in the manner of Mutanabbi, and even in a poem expressing envy, a specifically modern disease, we hear verbal echoes from Mutanabbi's verse. It is true that Shukri can attain a high degree of lyricism, as in his most accomplished poem. "The bird of paradise" but this does not happen frequently enough. On the contrary, he can easily descend to the level of what is largely poetry of more statement even in a poem about a romantic theme, as the ideal, which is an unabashed detente of the infinite inner world of terms and the imagination against the Arab and limited external reality.

Abdur Rahman Shukri has a good deal of honesty and insight into his own character. There is no doubt that Shukri's malaise was in part reflection of the malaise of contemporary Egypt, caught as it was in the class between tradition Islamic and Western values in a period of cultural transition. But equally Shukri's own psychological makeup contributed to it. He begins with the assumption that happiness and great sensibility are mutually exclusive that a man of feeling is inevitably a man of suffering that the taste of masses in poetry and the fine arts is corrupt and that the conventional poetry of eulogy, elegy, satire and description of daily political and social occurrence, in the short the poetry of establishment at the time, is poetry of the false heart and that the true poet, described the passion of the soul in Modern Arabic literature.