

England in the poetry of Ahmad Shawqi

Nada Yousuf Al-Rifai

Shawqi was the greatest poet of his time and a literary phenomenon that shined in the Arab world for around forty years. After his return from Paris, Shawqi joined the retinue of Khedive Abbas Hilmi in 1892. Shawqi, Prince of Poets never ceased to compose poetry and prose for over forty years. His poetry is the largest poetry collection of all time in Arab literature.

Ahmad Shawqi was born in Cairo to a family closely linked to the royal palace. These relations had a great impact on the poet's life and his culture. It is true that these relations placed restrictions on his poetics (in some parts) and delimited his poetic course, yet they were also the reason Shawqi was sent to France to complete his education and made him (after his return from France) poet of the palace (poet laureate), creating the circumstances that enriched his experience and deepened his resources. These resources and opportunities were not available to other poets of his time.

Shawqi studied at Egyptian Civil schools. He joined Sheikh Saleh's elementary school at the age of four, and then joined the intermediate school in which he completed his basic education when he was fifteen years old in 1885. After, he joined the School of Law and for two additional years he studied and received a certificate in translation in 1889. At law school Shawqi perfected his abilities in Arabic language as a student of the Azharite Masters, which included Mohammed Bassiouni Albebany and Hussein Marsafy. At this stage he studied Arabic literature, poetry and prose. He made use of the study of law and political science in his poetry because it enabled him to spray the legal and political thought in its culture, thanks to his understanding of the political issues that his country was facing. This is what distinguished his poetry from the poetry of his contemporaries, whose poetry is predominantly rhetorical. At this stage, Shawqi also studied French, through which he was able to study European literature, human heritage and civilization, which paved the way to his scholarship to Paris.

"When Shawqi obtained the translation school certificate, Khedive Tawfiq had appointed his father as an inspector among the elite of the Khedive. Later on, Shawqi himself was appointed in that position. He had to spend that period of his life as a dependent of the Khedive, favoring him with his praising poems. The Khedive admired Shawqi's poem, as well as his intelligence, which neared him to him. Thus the Khedive offered him to travel to France. Shawqi rejoiced at the offer, and traveled in (1887) to the University of Montpellier." (Mahfouth 37-38).

Shawqi lived in France from 1891 to 1893. During this period he studied at the universities of Montpellier and Paris. Thus, he was distinguished among his contemporaries, which included the poets Hafeth Ibrahim and Mahmoud Sami Al-Baroudi, who did not leave the scope of the eastern Islamic language and thought. Shawqi was influenced by prominent French romantic poets such as Hugo, Musset and Lamartine. He also frequented the famous Paris theaters.

After completing two years in France, Shawqi visited England to become acquainted with its civilization in his third year, although he didn't like it. He returned to Paris and graduated from

the Faculty of Law. However, he stayed for another six months in order to explore the literary and artistic treasures of Paris.

Shawqi used to visit Paris in summer during which he chose a private café to meet with Arab and Western writers. Shawqi was also able to meet the French poet Paul-Marie Verlaine in a café which Paul-Marie frequented in the city of Paris (Shawqi 107) There he also met the Lebanese author, Shakib Erslan, and established a friendship based on literature and the humanity between them. Erslan read Shawqi's poetry and advised him to assemble them into a collection called "Al-Shawqiyat". Shawqi listened to this advice and created the collection later. Shawqi loved spending the summer months in Europe, but at the end of his life he changed his traveling from Europe to Lebanon due to its natural beauty and the love that its people showed him. (Shawqi 150)

Shawqi recalled those days with all their goodness considering the scholarship granted to him by the Khedive as a blessing, because it filled his eyes with the art and civilization of Europe, enriched his mind with the masterpieces of French literature and revived his poetic talent by reading the poems of Lafontaine, Hugo, Lamartine and others. It also acquainted him with the western playwrights Corneille, Racine, Molière, de Musée and others, which had a great influence on Shawqi's poetic drama (Al-Hurr 48).

Shawqi lived nearly four decades after his return from France, during which he continued his tender poetry and prose without stoppage. Shawqi's period of life can be divided into three distinct phases: the first phase between 1893 and 1914, when he was the poet of the royal palace in Cairo. The second phase extends between 1915 and 1919, during which Shawqi lived in exile in Barcelona, Spain. The third phase extends between 1920 and 1932, during which Shawqi was liberated from the palace restrictions.

SHAWQI AND EUROPEAN LITERATURE

Fawzi Atwi mentioned that: "Shawqi read the Turkish literature, the Greek literature, especially the Greek theater, from which the westerners inspired many of their plays. He also read the English literature and was influenced by everything he read, yet his influence by Arab literature remained stronger and more apparent in his poetry than any other literature" (153).

Shawqi, in the introduction of the first version of his poetry collection *Al-Shawqiyat*, revealed himself in his autobiography in which he described his culture since childhood:

"I entered the elementary reciting school of Sheikh Saleh at the age of four, and it was one of my family's felonies, which I forgave them for. Then I moved to Al-Mubtadayan school, then the intermediate school, where I was the second best student of this school at the age of fifteen. The principal was exceptional in granting me a price to study gratuitously, although I was not in need of this. After, my father decided that I should go to law school, in which I studied for two years. Later on the government decided to establish a translation department inside the law school, from which the competent translators graduated. The director advised me to enter this department, which I did, and stayed for two years. Then, the ministry of education granted me the final certificate in the art of translation.

Then I made contact with Khedive Abbas and remained in his service till it was the view of the Khedive that I should gain discipline in Europe. He made me choose what I wanted to study in the sciences, so I chose law, knowing that it was close to literature, and knowing that if you have no tongue you have no steady foot. The prince advised me to study both law and French literature as much as possible, and then I traveled at his expense, I was paid sixteen pounds a month.

It was the first time that I traveled by sea. When I arrived at Montpellier, I found the head of the mission waiting for me. He told me that the prince ordered me to spend two years in the city of Montpellier and two other years in Paris. No sooner had I finished the second year than the director of the Egyptian mission wrote to me a letter asking me to join him because he was going with his students to England to spend the holiday there. The prince would pay my expenses for this tourism if I wanted it to go. So I left Montpellier toward Paris for the first time and after two days, we traveled to the capital of England, where we stayed for about a month. Then I left it back to Paris, where I finished the third year of law and was awarded the final certificate in it. The prince saw that I should spend six months in which I could know the things of Paris and its people. Then I returned home, worn out of parting, and longing.

In 1898, the prince deputized me to attend The Orientalists' Conference in Geneva, Switzerland, on the behalf of the Egyptian government, where I stayed for a month and then left the conference to Belgium to see its capital and visit the exhibition that was held in Angers on that day."

The influence of the French literature on Shawqi's poetry, is reflected in some of his poems and mostly in his drama, Dr. Daif said: "Shawqi coped with the Romantics and who came after them, he coped with Shakespeare in introducing comic elements in his tragedies are elements not found at all in classic French drama. It was Shakespeare who brought them out, and was followed by the romantic school and their successors" (188-199).

ON THE CORONATION OF EDWARD VII

Shawqi composed this poem on the occasion of postponing the coronation of Edward VII, which was originally scheduled for the 26th of June, 1902. The ceremony had been postponed because the King had taken ill with an abdominal abscess that required immediate surgery.

لمن ذلك الملك الذي عز جانبه *** لقد وعظ الأملاك والناس صاحبه
أبيطل عيد الدهر من أجل دمل *** وتخبو مجاليه وتطوى مواكبه
ويرجع بالقلب الكسير وفوده *** وفيهم مصابيح الورى وكواكبه
ألا هكذا الدنيا وذلك ودها *** فهلا تأتى في الأمانى خاطبه
أعد لها إدورد أعياد تاجه *** وما في حساب الله ما هو حاسبه
مشت في الثرى أنباؤها فتساءلت *** مشارقه عن أمرها ومغاريه
وكاثر في البر الحصى من يجويه *** وكاثر موج في البحر راكبه
إلى موكب لم تخرج الأرض مثله *** ولن يتهادى فوقها ما يقاربه
إذا سار فيه سارت الناس خلفه *** وشدت مغاوير الملوك ركائبه
تحيط به كالنمل في البر خيله *** وتملاً أفاق البحار مراكبه

To whom belongs that influential kingdom?
Its owner preached the properties and the people.

Is the lifetime celebration cancelled due to an abscess?
Its ranges abated? Its processions folded up?

Its delegations return brokenhearted?
Among which are the lanterns and planets of people.

This is how life and its cordiality are,
Could it be begotten through aspirations?

Edward had prepared for the festivals of his crown
While what God had set up was not in his mind.

Its news spread all over the lands, thus they wondered
About its matter in east and west.

The roamers in the wilderness became more than its stones,
and the sea cruisers were more than the waves.

Towards a parade which earth never brought out like it,
and never will a similar to it waddle above it.

When it proceeds people walk behind it,
And the Kings commandos pull its stirrup.

Surrounded by his horses like ants in the wilderness,
While his vessels fill the seas' horizons.

HALL CAINE IN EGYPT WITH THE PRINCE OF ARAB POETS

On the first of July, 1907, Al-Liwaa' magazine published the following under the title "The story of Denshawai."

Among the English authors there is a noble one named " Bernard Shaw" who has a high heel in literature, especially in writing social and political novels. This author has recently published a book called *John Paul's Island*, whereas John Paul is a name called metaphorically for England; this book devotes a long chapter that reached seventy pages under the title of "The atrocities of Denshawai."

The Egyptian case began to win the support and compassion of the English writers and it may have been that the greatest writer who defended Egypt, following Bernard Shaw, was the famous Victorian novelist Sir Thomas Henry Hall Caine (1853-1931).

In part two of his poetry collection, Al-Shawqiyat (on page 95) mentioned that Shawqi held a banquet in the honor of the English author, Mr Hall Caine, during which Shawqi recited his dedicated poem titled (Egypt), whose opening included the following lines:

أيها الكاتب المصوّر صور // مصر بالمنظر الأنيق الخليق
أن مصر رواية الدهر فاقراً // عبّرة الدهر في الكتاب العتيق

Oh portraying Author! Portray ,
Egypt in a worthy elegant scenery.
Egypt is the time's novel, so read,
a lesson of the old age book.

"Al-Minbar" magazine published these verses for the first time on April 9, 1908 and introduced them by saying: " Hall Caine was a guest of Egypt since a month ago to gather the information and necessary materials to compose a novel about Egypt.* Shawqi invited him for a desirable banquet at his home in Al-Mataria, Among other invitees were Ismail Sabri, and Khalil Mutran, when he recited his welcoming lines."

The Egyptians, during the time when the national movement was at the height of its strength, have in fact earned at their side one of the greatest English writers, who appeared in October of 1908 in Hall Caine's novel *The White Prophet* (Caine 1909), whose appearance caused a great bluster in England.

During emergence of this novel, Al-Minbar's journal tactfully marked the role played by Shawqi to reach this conclusion. Dated November 25, 1908 under the title *Mr Hall Caine the novelist of the White Prophet and Ahmad Shawqi, the prince's poet* the journal pointing out that: "Mr Hall Caine, was in Egypt, in last year's winter when Shawqi invited him to his prosperous home .

The journal then reprinted the poem *Dear Author photographer pictures*, and started (at the same time) to translate chapters of the novel, which were published at the end pages of the Journal.

On June 15, 1909 Al- Mu'ayyad's journal, under the title *The novel of The White Prophet and Lord Cromer's objection to act it*, wrote the following: "Our readers have learnt, from what we had published before that in England they have abandoned performing the novel". The White Prophet composed by Mr Hall Caine about Egypt and its occupation in which he held Lord Cromer responsible for his deeds.

In the spring of 1908 (March and April). the actor and owner of the greatest theaters in England, Mr Fery* (not sure about the spelling of the back translated name), was impressed by the novel and decided to act it. He even came to Egypt in the winter for this purpose and studied the country and the scenery to create a realistic novel in its chapters and representation".

On June 30, 1909, Al-Mu'ayyad journal remarked, "The White Prophet novel was partly translated in Al-Minbar journal and on September 30, 1909, Hall Caine's remarks on his Egyptian novel were published on the occasion of preventing the representation of the novel. In his novel "The White Prophet" Hall Caine, while being the greatest novelist in England at that time, presented Lord Cromer in the image of the hero in his novel. When asked by Henry Wickham Steed (1871 - 1956) (the English journalist, historian and editor of *The Times* from 1919 until 1922) about this, the novelist replied: "undoubtedly, I meant Lord Cromer in the person of the protagonist Lord Nuneham and all the other Englishmen staff. The novel, in short, is about the tyranny of Lord Cromer, who enjoyed an authority greater than that of Pharaoh and Caesar, which made England in Egypt, "sit on the crater of a volcano. In December, 1909, Saleem Sarkis translated the entire novel and published it in turn.

A POEM AND A NOVEL

In the meantime, on April 25th, 1909, the *Al-Majala Al-Masriya* (Egyptian magazine) published another poem by Shawqi under the significant title: *The spring and the Nile Valley* (also published in Al-Mu'ayyad on May 3, 1909) and dedicated to the poem to Hall Caine, author of The White Prophet. It is published in the second part of Shawqi's poetry collection, Al-Shawqiyat.

At the end of his charming poem, whose opening was "*March approached, oh pal, let's salute the spring, garden of the spirits*", the Prince of Poets, Ahmad Shawqi dedicated wonderful lines to the famous English novelist Hall Caine and thanked him for what he has shown in his novel "*The White Prophet*" regarding anti-British policy and the opposition to the tyranny of Lord Cromer in Egypt.

Sabry, M. (1979). Pages 90-92.

هَوَلْ كَيْنِ مِصْرُ رَوَابِئَهُ لَا تَنْتَهِي ، مِنْهَا يَدُ الْكُتَّابِ وَالشَّرَاحِ
فِيهَا مِنَ الْبُرَيْدِيِّ وَالْمُزْمُورِ وَالنُّورَةِ وَالْفَرْقَانِ وَالْإِصْحَاحِ
وَمِنَا وَقَمْبِيرُ إِلَى إِسْكَندَرَ فَالْقَيْصَرَيْنِ فِذَى الْجَلَالِ صِلَاحِ
تِلْكَ الْخَلَائِقُ وَالذُّهُورُ حَزَانَةٌ ، فَابْعَثْ خَيْالَكَ يَأْتِ بِالْمِفْتَاحِ
أَفْقُ الْبِلَادِ وَأَنْتَ بَيْنَ رُبُوعِهَا ، بِالنَّجْمِ مُزْدَانٌ وَبِالْمِصْبَاحِ

Hall Caine, Egypt is a never ending novel,
 in the hands of writers and commentators.
 It contains parts of what was written on the papyrus, the psalm,
 the Torah, the Qur'an and the gospel.
 Menes and Cambyses to Alexander,
 the two Caesars and glorious Saladin.
 Those creations and ages are a cabinet,
 Send your imagination to get its key.
 Our country's horizon, while you are among its territory,
 Is adorned by the stars and the lightening moon.

Sir Thomas Henry Hall Caine (1853-1931) was an English Victorian novelist, biographer, critic and playwright. He was a prolific and commercially successful writer during his time, who wrote melodramatic and moral novels. Hall Caine had enormous popularity and was the best sales author of his time. The novelist became a familiar name during an astonishing period of more than forty years, during which he sold around 10 million copies of his 15 novels (Hammond, 2004).

THE WHITE PROPHET

The White Prophet (1909), is based in part on the Denshaway incident, which took place on June 13, 1906, when a shooting that occurred on a pigeon-hunt, was transformed into a murder and then a confrontation between the British occupation army and the population of Denshaway, a small village in the Nile Delta. When one soldier died as a result of exhaustion while fleeing the village of the Egyptian victim, the British army avenged his death by hanging four citizens, flogging eight and imposing long prison sentences on many others. The incident sparked widespread opposition to the occupation and eventually lead to the resignation of Lord Cromer, the British High Representative in Egypt. The White Prophet's novel faced many criticisms in the West, and Caine responded to his critics in a special print pamphlet titled *Why I wrote The white prophet* (London, 1909). The writer George Bernard Shaw also defended Caine in a pamphlet he called *Critics of the White Prophet* (Heinemann 1909). (Foulkes, 2008).

Alfred Charles William Harmsworth (1865–1922) the British Press Pole Publisher and owner of The Daily Mail and Daily Mirror and the tabloid press pioneer, was worried that the book would be translated into Arabic because of fear of harming the British cause. However, the translation actually took place in Egypt, and Hafez Effendi published it serially in his newspaper "Al-Minbar". B.L.Moseley wrote that Hall Caine's novel had ignited the Nile and was everybody's talk; the Egyptians and Europeans, as Hafez Effendi was publishing it daily and weekly, and the Grand Sheikh of Al-Azhar was pleased with it. (Allen, 1997)

Later on this work was also translated into Arabic in Sao Paulo, Brazil, by the Syrian writer Nazir Zaytun Al-Homsi (www.worldcat.org).

The poem was the reason for Shawqi's exile to Andalusia (Spain).

Shawqi did not hesitate to antagonize the British, which were owners of the commands and prohibitions in Egypt after they interfered with the royal palace. His stance against Lord Cromer, Evelyn Baring, (1841 – 1917), 1st Earl of Cromer, British Consul-General in Egypt, is proof. The story, in short, was that khedive Abbas reviewed the Egyptian army in the Halfa

Valley and criticized the order of one of its squads. Cromer was angry and considered it an insult to the military commander, Kitchener (Field Marshal Horatio Herbert Kitchener, 1st Earl Kitchener, (1850 – 1916) and asked for an apology from the Prime Minister Riyad. Prime Minister Riyad apologized and attacked Abbas and praised Lord Cromer. Consequently, Shawqi, in a poem, criticized Riyad and accused him of treason. Afterward, on the transfer of Cromer from Egypt in 1907, a farewell ceremony was held in his honor, in which Cromer denounced khedive Ishmael and his reign and dispraised the Egyptian. Shawqi arouse for the royal family and wrote this poem, which was the reason for his exile to Andalusia.

Humoud, M. (2003). Page36

أَيَامُكُمْ أَمْ عَهْدُ إِسْمَاعِيلَا ؟ أَمْ أَنْتَ فِرْعَوْنُ يَسُوسُ النَّيْلَا ؟
أَمْ حَاكِمٌ فِي أَرْضِ مِصْرَ بِأَمْرِهِ ؟ لَا سَائِلًا أَبَدًا وَ لَا مَسْئُولًا ؟
يَا مَالكَارِقِ الْعِبَادِ بِيَأْسِهِ ، هَلَا اتَّخَذْتَ إِلَى الْقُلُوبِ سَبِيلًا
لَمَّا رَحَلْتَ عَنِ الْبِلَادِ تَشْهَدْتَ فَكَأَنَّكَ الدَّاءُ الْعِيَاءُ رَحِيلًا
فِي كُلِّ تَقْرِيرٍ تَقُولُ : خَلَقْتُمْ ، أَفَهَلْ تَرَى تَقْرِيرَكَ التَّنْزِيلَا ؟
فَارْحَلْ بِحِفْظِ اللَّهِ جَلَّ صَنْدِيقُهُ مُسْتَعْفِيًا إِنْ شِئْتَ أَوْ مَعْزُولًا

Your days, or the reign of khedive Ishmael?
Or are you pharaoh, the handler of the Nile?

Or the commanding governor over the land of Egypt?
Never accountable nor liable?

O you who owns the slaves' necks,
Why wouldn't you take a way to the hearts?

When you departed from the country it sighed of relief,
As if you were a pejorative departed disease.

In each report you say: "I created you",
Do you consider your report the holy book?

So go away protected by God's Almighty deed,
resigned, if you like or deposed.

This poem, which consists of fifty seven lines, is considered among Shawqi's masterpieces. Abbas Al-Aqqad (the famous writer) mentioned that it was published only hours after the celebration (held by the Prime Minister Mustafa Fahmi Pasha) at the Opera House to honor Lord Cromer. This poem became a subject in newspapers and, because of it Shawqi, was exiled to Spain. He left to Barcelona in August, 1915, where he spent five years, which were the most fertile years of his literary life (Hamoud, 36)

In Spain, Shawqi learned more about Arabic literature and the Andalusian civilization. His linguistic ability was crystallized in multiple languages and he had access to European literature. During this period Shawqi was also in touch with the situation taking place in Egypt, and he became involved in popular and national liberation movements remotely through his poetry, which he wrote during exile. This poetry expressed deep feelings of sadness and homesickness for Egypt. Thus, here another trend was born in the poetry of Ahmad Shawqi, away from committing himself to complimenting as was the case prior to his exile.

Shawqi returned to Egypt early in 1920 and narrated the story of his exile in his book *Aswaq Al-Dhahab* (Gold markets). This was also narrated in his son Ali's book *My father Shawqi*, in

which he mentioned how Shawqi was taken out of Egypt with his family and a group of undesirable expatriates. The ship carried wrestling oxen sent to Barcelona, and when the ship was about to sink in the sea, the captain ordered the throwing of its load of bulls for the safety of the ship. See the complete poem in volume one of Shawqi's poetry collection: *Al-Shawqiyat*. For further details, you may also refer to Al-Hilal magazine, published January of 1915.

When the British exiled Shawqi, he wrote while on the back of a ship on his way to exile in Andalusia:

"The exile has its fear, and farness has its anguish; It has been fate's judgment, that we pass this water; while evil blazes, despair heats, the enemy avenges, and the opponent is in control gloating exultantly and smilingly over my grieves, and mocking at my tears. Foreign rulers exiled us, agents of aggression and injustice, we left them behind us rejoicing with gold bits, and having fun with halters, which they call rules. They beat us with a sword, which they did not rust, which they did not possess, raise or lower."

(Shawqi 28).

IN BARCELONA

When Shawqi was settled and assured in Barcelona, he began courting the English, hence he wrote the poem *Shakespeare* in 1916 and mentioned the genius of Shakespeare and the virtues of the Britons, saying:

أَعْلَى الْمَمَالِكِ مَا كُرْسِيُّهُ الْمَاءُ ، وَمَا دِعَامَتُهُ بِالْحَقِّ سَمَاءُ
 يَا جِبْرَةَ الْمَنْشِ حَلَاكُمُ أَبُوْتُكُمْ ، مَا لَمْ يُطَوَّقَ بِهِ الْأَبْنَاءُ أَبَاءُ
 مُلْكٌ يُطَاوِلُ الشَّمْسَ عِزَّتُهُ ، فِي الْعَرَبِ بِإِذْحَةٍ فِي الشَّرْقِ قَعْسَاءُ
 دُسْتُورُهُمْ عَجَبُ الدُّنْيَا وَشَاعِرُهُمْ ، يَدُّ عَلَى خَلْقِهِ لِلَّهِ بَيِّضَاءُ
 مَا أَنْجَبَتْ مِثْلَ شَيْكِسْبِيرٍ حَاضِرَةً ، وَلَا نَمَّتْ مِنْ كَرِيمِ الطَّيْرِ عَنَاءُ
 نَأَلَتْ بِهِ وَحْدَهُ إِنْكَلْتِرَا شَرَفًا ، مَا لَمْ تَنْلِ بِالنُّجُومِ الْكَثْرَ جُورَاءُ
 وَالنَّاسُ صِنْفَانِ مَوْتَى فِي حَيَاتِهِمْ ، وَآخَرُونَ يَبْطِنُ الْأَرْضِ أَحْيَاءُ
 تَأْبَى الْمَوَاهِبُ قَالِ الْأَحْيَاءُ بَيْنَهُمْ ، لَا يَسْتَوُونَ وَلَا الْأَمْوَاتُ أَكْفَاءُ

The highest of kingdoms is whose throne is water,
 and whose pillar is lofty by rightness.

Oh neighbors of *la Manche* , your fatherhood had beautified you,
 By what no father had neck banded his son.

A kingdom whose pride extends to the sun,
 extravagant in the west, impregnable in the east.

Their constitution is the world's wonder and their poet,
 Is God's generous hand on his creation.

No conurbation gave birth to a similar of Shakespeare,
 Nor did the precious birds breed a singing alike to him.

Through him alone, England won an honor,
 That no constellation has obtained, by many stars.

People are of two types; dead in their lives,
 and others, alive under the earth.

Talents decline, as the alive are unequal,
 And the the dead are inadequate to each other, as well

In elegy of Kitchener:

Field Marshal Horatio Herbert Kitchener won fame in 1898 for winning the Battle of Omdurman and securing control of the Sudan, after which he was given the title "Lord

Kitchener of Khartoum". Kitchener returned to Egypt as a British Agent and Consul-General. On the death of Earl Kitchener on the 5th of June, 1916 (aged 65), Shawqi wrote:

قف بهذا البحر وأنظر ما غمر ، مظهر الشمس وإقبال القمر
أين رومية ما قيصرها ، ما لياها المرينات الوتر
أين نابليون ما غاراته ، سنّها الدهر عليه من غير
قل لليث حُسف الغيل به ، بين طم وظلام معتكر
أنظر الفلك أمنها أتر ، هكذا الدنيا إذا الموت حضر
ميتة لم تلق منها علزاً ، من وقار الليث أن لا يحتضر
أنتم القوم جمى الماء لكم ، يرجع الورد إليكم والصدر
نشأ النيل إليكم سيرة ، لكمو فيها عظام وعبر
إقرأوها يكشف العصر لكم ، كل عصر برجال وسير
موقف التاريخ من فوق الهوى ، ومقام الموت من فوق الهدر
ليس من مات بخاف عنكمو ، أو قليل الفعل فيكم والأثر
شدتمو دنياه في أحسنها ، غزوة السودان والفتح الأغر

Stand at this sea and see what it overflow,
The sun's appearance and the moon's approach.

Where is Rome, what is its Caesar,
And what are its chord ringing nights?

Where is Napoleon, what are his raids,
upon time's vicissitudes, launched upon him.

Tell a lion who sank down in the thicket,
stuck between a collapse and turbid darkness.

Look at the ships, are there any traces?
so is the world when death attends.

A death from which you would find no scare,
It is among the lion's esteem not to suffer from dying.

You are the folk, to whom water haven belongs,
The approach and departure.

The Nile created a biography for you,
In which there are lessons and examples for you.

Read it, so that age will reveal to you,
every age through men and life stories

History's attitude is above fancy,
And death's position is over babbling.

The departed one is not unknown to you,
or of little deeds and impact among you.

You witnessed his world I its best,
the Battle of Sudan and the illustrious conquest.

ENGLAND AND EGYPT POST WORLD WAR I

Following the outbreak of the 1919 revolution, the British government felt that the Egyptians were resisting its policy and filled with indignation, which resulted in the outbreak of the revolution. The British government responded by sending a committee to Egypt to investigate the matter and discuss means to calm it down. On May 15, 1919, the committee was announced; headed by Lord Alfred Milner, then Colonial Minister, the committee was mandated to uncover the causes of the disturbances that recently occurred in Egypt, investigate the causes of the revolution, reach a level that would not conflict with its interests and make proposals to calm affairs. This committee was on a mission to Egypt between December, 1919 to March, 1920, to mend the British Egyptian relations and reconcile the British protectorate. The committee arrived in Egypt December 7th, 1919 and began promoting the idea of Egyptian self-government. However, the people revolted against the Committee and boycotted it because it overlooked the leader of the revolution, Sa'd Zaghlul.

After Egypt signed the Milner project on February 28, the majority of intellectuals were dissatisfied with it because it did not meet the hopes of the nationalists. Shawqi wrote a poem that implied metaphors that the project was not clear, and did not meet the Egyptian demands. He was looking at the divergent views in the project and so he called for cooperation and the elimination of disintegration, partisanship and division. In this poem he said:

والصبح يظلم في عينيك ناصعه ، إذا سدلت عليه الشك والريب
إن الرجال إذا ما ألجئوا لجأوا ، إلى التعاون فيما جل أو حزنا

The morning's whiteness gets dark in your eyes,
when you hang down on it doubtfulness and uncertainty.

Men, when asked for refuge, seek it,
In cooperation in dreadful or sad matters

Shawqi's poetry collection is full of various national meanings, while the newspapers guaranteed the spread of his poems and to speed its popularity among the people. The busy occasions also contributed to linking Shawqi's national sense with his contemporaries as he was very sensitive towards the incidents occurring in his homeland, Egypt, even while he was in exile. Where he picked up these occasions to declare through them an opinion or an attitude.

Fawzi Atwi declared that although Shawqi became attributed with non-Arab races, with a Kurd as father, a Turk as a mother, a Circassian fraternal grandmother, and a Greek maternal grandmother, his national loyalty was a subject of attraction between Egypt, Arabism and Islam. If policy, its conditions and vanquishing circumstances, were to silence the poet, either through manipulation or favoritism, the presence of Shawqi, in the midst of frenzied political atmosphere in Egypt, had the greatest impact on his psychology and the largest effect on his poetic gift.

Atwi, Fawzi (1973). Page 153.

All Egypt's dwellings turned into a large volcano, and the revolution exploded everywhere, in every large and small town, and remained for consecutive months. It was confronted by brutal shots and cannons, while hundreds of martyrs fell. Cairo and Alexandria followed many cities and were turned into massacres, in which blood flew rivers. All people called for martyrdom, while the enemy set up the trials for the revolutionaries everywhere and erected its gallows. The people grew more and more furious, enthusiastic and violent every day, while they willingly offered their multiplying victims that demanded freedom and independence. When

the British sent the Milner Commission to investigate and the people realized that it was evasive, the people remained in their rages and created demonstrations until September of 1919.

The English went on holding their military trials, which sentenced to penal servitude and hanging execution, while the revolution continued until the British announced the declaration of February 28, 1922. In this declaration they announced the end of British protection of Egypt and recognized it as an independent and sovereign state. This was a great success for the Revolution of 1919, although it did not succeed in evacuating the English who continued to interfere in the affairs of Egypt. In fact, Egypt remained in sovereignty as the protectorate of Britain and it was only cancelled in words.

Daif, Shawqi.[1984]. (pages 126-127).

After his return from exile, Shawqi became the nation's poet and expressed its issues. He did not miss any national occasion without participating with his poetry, a thing which was met by the nation with great appreciation and granted him a high status.

Among the best lines illustrated by Shawqi was his poem statement in 1924, when a group of young prisoners were released from jail and regained their freedom after they had been charged for conspiring against the occupiers:

يا مصرُ أشبالُ العرينِ ترعرعتِ ومشتِ إليكِ من السجونِ أسودا
قالوا أنتظم للشبابِ تحيةً تبقى على جيد الزمانِ قصيدا
قلتُ الشبابُ أتمَّ عقدَ مآثر من أن أزيدهمُ الثناءَ عُقودا
خرجوا فما مدوا حناجرهمُ ولا متوا على أوطانهمُ مجهودا
جادوا بأيامِ الشبابِ وأوشكوا يتجاوزونَ إلى الحياةِ الجودا
والله ما دونَ الجلاءِ ويومه يومُ تسميه الكنانةُ عيدا
يا فتيةَ النيلِ السعيدِ خذوا المدى واستأنفوا نفسَ الجهادِ مديدا
إنَّ الذي قسمَ البلادَ حباكمُ بلدا كأوطانِ النجومِ مجيدا
قد كانَ والدنيا لحدودِ كلِّها للعبقريةِ والفنونِ مهودا
إني نظرتُ إلى الشعوبِ فلم أجد كالجهلِ داءَ للشعوبِ مبيدا
الجهلُ لا يلدُ الحياةَ موأتهُ إلا كما تلدُ الرمامُ الدودا

O Egypt, the cubs of the den have grown up,
And have walked out of prisons as your lions.
They said, "Are you composing for young people a greeting,
that remains a poem along time?"
I said these young people have fulfilled the glory's necklaces,
so are not in need for any more praising necklaces.
They went out, and stretched out their throats,
and did not spare their homeland any effort.
They sacrificed the youth's days and were about,
to sacrifice their lives beyond.
By God, there is nothing beneath the day of evacuation,
that would be called in Egypt as a national day.
O young boys of the happy Nile take the range,
and resume the breath of long holy fighting.
God who allotted the countries had granted you,
With a glorious star country.
It was there when the entire world was in grave,
And was a cradle for genius and arts.
When I looked upon the peoples of many nations,

I have found no perishing illness like ignorance.
Deceased ignorance does not give birth to life,
except as rottenness gives birth to worms.

Ahmad Shawqi used to generally observe the Egyptian political field and extrapolate lessons from it. He did not let an incident pass without showing his opinion, apart from taking sides. He therefore addressed the leaders in 1925 regarding the memory of Mustafa Kamel with a poem on the occasion of the death of Lord Carnernon, who funded Howard Carter's mission for the exploration of the tomb of Tutankhamun. Carnernon attended the opening of the pharaonic cemetery and died six months later. Rumors about his death spread because of the curse of the pharaohs. Shawqi wrote:

مَنْ سَرَّهُ أَلَّا يَمُوتَ فَبِالْعَلَا ، خُلِدَ الرِّجَالُ وَبِالْفِعَالِ النَّابِئِ
مَا مَاتَ مَنْ حَازَ الثَّرَى أَثَارَهُ ، وَاسْتَوْلَتْ الدُّنْيَا عَلَى آدَابِهِ
أَفْضَى إِلَى خَتَمِ الزَّمَانِ فَفَضُّهُ ، وَحَبَا إِلَى التَّارِيخِ فِي مَحْرَابِهِ
وَطَوَى الْقُرُونِ الْقَهْقَرَى حَتَّى أَتَى ، فِرْعَوْنَ بَيْنَ طَعَامِهِ وَشَرَابِهِ
أَخْرَجَتْ مِنْ قَبْرِ كِتَابِ خُضَارَةٍ ، الْفَنُّ وَالْإِعْجَازُ مِنْ أَبْوَابِهِ

Whoever wishes not to die, it is by loftiness,
That men became immortal and by brilliant deeds.

He, whose body is obtained by soil, is not dead
While the world took up his literature.

He broke the time's seal,
And endowed history in its (prayer) niche

He folded the centuries backwards until he reached,
Pharaoh between his food and drink

THE POETIC THEATER BETWEEN SHAWQI AND SHAKESPEARE

A prominent event in the history of the translation of drama in Egypt happened in 1912 when a number of outstanding translations were published. It was an event that made a radical change in the field of drama translation and its emphasis on the criterion for the honesty of transferring the original work and the integrity of the language. Among these translations were Othello by Khalil Mutran and published by the Ma'aref Printing Press, and two translations of Julius Caesar, by of Sami al-Jaridini and Muhammad Hamdi. The introductions by which the three translators presented their works revealed their awareness of what they were trying to establish and the new production pattern of drama translation.

Critics compared Shawqi and Shakespeare, the drama's first poet. Yet in the judgment issued under their weighted scale, there was a degree of unfairness. Shakespeare practiced playwriting throughout the second half of his life, for almost a quarter century. He also performed as an actor at London's famous theatres, while Shawqi did not. Shawqi tackled theatrical writing only during the last five years of his life; however, his dramatic achievement was pioneering. In the virtue of leadership in Arab literature, Shawqi is still at the head of those who came after him and practiced poetic theater, and he remains a leader who inspired all those in the theatrical arts which appeared after his death.

Shawqi, in his poetic drama, kept pace with great novelists that include Shakespeare, Racine, Victor Hugo and others. He also filled a void that no Arab poet had filled before him. In the last

three years of Shawqi's life, people were taken by his plays, which were then represented at the Royal Opera Theater and the Azbakiya park theatre. The emergence of these plays was an important event in the Arab literature world, the world of poetry and the world of modern theater (Zaza 208).

Dr. Abdul Hakim Hassan singled out a comparative independent study entitled *Antony and Cleopatra* in which he demonstrated the link between Shakespeare and Shawqi in his play *The Death of Cleopatra*. He exhibited the contact between Ahmad Shawqi and Shakespeare, particularly as Shawqi was a universal poet who lived a part of his life in Europe and was briefed on the work of Shakespeare and others. He then paused at Shawqi's plays, the sources of his play, and the portrayal of characters and position and if they were in agreement or opposition to Shakespeare. Shawqi changed the nature of Cleopatra's image as she was presented in the European literature, resourcing a different cultural environment and taking into account that he presented this play to the Arab audience and to bring him closer to the Khedive royal court (Al-Mousa, 2007).

Shawqi released his poetry collection *Al-Shawqiyat* in 1927, the year that he reached the summit of his glory and felt that he had achieved all his aspirations and had the right to free his poetic talent from restrictions to set off toward a more amazing art, which he liked since he was a student in France. This was the "Art of drama". Shawqi had previously tried it while he was a student, and then turned away to poetry when his ambition enchained him to write under the control of the ruling palace, who adopted him as a mouthpiece and a praising tongue.

There is no doubt that Shawqi frequently visited French theaters while studying in France. Especially the theater of the comedian Francaise in Paris, the State Theatre, which used to and still presents classical poetic drama that includes both tragedy and comedy, in particular the plays of Racine, Corneille and Moliere. There is no doubt that he tended to emulate these (Mandour 69-70).

Since Sa'd Pasha Zaghoul was appointed as minister of education, teaching the English language changed completely. Previously it had only been taught superficially. English literature was firstly introduced during the academic years of 1907 – 1908, in which the assigned textbooks were Shakespeare's (Macbeth) of and Dickens' (The story of the two cities). In the academic year 1908 -1909, another two novels were introduced: Shakespeare's (Hamlet) and Thackeray's (Henry Esmond). In the year ,1909 –1910 Shakespeare's (Temple) was also assigned (Sabry 81).

Citing Taha Al-Tanahi (Memorial festival for Ahmad Shawqi) (1960). pages 188-189.

Here I found a chance to talk to our great poet, whereupon I asked him why he turned to theatrical poetry composing for narrative drama. Shawqi answered saying: "In my youth I knocked the doors of poetry, not knowing of its reality and mission what I know today. At the beginning of my life I did not find of poetry purposes except praise for a rank or lament for a great person. Then I wanted to have a better mission than this for my poetry. Thus, I tackled the Patriots, Islamics and nationalities, and contributed as much as I could, to the national renaissance at the days of Mustafa Kamel, then during the 1919 renaissance, and whatever branched out of these two of scientific and social risings. Later on I yearned to immortalize this art in the Arabic language, that which Shakespeare immortalized in the English language because I believe that Arabic poetry – contrary to the accusations of biased people – has room for the narrative play, which is easier to be memorized than prose, easier to perform, and has a stronger impact on the audience."

Please refer also to my previous research "The Influence of Greco-Roman Literature on the Poetry of Ahmad Shawqi"

The French and English dramas that Shawqi read and watched while studying in Europe had only a general impact on his poetry. He was drawn by the simplicity of the French theater and the loftiness of its poetry, as was the theater of Racine and Corneille. Shawqi was also attracted by the national historical series that Shakespeare composed about the history of his country, such as King Henry IV and Henry V, King Lear and other plays. Finally, he tended to write plays related to the lives of the contemporary society. Shawqi was influenced by the English theater, Shakespeare in particular, as it appears in his first play, *The death of Cleopatra*, from which inspired some of the play's scenery, as the meetings between Antony and Cleopatra, the scene of the death of Antonio, and the scene of the death of Cleopatra, which clearly showed the differences between and Shakespeare's acting theater and Shawqi's lyrical narrative method (Shawkat 36-38).

SHAKESPEARE IN EGYPT

In February 1927, Al-Helal magazine mentioned that the acting season at the Royal Opera House opened this winter with the performance of Shakespeare's plays. They were performed by Robert Atkins' troupe, the well-known English actor among an agreement with His Excellency, Ali Al-Shamsi Pasha, the Minister of Education, for the benefit of the students who were required to study Shakespeare's novels. Therefore, these plays were highly entertaining for the students. Shakespeare's dramatic novels received in Egypt what no other novels had received by theater writers of different levels and various trends. If the Egyptian public did not know Shakespeare, and the private did not recognize the secrets of his novels, everyone knew Hamlet and Othello.

Al-Helal magazine in February, 1927, remarked that since thirty years ago, His Excellency Ibrahim Zaki, a senior official in the Finance Department, cared for the translation of a summary of eight Shakespearian novels by Charles Lamb. Fifteen years later, His Excellency Ismail Abdel Mon'em, a staff member at the Ministry of Education, published a 120-page booklet entitled *On the Acting Theater*, which summarized seven of Shakespeare's novels: Coriolanus, Romeo & Juliet, Julius Caesar, Macbeth, Hamlet, Othello, and King Lear. Othello, or the Moroccan leader, was Shakespeare's first novel to appear in the Arab theaters.

ROMEO AND JULIET

The late Lebanese Journalist, writer, poet, and translator Sheikh Najib Al-Haddad (1867 - 1899), translated the novel *Romeo and Juliet* or *The Martyrs of Love*, for the Eskender Farah theatre choir. Sheikh Salama Hijazi played the role of Romeo, as did Abdullah Afendi Akasha. Both Mellie and Melia Diane played the role of Juliet, which was also performed by Mrs. Maryam Sumat and her sister Helena Sumat.

Najib Al-Haddad translated the novel *Romeo and Juliet* from French, and he tried hard to fill it with poems sought by the lovers, as he was famous for his longing prose and pleasant poetry. Thanks to Sheikh Salama, who perpetuated the poems of *Romeo* through his sweet and charming voice, you could hardly find one of those who attended the performance of Sheikh Salama that did not memorize one or more of his poems in the novel *The Martyrs of Love*, while those who were not lucky enough to hear it directly, enjoy listening to it on phonograph discs.

The late Tanios Abdu translated the novel *Hamlet*, while each of Sulaiman Effendi Al-Qardahi, Sheikh Salama Hijazi and Muhamad Effendi Bahgat were distinguished in the role of Hamlet. The Egyptian civil judge, Mohammed Effat Bey translated the novel *Macbeth* into poetry and

printed it, yet it was not acted and was translated into prose with some versification by the famous poet, Hafeth Ibrahim, but was not printed or acted.

KHALIL MUTRAN'S TRANSLATION

After George Abyad had completed his studies at the Conservatoire de Paris, and returned to Egypt, he composed his first theatre group and asked Khalil Mutran to translate for him some of Shakespeare's novels. Mutran fulfilled his request and translated three novels: *Macbeth*, *Hamlet* and *Othello*. Afterward, Mutran devoted himself to the study of Shakespeare because he believed that the Arabic language should not be deprived of it, thus he translated: *The Merchant of Venice*, *The Tempest*, *Richard III*, *King Lear*, and *Julius Caesar*.

Professor Sami Al-Jereidini translated both *Julius Caesar* and *Hamlet*. The first was published with an introduction in which he explained the difficulty of translating Shakespeare's novels into Arabic, in which he said:

"I would never have thought of translating this novel if I had not had Othello's translation as the biggest encourager. Not because I'm running in Khalil Mutran's track , but rather simulating the good ones. I believe that Khalil Mutran is the best Arab who can translate Shakespeare and he was perhaps the first one who really translated him. No wonder, as it says in English proverbs, that the geniuses easily familiarize. Yet I think that the ambiguity of the author's ideas in the Arabic version is due to Khalil Mutran's resort to the French translation, instead of the original English text"

Al-Jereidini's translation is accurate and smooth, without any decoration, variation or verbal fabrication.

SHAKESPEARE IN EGYPTIAN SCHOOLS

From year to year, one of Shakespeare's novels is taught in the final year of secondary schools, where students are tested over it as they take the baccalaureate exam. The students of the graduate teachers school study Shakespeare in detail. A series of lectures about Shakespeare is delivered at the Faculty of Arts at the Egyptian University. Therefore, several individuals have intended to translate Shakespeare's novels (plays) into Arabic to help the baccalaureate students to understand the original English texts. Most of these novels were translated by Mohammad Al-Sebaie.

Macbeth was translated to the students by Addul Fattah Al-Serenjawi, while *Henri IIX* was translated by Ya'qoub Eskender, Mahmoud Ahmad Al-Aqqad and Othman Al-Qirbi together, Muhammad Abdul Aziz Amin, and Paules Eskandar. Most of these translations are accompanied by comments to explain the mysteries of the novel.

Habeeb, Tawfeeq. *Shakespeare in Egypt* - p. 201-204. (Al-Helal) Magazine - Number 2 - February 1927.

THE DEATH OF CLEOPATRA

In September of 1929, upon the issuance of *The Death of Cleopatra*

By Ahmad Shawqi, Al-Osour journal wrote:

This poetic drama is considered the utmost of what the genius of the Prince of our poets has reached. It consists of around 1,200 verses. It alone guarantees to maintain (for him) an excellent status among the paramount of our prominent poets. Shawqi's debatable defense of Cleopatra is his artistic right, as an author and poet. His style was characterized by smoothness,

serenity and a musical ring. His dealings in directing the characters of the play, was in the whole successful. We congratulate him and congratulate our modern literature for this beautiful work.

Editor. *Criticism and Compilation* - p. 462. (Al-Osour) Magazine - Number 25 - September 1929. Cairo, Egypt.

ON THE TONGUE OF HAMLET

Sheikh Salama Hijazi (1852-1917) was the most popular and most influential singer of his time. His presence in a certain band ensured its great public success. The voice of Sheikh Salama alone was able to fill theaters. All the translators who were asked to translate the texts of a play to be performed by Sheikh Salama on stage were fully aware that an essential part of their task was to invest in the text spaces that allow singing and to also add musical phrases.

When Sheikh Salama, under the pressure of the critics who demanded him to present a theater free of singing, represented Hamlet without any singing parts, the audience, erupted in anger at the end of the play shouting, "We want Hamlet! There is still a part!". This forced Sheikh Salama to stop showing the play. He resorted to the Prince of poets, Ahmad Shawqi, who responded to his request and wrote for him a part, which was later published by Muhammad Sabry Al-Sarbouni in his book *Al-Shawqiyat Al-Majhoula* (The unknown poems of poetry), under the title *On the tongue of Hamlet*. Later on, after Tanyous Abdu published the play, he kept this part, which Ahmad Shawqi added, and noted in the margin at the bottom of the page that "this poem is composed by Ahmad Shawqi, the Prince of Poetry and the Prince's poet".

SHAKESPEARE AND SHAWQI

Shakespeare's plays were translated into Arabic and spread among the Egyptians, and thus took the nation's a share of the human heritage that was not imposed on them by those who rule them. That is the proof of the human "thought" in world literature, because it is a heritage saved for all human beings, to confirm the affiliation of man and civilization. And we can find common ground between the treated Shawqi with historical material in the poetry and treatment of Shakespeare, but with two main differences: The first is Shawqi's attitude of man and old heritage, and second is his own portrayal of the theatrical characters.

It seems odd that Shawqi was influenced by Shakespeare, because he did not know English and was unaware of English literature. Yet Shawqi, after returning from Paris, was in close contact with his lifelong friend the Lebanese poet and journalist Khalil Mutran (1872 - 1949) who was known as "Sha'er Al-Qutrain" (The poet of the two countries) because he lived most of his life in Egypt. Mutran translated four of Shakespeare's plays into Arabic: The Merchant of Venice, Othello, Hamlet and Macbeth. It was for these translations that Shawqi was attracted to the Shakespearian Theater. The following lines are part of a long lament poem that Khalil Mutran wrote upon the death of his old friend Shawqi. It shows the close bond between the two poets.

يا مَنْ صحبْتُ العَمْرَ أَشْهَدُ مَانِحاً // في الشعرِ من متباين الأنحاءِ
إني ليحضرني بصادق حاله // ماضيك فيه كأنه تلقائي
من بدئه وججالك يفتح فتحة // للحقبة الأدبية الزهراءِ
حتى الختام ومن مفاخر مجده // ما لم يتح لسواك في الشعراءِ

O you! whom I accompanied throughout my life, I bear witness,
you were granting in poetry in various parts.

I recall, in its true state,
Your past, as if it were now in front of me.

From the very beginning when your intellect was opening,
Preparing for the bright literary era.

Until the conclusion, and among its proud glory,
It availed to you, what was not available to other poets.

Mutran, Kh. (1932 Dec). The everlasting Nile. *Apollo Literary Journal*, 490. Cairo, Egypt .

HAMLET

Mutran translated the Shakespearean poetry into prose, then Shawqi turned it into poetry. This is a back translation of Shawqi's translated poem named *Hamlet*, which sounds like a translation of a Soliloquy of Hamlet. It is worth noting that Shawqi might also have referred to French translations of Shakespeare's works.

لم يجن أمثالها قبلي على أحد أم ولكن بلا قلب ولا كبد وقبلها ما جنت أم على ولد منها نهاني أبي عن أن أمدّ يدي أمه رفقا وبها عادي الهوى أتند وقفت أمس ويومي للأسى وغدي كأنه نكدي في العيش أو كميدي ومثل وجدي قلوب الناس لم تجد فضعت بين الهوى والحقد بالرشد في دارنا الخلد آمال بلا عدد دنياي زولى خيال الشقوة ابتعد	دهر مصائبه عندي بلا عدد عمّ يخون وأم لا وفاء لها جنت على هموم العيش قاطبة لما مددت يدي بالشر منتقما رحمك رحماك يا ذاك الخيال وبها أنا الشقى المعنى الميتلى أبدا أمشي وراء خيال لا يفارقني وأهجر الوجد للثارات أطلبها هويت والنفس لا تسلو ضغائنها إن ضقت يا دارنا الدنيا بنا أملا صبأى ودّع شبابي سر جمامي جن
--	--

An age whose misfortunes are countless to me,
Nobody before me ever reaped similar to them.

A betraying uncle and a disloyal mother,
A mother but without a heart or a liver.

She cropped upon me, the whole concerns of the entire life,
A thing which no mother, has ever done against her son.

When I extended my hand wickedly for revenge,
My father stopped me from stretching out my hand.

Oh ghost, mercy, mercy me, oh mother,
Be kind to me, oh love opposer slow down.

I am the ever miserable troubled afflicted,
For sorrow, I set up my yesterday, day and tomorrow.

I follow a ghost that never leaves me,
As if it were my life's unhappiness and displeasure.

I deserted passion, asking for revenge,
and like my passion no human heart would find

I fell in love while my soul would forget its rancor,
Hence, I got lost between passion and hatred, seeking the right path.

If you worldly life became fed up with us,
In the hereafter life there are countless hopes.

Oh, boyhood leave me, youth move on, death approach,
Oh life, come to an end, and ghost of unhappiness go away.

Shawqi's translation was most likely an adapted translation of the following original Soliloquy of, Hamlet: Act 1, Scene 2, Page 5.

O, that this too solid flesh would melt
Thaw and resolve itself into a dew!
Or that the Everlasting had not fix'd
His canon 'gainst self-slaughter! O God! God!
How weary, stale, flat and unprofitable,
Seem to me all the uses of this world!
Fie on't! ah fie! 'tis an unweeded garden,
That grows to seed; things rank and gross in nature
Possess it merely. That it should come to this!
But two months dead: nay, not so much, not two:
So excellent a king; that was, to this,
Hyperion to a satyr; so loving to my mother
That he might not beteem the winds of heaven
Visit her face too roughly. Heaven and earth!
Must I remember? why, she would hang on him,
As if increase of appetite had grown
By what it fed on: and yet, within a month—
Let me not think on't—Frailty, thy name is woman!—
A little month, or ere those shoes were old
With which she followed my poor father's body,
Like Niobe, all tears:—why she, even she—
O, God! a beast, that wants discourse of reason,
Would have mourned longer—married with my uncle,
My father's brother, but no more like my father
Than I to Hercules: within a month:
Ere yet the salt of most unrighteous tears
Had left the flushing in her galled eyes,
She married. O, most wicked speed, to post
With such dexterity to incestuous sheets!
It is not nor it cannot come to good:
But break, my heart; for I must hold my tongue.

Shawqi was a broad-minded man, flowing with emotion. His emotions were not confined to a country or a nation, but encompassed all people. He shed tears for Paris, in its ordeal during the first world war, and Tokyo when the earthquake struck, praised the glory of Rome, and lamented Napoleon and the fifth earl of Carnarvon. All these were praised in his poetry. In addition, he praised Kitchener, Hall Caine, Tolstoy, Freddy, Hugo and Shakespeare and many others.

I left out many details to avoid overlapping with my current research. For further information please refer to my previous studies, cited beneath.

AL-RIFAI, Nada Yousuf. Wisdom in The Poetry of Ahmad Shawqi. **Advances in Social Sciences Research Journal**, [S.l.], v. 4, n. 11, june 2017.

References

- Mahrajan Ahmad Shawqi (Memorial festival for Ahmad Shawqi) (1960). A National government publication. Published by: The Supreme Council of Arts, Literature and Social Sciences, Cairo, Egypt.
- Al-Hurr. A.M. (1992). *Ahmad Shawqi: Amir al-Shu'ara* "Dar al-Kutub al-Ilmiyah, Beirut, Lebanon.
- Allen, Vivien. (1997). " *Hall Caine: Portrait of a Victorian Romancer*", Sheffield: Sheffield Academic Press.
- Al-Mousa. Khalil. *The Concept of Influence in Comparative Literature* - p. 43. Magazine of (Al-Adaab Al-Alamiya) - Number 132 - November 2007.
- Atwi, Fawzi (1973). *Ahmad Shawqi. A study and texts* - Lebanese Book Company. Page 153.
- Caine, Hall. (1909). "*The white prophet*", London : Heinemann.
- Caine, Hall. (1909). " Why I wrote The white prophet". Privately printed for the author and issued by Collier, 1909.
- Daif, Shawqi. (1984). *Al-Buṭulah fī Al-shi'r Al-Arabi* (Heroism in Arabic Poetry), Dar al-Ma'arif, .Cairo, Egypt. (pages 126-127).
- Daif, S. (2010). *Shawqi Sha'er Al-Asr Al-Hadith*. Cairo, Egypt: Al-Hai'a Al-Masriya Al-Amma lil Kitab. - p188-199.
- Foulkes, Richard (2008). *Henry Irving : a re-evaluation of the pre-eminent Victorian actor manager*. Burlington, VT : Ashgate Pub. Co.
- Hammond, Mary. "Hall Caine and the Melodrama on Page, Stage and Screen". *Nineteenth Century Theatre and Film* , Vol. 31, No. 1 , Summer 2004.
- Humoud, Muhammad (2003). "*Ahmad Shawqi Sha'er Al-Umara*". Dar al-Fikr al-Lubnani, Beirut, Lebanon.
- Hussein. Taha. (1966). *Hafez wa Shawqi*. Maktabat Al-Khaneji, Cairo, Egypt.
- Mahfouth, Ahmad.(1950). *Hayat Shawqi (Shawqi's Life)*, Maktabat Al-Khaneji , Cairo Egypt. Pages 37-38.
- Hamoud, Muhammad. (2003). *Ahmad Shawqi Sha'er Al-Omara*, Page 36. Dar Al-Fikr Al-Lebnani, Beirut, Lebanon.
- Mandour, Muhammad (1970). "A'laam al-shi'r al-Arabi al-ḥadith". Al-Maktab Al-Tijari Lilteba'a wa Al-Nashr, Cairo, Egypt. pages 69-70.
- Mutran, Kh. (1932 Dec). The everlasting Nile. *Apollo Literary Journal*, 490. Cairo, Egypt .
- Sabry, M. (1979). *Al-Shawqiyat Al-Majhoola* (2nd ed.). Dar Al-Mayssara. Beirut, Lebanon.
- Shawkat.Mahmoud H.(1947). "Al- Masrahiya fi shi'r Shawqi", Maktabat al-Muqtataf, Cairo, Egypt. pages 36-38.
- Shawqi.Ahmad (1932). "Aswaq Al-Dhahab", Matba'at Al-Hilal, Cairo, Egypt. page 28.
- Shawqi, A. (n.d.). *Al-Shawqiyat*. Dar Al-Ketab Al-Arabi: Beirut, Lebanon.
- Shawqi, H. (1946). *Abi Shawqi (My Father Shawqi)*, Maktabat Al-Nahda, Cairo, Egypt.
- Shakespeare, W. (2008) *Hamlet*, Oxford University Press, Oxford ; England.
- Wahab, S.A. (1967). *Shawqi in the eyes of his contemporaries*. Cairo, Egypt: Dar Al-Hilal.
- Zaza, D. (1997). *Ahmad Shawqi, prince of poets: his eternal lyric poetry*. Private edition, Damascus, Syria. Page 208.
- Al-Tanahy, T. (1960) *Papers of the Conference of Memorial festival for Ahmad Shawqi*) pages 188-189.
- <http://www.worldcat.org>. (Riwayat al-Nabi al-abyaḍ), by Hall Caine, Sir; Naḥir Zaytun, [Sao Paulo].
- Habeeb, Tawfeeq. *Shakespeare in Egypt* - p. 201-204. (Al-Helal) Magazine - Number 2 - February 1927. Cairo, Egypt.
- Editor. *Criticism and Compilation* - p. 462. (Al-Osour) Magazine - Number 25 - September 1929. Cairo, Egypt.