



**Critical Studies in  
Comparative Literature**



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**2022**



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## Introduction:

This book, *Critical Studies in Comparative Literature*, is a collection of research papers written in different stages of my academic life which extends over a period of time in the Dept. of English / College of Arts / University of Mosul. Some of them were written and published during the period I spent in Al-Noor University College. Almost all these papers deal with comparative literature concentrating on the Oriental Influence on the Western literature and its prominent literary figures such as Geoffrey Chaucer (130-1400) and William Shakespeare (1564-1616) and the influence of *The Arabian Nights, the Holy Quran* and other oriental works on their works.

This book also includes a number of research papers in Arabic that deal with the same topic. It is worth mentioning that most of these papers have been previously published in a number of academic publications of Iraqi Universities such as **Adab Al-Rafidayn** Journal published by College of Arts / University of Mosul, and the Journal of **Al-Hadba College**.

**The Author**



**Allegorical Elements in *Charles Dickens'*  
*Great Expectations***

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# Allegorical Elements in *Charles Dickens'* *Great Expectations*

*Great Expectations* has received much critical attention which centers around two aspects: First, the qualities of its structure and technique; and second, the depth of its moral penetration. Susan Iioiton, provides a very helpful approach to the range and variety of styles in Dickens' writings with enlightening implications for the style of *Great Expectations* .(1) In *The Mural Art of Dickens*, Brbara Hardy focuses on Dickens' moral issues. (2) There has been some doubt about whether *Great Expectations* is, in one way or another, an allegory or not. However, it can be stated that the novel is not a fully developed allegory, but it contains some allegorical elements. It is not too difficult to find sufficient evidence. This will be the task of this paper. Reliance will be made on several devices, some of which concern a definition of allegory, various shades of meanings, pedagogical function, allegorical characters, narrative pattern, allegorical structure, the use of imagery and limitations of allegory.

Allegory is a poetic device, omnipresent Western literature from the earliest times to modern era. Ever since its appearance there has been a continuous controversy over the differences among meanings of allegory, parables and symbol. Because of such controversy, it seems indispensable to have a quick glance at the definition of allegory. Not only this but a contrast among these three terms will be needed.

Allegory in its simplest term is described as: “a trope in which a second meaning is to be read beneath and concurrent with the surface meaning” (3). In other words, a writer of any literary work is allegorical whenever it is clear that he is saying "by this I also (alios) mean that (4)” If this is done continuously, his work is an allegory. So allegory demands a contrapuntal technique, a structure images suggesting ideas.

Some readers tend to believe that every allegory is a parable and every allegory is a symbol. But their usage suggests that these terms, symbol and parable differ from allegory. A ‘parable’ is more appropriate name for a short illustrative story designed to answer a single question or to point one definite moral (5). Whereas ‘allegory’ is

preferred when it is of “greater length not necessarily restricted to one single idea (6) Another difference between ‘allegory’ and ‘parable’ is that the latter is written to persuade or to teach, whereas not all allegories have this function. Some allegories are written primarily to entertain or holds enemies up to ridicule, and some are used for didactic and moral suasion (7). In the case of ‘parable’, the didactic function is paramount and direct. A further distinction made by Murray concerns characters and events in parables which are not always manifestations of individuals and episodes, i.e. they do not stand for anybody or anything. Whereas, in allegory they do. (8) Northrop Frye draws a distinction between the symbol proper and the symbol which is ‘allegory’. He says that a symbol is a figure of speech in which a ‘concrete’ object is used to stand for an abstract idea; while in ‘allegory’ abstract ideas represent concrete objects (9).

We may now trace the important allegorical elements in *Great Expectations*. The first one is the presence of the second meaning. The title of the novel is not a name of a



character, but a theme, or it is an abstract idea which represents a concrete object, i.e. the story of Pip is intended to mean something or at least to imply a deeper meaning at various levels. Hence this trait helps to offer several kinds of allegory. On the social level, there is a social allegory which can be envisaged in display of questioning of human justice and plea for education. On the moral level, there is moral allegory on the use of riches, on ambition, snobbery love and money, human relationships, on condemnation of parasitism and the recognition of true values which go more or less with Christian principles. (10) This leads us to the religious allegory, to the theme of the Prodigal Son, with the idea of guilt, retribution, and redemption through love, possibly on the pattern of a progress in three stages suggesting a moral pilgrimage of rise, fall and final restoration. Finally, there is a mythical allegory in the quest of new parents. Unquestionably, all these a themes are there , and they may be considered as “the second” meaning in the definition of the allegory. For it is Dickens’ trait to penetrate deeper and deeper into the treasure of meanings and he ponders into their multiple implication (11).

Another essential allegorical feature which is found in *Great Expectations* is pedagogical function. Generally speaking, one of many purposes of allegory is it teaches moral lessons. (12). Dickens' *Great Expectations* as Harry Ebeling Allan says, is thronged with heterogeneous moral lessons which he conveys to the reader in a similar way to that presented by the classical and oriental allegorists (13) . However, one of purposeful moral lessons Dickens intends to teach his reader is: the influences of money on human behavior . Money on the surface is a means of happiness; beneath the surface we recognize a moral implication: the deceptive lure of money, a theme which pervades the entire novel. This moral lesson is carefully conveyed to the reader through Pip's character . Pip, as the case with the heroes, of the classical and allegories, first tends to believe that accumulation of money will surely make him a happy and respectable gentleman. On the contrary, the love of money corrupts his behavior and makes him snobbish and arrogant. Then, he realizes that the sudden fall of his morals is a result of his misbehaving:

Y began to think that I began fully to know  
how wrecked I was, and how the ship is  
sailed was gone to pieces.  
(Ch. 39, p. ,364) 14

Finally, Pip learns a moral lesson: the falseness and behavior futility of money.

Another moral lesson stressed on in the novel is the fascination of gentility. Dickens, namely through Pip's tries to warn his readers how misleading it is to be taken by superficial appearances. In other words, Dickens aims at stating that appearances are always, deceptive.

The allegory is conveyed through various means, and namely through the characters. In the works where the total scheme is not allegorical, characters may function allegoric ally. (15) It would not be right to say that the characters of *Great Expectations* are mere incarnation of abstract ideas. But it is obvious as Jean Claude states, that "some of the ' characters represent an aspect of the theme or stand for something mere than what they appear" (16), Joe, who represents virtue, kindness, goodness and simple life with true, unsophisticated values seems to personify

a sort of “Hercules in strength (17). And he is associated with fire, sun, sky and cloud. Miss Havisham, for a time, plays the part of fairy godmother.

(see p, 6)

Orlick and Compeyson, the villains of the novel, have no redeeming features. Herbert is the embodiment of friendship. Bentley Drummle is the very image of the gentleman-villain and represents false values. The double life of Womack gives ugly image of the inhumanity of the big town. We often find in these characters that oversimplification that makes them appear good or evil as the case may be, merely through two or three characteristics. The very names, for instance, are allegorical: Abel Magwitch is not only an embodiment of innocence and virtue, as his Chinesean name, Abel, shows, but a magician and witch, a master of dark mysteries and occult (18). Miss Havisham is a sham and a shame. Estella is the cold and inaccessible star that shines before young Pip on his way to manhood.

Another element which plays an important role in the development of allegory in *Great Expectations* is

fantasy and fairy-tale pattern. Fantasy, as it is defined by psychologists is “a well-nigh imaginative flight of childhood.”(19) By creating for himself a fiction wherein the world is made to conform to his desire and will, the child succeeds in compensating himself for the fact that his real position is without power and that the quantity of love he enjoys is inadequate. Out of this unbalanced state between an unbounded demand and a limited supply of love and power proceed the fairy-godmothers, vicious step-parents and bad giants in which world legend abounds. The fantasy element *Great Expectations* shares with such stories as “Jack and the Beanstalk” and “Cinderella” contains two implicit motives; the drive for power and the drive for more mother love. In power motive, child tries through aggressive wish to push beyond the authoritarian figures who hold the child powerless and stand against his wishes and will. So it is more productive of guilt and is expressed in certain amount of concealment. In other words, it is the driving force in the child’s behavior Thus, Jack in the folktale kills the wicked giant in order to live in affluence with his

widowed mother enjoying her undivided love and admiration. We might add that the type of love sought in this fantasy is a childish version of love which is largely passive. Similarly power motive in *Great Expectations* is best expressed through Pip's behavior. From the beginning of the novel, power, wealth and rise in society haunt the imagination of the child. Like Jack in "Jack and the Beanstalk", Pip tries to revenge himself upon the authority figures who for a time humiliated him and thwarted in Pip's ambition to become a man of great importance. All these authoritarian figures are punished secretly and indirectly through punitive instruments. Mr. Joe, for example, is punished by Orlik; and Estella receives her punishment at the hands of her cruel husband, Bentley Drummle.

In *Great Expectations*, the drive for more mother love is represented in the early stage of Pip's career. His living experience and evolution suggest the pattern of a fairy-tale. (20) Circumstances magically conspire to rescue Pip from the Spartan rigors of Mrs. Joe. In taking him up, Mrs. Havisham plays the role of fairy godmother, and later permits him to continue in his belief that she is the sponsor of his luxury in London. Until he was brought up by the rough figure of Magewitch, who plays the role of godfather. Likewise, he is passive in his longing for Estella, who in her metaphoric association with precious jewels and lofty stars, come to symbolize to him the Final goal of his dreams of love, luxury, high position and social promotion. Instead of trying to capture her through an aggressive courtship, he simply pines, assuming on very little evidence that one day She will be bestowed upon him by Miss Havisham's everything else has been. Later, upon the return of

Macwitch, Pip is forced to wake up and realize that life is not, after all, a fairytale. In the same way, the theme of Pygmalion, that is the creation of a new person by the sheer force of a man or his art, or his money is also present, and pip appears in the convict's eyes as his own creation. These patterns are contrasted with the moral patterns, which is the traditional pattern of the Prodigal Son, implying corruption by money, by the town, followed by suffering and a sense of guilt, then ending in forgiveness of the father and understanding of true love. All these themes create, and convey the idea of, a fable ,an apologue, that is moral allegory.

Another allegorical element which could be traced in the novel is its language which is characterized by the use of imagery. Taken separately, these images appear as symbols, but they serve the purpose of allegory (21) The most obvious images are: the images of fire, and of darkness. Light / fire opposition does seem to be present by implication. Estella is by name a star and through the novel, stars are conceived pitiless.

And then I looked at the stars, and considered  
how awful it would be for a man to turn his face  
up to them he froze to death, and no help or  
pity in all glittering multitude.

(Ch. 7, 0. 34)

Estella and her light are described as coming down the dark passage of Stasis House 'like a star', and when she has become a woman, she is constantly surrounded by the bright glitter of jewelry, Joe Ciaigery, on the other hand, is associated with the war in fire of the hearth or forge. The symbolism of the crumbling wedding feast is also obvious:

The most prominent object was a long table with a  
tablecloth spread on it, as if a feast had been in  
prepetition when the house and the clock all  
Stopped together. An epergne ... was in the middle

cloth that its farm was quite undistinguishable;  
and as I looked along... I saw speckled-legged spiders  
with blotchy bodies running home to it... I heard the mice  
too rattling behind the panels.. .

(Ch. II, p. 92)

We notice that Miss Havisham makes a symbolic correlation between the moldering wedding-breakfast and her own life. She has been gnawed by pain as food has been gnawed by rodents, she has worn away with the meal and when she is dead, she too will lie laid out that table.

Finally, the images of intimacy and closeness are associated with the idea of protection and safety. Wemmick's small house gives the impression of happiness, pleasure and coziness. It is mirrored in a miniature lake, and isolated from the hostile world by a drawbridge. On the whole, without belonging to an organizing symbolical pattern that would integrate and unify them, all images strengthen the impression that the novel is allegorical.

There are other allegorical elements, for instance the ironical structure of *Great Expectations*. The significance which characters and events have, the ironical contradictions between life and expectations are carefully arranged and used to pedagogical purpose for Pip. The very division of the novel into three stages corresponds to various aspects of allegory. (22) First, innocence and friendship as opposed to money and ambition. In this stage, we find Pip act in the country instinctively and therefore virtuously. Secondly, snobbery and evil, which involve a negation of the first stage; Pip moves to the city and his moral values deteriorate. The third stage is good and triumphant. In this final stage, Pip returns to his birth place and achieves partial synthesis of the virtues of his innocent youth and the melancholy insight of his later experience. This complex fabric is sometimes explained by a moral comment from the older Pip



when he reflects on adventures of his former attitude and core;. At the end, he always draws or infers a moral lesson, an allegorical example from his trials and errors.(I or more details about the moral lessons (See pp. 3-4).

On reading the novel profoundly, we conclude that the characteristic allegory is a prevailing aspect. Therefore, it is appropriate to men (ion some of the limitations of allegory in the novel. Thematically, and as it is stated earlier, allegory cannot be fully coherent and clear-cut, because of the ambiguity of the moral lessons and values. This is due to some contradictory statements in the novel. The nearest example is in the attitude expressed towards money. Money which is attacked as a corrupting power, sometimes appears, nevertheless, as a form of reward. What Dickens emphasizes to us then is that money is “harmless only when it is allowed to false area of gentility or pretense, when it is useful” (23). Dickens also condemns false gentility in the behavior of Pip. But sometimes he tries to set a positive image of gentlemen through his portrait of Joe Gargory. In Joe, the novelist implies that true virtues of decency and true gentility are to be found. Another element which blurs the outline of allegory is the presence of grotesque and comic elements. In other *words*, humor and comedy destroy the allegory and a comic atmosphere may sometimes prevent readers from taking things seriously or may divert their attention from the inner meaning of a passage or a character. Finally, realism and the concern for realism in the novel limits the oflert of allegory. *Great Expectations* is a novel, a “real story”, which may is read as such. We find careful descriptions of a given village and town, based on autobiographical data and with authentic details. This realism stands out in contrast to the general background of allegory.

To sum up, I would say there is, obviously, an allegorical pattern, an allegory, in Dickens' novel *Great Expectations*, not a classical allegory but rather modern one in its themes and illustrations and fully developed in convincing terms. This allegorical pattern is often strengthened by multiplicity of symbols,

But the book is not a symbolist novel proper. The allegory is set in a novel which has other riches as well, a tradition not without a plot and characters, full of tenderness, humor and life. In fact, the allegory is sometimes confused and indistinct, that is to say *Great Expectations* is a novel with allegorical elements. *Great Expectations* corresponds to the personality of Dickens: a man full of vitality of emotional power and at the same time a man capable of conveying to us a kind of personal meditation on human destiny through the medium of allegorical fiction.

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**Bede's "The Poet Caedmon" and the  
Influence of Islam**

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**Bede's "The Poet Caedmon" and the Influence  
of Islam**

For many centuries, the Orient, its culture, beliefs and religions have constituted a stimulating source of curiosity and inspiration for Western imagination and creativity. The Orient has always a unique fascination for the Western imaginative mind including literary figures. This fact has been confirmed by many literary critics and writers as well. In a letter to his friend Warren Hasting (1732 - 1818), Samuel Johnson (1709-1784) confirms his admiration and respect to the role the Orient in human civilization. So he openly expresses his desire to visit this fantastic region:

I shall hope, that he who once intended to increase his learning of his country...will examine nicely the traditions and histories of the East;

that he will survey the wonders of its ancient edifices, and trace the vestiges of its ruined cities; and that, at his return, we shall know the arts and the opinions of a race of men ... from whom very little has been hitherto derived. There are arts of manufacture practiced in the countries in which you preside, which are yet very imperfectly known here, either to artificers or philosopher ... many of these things my first wish is to see.

(Chapman, 1968, 1717-1718)

Moreover, some literary figures describe the Orient in a metaphorical manner. George Eliot, (1819-1890), for instance, believes that the East is not only the direction of sun rise and thus immediate source of life, but is:

The place where beautiful flowers, strange animals  
, precious fabrics, and valuable species originated,  
besides the great religions ... and the world's  
internationally renowned collections of tales

(Zipes, 2000, 370)

On the same subject, George Eliot comments on the established significance of the Orient on English literature, she says:

No act of religious symbolism has a deeper root in  
nature than that of turning with reverence to the  
East. For almost all our good things ... our arts,  
our religious and philosophical ideas, our very  
nursery tales and romances have traveled to us  
from the East. In an historical as well as a  
physical sense, the East is the land of morning.

(De Mester : 1915,.2)

Martha Conant, on the other hand, emphasizes the irrefutable impact of the Orient and Oriental literature, namely *The Arabian Nights* on the English literature when she says:

The Oriental tales must have supplied the  
clue for which popular writers were searching,  
and if *The Arabian Nights* had not been translated  
into English, there would have been no  
Robinson Crusoe and Gulliver's Travels.  
(Conant: 1966, 242)

Finally, T.S. Eliot (1888-1965), who devoted his career to a defense of the English and European traditions, made an expressive remark on the significance of the Orient. He wrote that the great philosophers of India "make most of the great European philosophers look like schoolboys" (Perl and Tuck: 1985, 116). These points of view and others are irrefutable testimonies from prominent Western literary figures for the impact of the Orient and Oriental literature on English literary tradition.

A careful reading of the English literature will demonstrate an obvious interest of Occidental writers in the Orient and Islam as well. This interest becomes quite noticeable in its extensiveness and vigor. To make an accurate study of the influence of the Orient on the West, it is too appropriate to divide the Oriental contact with the West into three phases: the first is antiquity, the Middle Ages during the late Thirteenth and early Fourteenth



Centuries. Concentration on the most effective means (channels) of communication between the East and the West will be of great significance. In addition to this, more attention will be devoted to the most important Oriental books which penetrated and were absorbed into Western literature.

It is worth to mention that Oriental lands were the first places where man first organized into a settled form of society, cultivating grain and raising livestock, establishing cities and promoting diverse skills and occupations. In such places, rich and complex cultures were nourished, namely, ancient Egypt, Summer, Assyria, Babylonia, Persia and India. It is in the Orient that three great religions Judaism, Christianity and Islam appeared. Indeed, while Europe was living in Dark Ages, the Orientals were at their apogee and the Oriental civilization at its zenith. It was the Orientals, specially the Muslims and Arabs, who contributed to science and humanities that paved the way for the rise of the West through the ages.

One of the literary figures whose works might show Oriental elements is the Venerable Bede (673-735). He is the earliest important prose writer and the first historian in England. He was a contemporary to the first English poet of note, the unknown

author of *Beowulf*. Bede lived in the late Eighth and early Ninth Centuries. He was a man of great learning, a scholar of Latin, Greek and Hebrew, besides theological, historical and scientific fields. His writings are classified as scientific, historical and theological, reflecting the range of his writings from music, and metrics to exegetical scripture commentaries.

Only little attention has been paid to Bede's interest in the Orient though there is possibility that his writings reveal some Oriental thematic analogies. A careful reading of Bede's works may give irrefutable evidence of his unacknowledged interest in the Orient and Oriental scientific heritage. The impact of all the Orient on Bede's works is apparent and clearly reflected in two ways: First, in his detailed description of Jerusalem and the holy places there. These details are evident in his topographical work *De Inas Sandis* ([http://en . Wikipedia-org](http://en.wikipedia.org)). Oriental influence on Bede can also be traced in the field of Oriental music. His writing, Musical Treatises: *De Musica Theorica* is said to be of Oriental origin (Farmer,1978,163). Many critics agree with this assumption and say that the treatises may have been written by Bede himself; while others, to mention Camille Les Sonne, think that Bede's *Historia Eccles*, gives hints of Bede's musicianship and emphasize on the theoretical side. (Farmer, 1978, 163). There is another supposition that *De Musican quadrata* was attributed to Bede. This contains, as Farmer asserts, many passages from Arabic works by Al-Farabi which had been translated into Latin under the title "*De Scientus De Ortu Scientiarum*

(Farmer, 1978, 163.

What is more amazing is that we can trace Islamic elements in Bede's famous book *The Ecclesiastical History of English People*. The book

speaks about the appearance and growth of Christianity. Islamic influence on Bede's work is profound and irrefutable. There is a great probability that Bede adapted the story of Prophet Mohammed (peace upon him) and the story of spread of Islamic without acknowledging his borrowing of the story of Mohammad and the descend of Al-Wahi (The Revelation) (610 A.D.). To show Bede's indebtedness to the story of Prophet Muhammad, which is reflected in his poem *The Poet Caedmon*, it is appropriate to give a summary of each: here is the summary of Prophet Mohammad and descend of Al-Wahi as it appears in Asad's translated version of the *Holy*

*Qur'an:*

Mohammad (peace upon him) used to retire to a cave named. One night the first revelation came to him ... He heard a voice saying:" Read in the name of thy Sustainer, who has created ... created man out of a germ – cell. " Mohammad said, "I can' Read." The voice again said, "Read. For thy sustainer is the most Beautiful. One who has taught you the use of pen...taught man what he did not know. He said, " I can't read". A third time the voice Said, " Read!" he said"

"what can I read?" the voice said, "Read",: And it is thy lord the most Beautiful "who teeth by pen." taught man that which he knew not "he was took him to her cousin Waraqa Ibn-Naufal and they told him what happened. She realizes that he will be a prophet.

(Asad: 2008, 1099)

There is great possibility that this religious event was exploited by Bede in his work *The Ecclesiastical History of English People*. In *The Poet Caedmon*, Bede tells the early growth of Christianity. For convenience sake, here is a summary of Bede's religious work:

There was a certain brother who lived in a monastery His name was Caedmon remarkable for the grace of God... One day he went home and retired to a stable and laid there ... A person appeared to him in his sleep and said to him, "Caedmon, sing some songs to me". He answered him, " I can't sing. The other replied." However, you shall sing to me," What shall I sing "rejoined he , " Sing the beginning of the created beings." Said the other. Having received this answer, he began to sing the praise of God, the Creator. Awakening from his sleep, he remembered all that he had sung in his dream. In the morning he recounted all he had sung to his steward. and acquainted him with gift which he received.. All who heard him concluded that heavenly grace had granted on him by our Lord.

(McCormick et al, 1979, 20-21)

A brief comparison of the story of Prophet Mohammad (peace upon him) and the descend of Al-Wahi with Caedmon's story may provide us with evidence that the latter story probably was based on the former. This fact is undeniable since the analogies between the two are striking. One of these analogies is that both stories are religious as they deal with the revelation of religions: Caedmon's main topic is the appearance of Christianity and its development. Similarly the source story of Al-Wahi is also a religious one and deals with the appearance of Islam and its development. Another essential analogy is both Prophet Mohammad's (peace be upon him) and Caedmon's religious missions are conveyed through an ordinary person in *Caedmon* and Al-Wahi in story of Mohammed. This, in fact, is the first modification made by Bede. Another close analogy is that the person who appears to Caedmon in a vision and orders him repeatedly to "sing the beginning of the created beings", which echoes Al-Wahi's order to Prophet Mohammad " to read a verse from the *Holy Qur'an*. Furthermore, Caedmon was introduced to his steward who tells him that he is gifted with

heavenly grace. This also echoes what happened to Prophet Mohammad who was introduced to Waraqa ibn-Nawfal who tells him that he will be a prophet. Bede, who does not acknowledge his independent to the Islamic source, namely the *Holy Qur'an*, makes some changes and modifications to suit his culture and people. Such changes are: he uses "stable" as a place to retire instead of a cave in the original story. He also changes "Waraqa Ibn Nawfal into his steward. However, all the internal evidence proves that

Bede's poem is based on the *Holy Qur'an*.

Finally, Bede is one of the literary figures whose works show Oriental and Islamic elements. This aspect in Bede's writing has been completely ignored by Western scholars who deny any Islamic influence not only on Bede but on other Western writers though there is possibility that his writings reveal many Oriental and Islamic thematic analogies. After reading Bede's works we found many irrefutable evidence of his unacknowledged interest in the Islamic and Oriental scientific heritage.

The impact of all the Orient on Bede's works is apparent and clearly reflected in two ways: First, in his detailed description of Jerusalem and the holy places there. Oriental influence on Bede can also be traced in the field of Oriental music. There is a supposition that Bede. Was influenced by the Arabic works by Al-Farabi which had been translated into Latin

From the comparison between the story of Prophet Mohammad (peace upon him) and the descent of Al- Wahi with Caedmon's story we have reached the conclusion that the latter story undoubtedly was based on the former. This fact is undeniable since the above mentioned analogies between the two are striking. These analogies are thematic with slight modification made by Bed to suite the taste of his readers. Since Bede did not acknowledge his indebtedness to the *Holy Qur'an*, it is possible to accuse him of plagiarism.

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## الخلاصة:

### أثر الإسلام على قصيدة الشاعر بيد " الشاعر كيدمون "

يعتبر الشاعر الإنكليزي " بيد " واحدا من الأدباء الذين ابدوا اهتماما في الشرق ودياناته و آدابه وقد انعكس هذا الاهتمام في العديد من أعماله الأدبية . وقد أنكر الكثير من المستشرقين و الباحثين الغربيين أي اثر للشرق و الدين الإسلامي على الرغم من وجود الكثير من أوجه الشبه بين أعماله و أعمال شرقية.

وبعد قراءتنا للعمل الأدبي " الشاعر كيدمون " وجدنا أن هناك شبيها كبيرا مع قصة نزول الوحي على النبي محمد صلى الله عليه وسلم عام ٦١٠ م . وبعد إجراء المقارنة بين قصة نزول الوحي وقصة "الشاعر كيدمون" وجدنا العديد من أوجه الشبه والاختلاف بين العملين. حيث أن العملين يتناولان ظهور الديانة الإسلامية والمسيحية بالتتابع. وهناك تشابه بين تفاصيل الحوار الذي جرى بين الوحي والنبي محمد صلى الله عليه وسلم والشاعر والشخص الذي يحور الشاعر في الحلم. أضف إلى ذلك هناك تشابه كبير بين ورقة بن نوفل والفارس حيث يحكم أن ما رآه النبي والشاعر هو من علامات النبوة.

إن نقاط التشابه هذه وغيرها لا تدع مجالاً للشك أن الشاعر بيد قد اعتمد على قصة نزول الوحي مع إجراء العديد من التغييرات لتلائم أذواق قرائه من جهة وإخفاء فضل قصة نزول الوحي عليه.

## Abstract

### **Bede's The Poet Caedmon and the Influence of Islam**

Bede is one of the English literary writers whose works show Oriental and Islamic elements. This aspect in Bede's writings has been completely ignored by Western scholars who intentionally deny any Islamic influence

not only on Bede but on other Western writers though there is possibility that his writings reveal many Oriental and Islamic thematic analogies.

After reading Bede's works we find many irrefutable evidence of his unacknowledged interest in the Islamic and Oriental scientific heritage. The impact of the Orient on Bede's works is apparent and clearly reflected in his poem The Poet Caedmon which is an imitation to the story of Prophet Mohammad (peace upon him) and the descend of Al- Wahi. A brief comparison between the two stories provides us with evidence that the latter story probably was based on the former. This fact is undeniable since the analogies between the two are striking. One of these analogies is that both stories are religious their main subjects are the revelation of religions: Caedmon's main idea is the appearance of Christianity and its development. While the story of Al-Wahi is also a religious one and deals with the appearance of Islam and its development. Another obvious analogy is both Prophet Mohammad's (peace be upon him) and Caedmon's religious missions are conveyed through an ordinary person in Caedmon and Al-Wahi in story of Mohammed.



**Images of the Oriental Women in**  
*The Arabian Nights*

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## Images of the Oriental Women in *The Arabian Nights*

*The Arabian Nights* was a very important channel of information that provided the westerners with ample material and useful knowledge about the east, its people, and their social life. (1) Yet, in their presentations of the oriental people and their life, they always concentrated only on the black sides. This was exactly applicable to their attitude towards oriental women. The western opinions of oriental women in *The Arabian Nights* were always prejudicial ones. They fluctuated between contempt and outrage. They always thought of oriental women as submissive and inferior to man. Further, they conceived that she spent her life in sexual preparations and intrigues. These wrong ideas were held and strongly expressed by western writers and public as well.

Despite moral restrictions, the East for the first translator of *The Arabian Night*, (1704-1712) Antoine Galland was always linked with sexuality. (2) In his turn, Alexander Pope (1688-1744) believed that oriental women were lazy and converse with eunuchs about sex. (3) Even Richard Burton (1821-1890) who translated *The Arabian Nights* in (1885) conceived that oriental woman as cattle and sexual convenience (4). To impress on his reader these ideas, he provided his translation with notes and

explanations to such notions. (5) These exaggerated ideas were due to the fact that these translators “could not help falling victims of choosing to stress what would interest their reader and stimulate their curiosity.(6) Thus, they concentrated on all vices traditionally attributed to oriental woman. But these judgements of oriental woman are not fair and too much dogmatic. *The Arabian Nights* abounds with different images of women most of which are good and stimulating.

However, this paper first aim at giving some hints about the narrow outlook of the westerners on oriental woman and the role she plays in *The Arabian Nights*. More attention will be paid to certain images such as faithless women, old women and malicious woman. Second, it attempts to give other images of oriental woman and the prominent role she plays in *The Arabian Nights*. The focus of attention will be on some images of a different category of oriental woman.

The description of the oriental woman in *The Arabian Nights* can be arranged into two categories. The first category contains the negative stereotypes that embody all vices traditionally associated with woman, and ones that are peculiar to her. The second category of woman includes pious, prudent, clever and all other positive values attributed to a good woman (7).

One of the most important images of oriental woman presented in the first category is the faithless and freckle woman. She is respectively malign and plots to achieve her

desire in the most merciless manner. The frame-tale sets the tone for the rest of the stories. King Shahzaman's wife befoils her husband's bed, as soon as his back is turned, with one of his ugly black slaves. (8) Before he could digest this great shock, he has another shock when he discovers his brother's beautiful wife betrays her husband in the exact same manner with a black slave during her husband's absence. Having achieved their revenge on their unfaithful wives, the two kings set out a journey together. On their way, they meet a lascivious woman who forces king Shahzaman and his brother to have a sexual intercourse with her. Having satisfied her lust of them, and having added their rings to her collection, she starts to tell them her story, how she manages to outwit the jinni who captures her. Then she tells them the nature of women:

Rely not on women,	Trust not their
hearts	
Lying love they will swear thee	when a guile ne'er
departs	
Take Yousif for example	ware slight and 'ware
smart!	
Iblis crusted Adam	(see Ye not) thro' their
arts.(9)	

Assured of women's inherent lechery and treachery, the two wretched kings return to their kingdoms, with Shaharyar vowing to revenge upon women by taking a virgin in marriage to his bed every night and kills her the next morning.

Another example of lecherous woman, who betrays her husband by copulating with anyone and anywhere, is presented in the "Tale of the Ensorcelled Prince." In this interesting story, the prince's wife is faithless as she leaves her husband's bed every night, after having him drugged with sleeping-potion, in order to go to a hovel house on the other side of the city and lie with a black slave. He abuses her with various obscene epithets, makes her eat rat-stew and rages at her being late. When she tries to defend her, he becomes angrier and shouts:

Thou liest, down three now I swear an oath by the  
velour  
And honor of blackamoor men ...from today forth if  
thou  
Stay away till this hour, I will not keep company with  
Thee nor I glue my body with thy body and Belly –  
bump.  
Dost play fast and loose with us, thou cracked  
Pot that we may satisfy thy dirty lust? Stink and bitch;  
Vilest of the vile whites (10)

The prince's wife is so impudent that she is not offended by such bad language, and continues to humiliate herself before her lover until he agrees to lie with her.

*The Arabian Nights* tales abound with other examples of faithless women. In the “Tale of the Trader the Jinni,” “The Story of the Third Shaykh” the Shaykh’s wife deceives her husband with a black slave. A similar image of oriental woman is presented in “The Tale of Kamar al-Zaman” In this tale both queen Budur and Hayat al-Nufus betray their husbands, as each loves her sister-wife’s son. Queen Hayat al-Nufus attempts to seduce her husband’s son, Amjad, while queen Budur does the same shameful deed with Asa‘ad. (11) A question may be asked: to what extent *The Arabian Nights* was precise in portraying the oriental woman as freckle, faithless and lewd? This question has given rise to much controversy. Suhair Al- Kalamawi says that these attributes are universal and could be found among womenfolk everywhere and anytime So it is natural to find such qualities among the oriental woman. She also adds that *The Arabian Nights* has exaggerated too much in attributing these traits to women. (12) Another critic, Bahjat Al-Hadithi believes that the Arabized society is a mixture of peoples of different nationalities, Persian, Turks, Byzantine and Indian who lived side by side with the Arabs. Then he adds that these peoples were known for their indulgence in pleasure and immoral practices especially among female slaves. (13) From this speech we can infer that *The Arabian Nights* reflected the spirit of the age in which it was set. Muhammad Al-Shahatt confirms that “by portraying women in this way, *The Arabian Nights* wanted to

criticize the court corruption presents the most acceptable point of view. In other words, the sashes of sex are used to cover up an objective intended i. e. political and social criticism. However, *The Arabian Nights* expresses its anger at and indignation against faithless woman that is always punished at the end of each tale (14).

The other important image of the oriental woman presented by *The Arabian Nights* is the old woman. The old woman in these oriental tales plays different roles, but she is given rather similar physical description. She is presented as:

A witch...past mistress in sorcery and deception,  
wanton  
and wily, debauched and deceptions, with foul breath,  
red  
eyelids, yellow cheeks, dull brown face, eyes bleared,  
mangy  
body, hair grizzled, back humped, skin withered and  
wan and  
nostrils ever ran. (15)

This presentation of the old woman does not differ too much from the traditional description given by world literature. (16) However, the old woman in *The Arabian Nights* can be arranged into two kinds: the first that embodies all vices associated with bad and corrupted people. The second one contains women who are pious, good and helpful.

The old woman, in the first kind is portrayed as a witch, cunning, malign, and has all other vices. Zat al-Dawahi in the “Tale of

King Omar bin al-Nu'man and his Sons,"(17) is a typical example of the old woman of the first kind. She is a very eccentric woman as she masters magic of men and demons. Further, she practices sophism and cannot exist without it. More than this she teaches damsels the art of rubbing clitoris against clitoris till they gain voluptu.

Not only this, but she is a hypocrite. She pretends to be a pious and religious woman, a trick by which she manages to enter the palace of Omer al-Nu'man and whenever he visits her, he findsd Zat al-Dawahi absorbs in prayers. Moreover, she understands what men like and hate. So to control king Omer and revenge upon him, she gives him a gift of five beautiful girls. Her objective is to divert the king's attention from ruling his country and leading his army against his enemy. (18) Her plan succeeds to weaken king Omer and kills him, and later his son Sharkan.

Furthermore, vindication and hatred are two ugly images attributed to the old woman of *The Arabian Nights*. She hates Muslims and conspires to harm them. This attitude is clearly expressed in a speech delivered to the allied forces she leads herself against the Muslims:

When once ye brought me into the Moslems camp,  
and I mix with them...you shall see how I  
will make shift to beguile them and slay them  
all, even to the last man. (19)



In addition to this, the story of “The Porter and the Three Girls” (20) presents an image of the old woman, which by no means, differs from the traditional image. She is depicted as a hideous creature with deeply wrinkled face, and wild shaggy hair and her teeth are broken. Though she is greatly aged, she is strong, clever and cunning to swindle and gull a very beautiful woman whom she visits at her home. She manages to persuade her to befoul her husband’s reputation during his absence. Consequently, she brings her matrimonial life to total destruction as she is taken away to her father’s home.

However, *The Arabian Nights* presents another image of the old woman that is rather different from the previous one. In many tales the old woman is presented as good and helpful. In the tale of “Ghanim Ibn Aiyub, the distracted slave of love”, the old woman helps Zubaida to achieve her aims. The old woman uses her cleverness and devices a trick by which she separates between Harun Al-Rasid and Kut el-Kulub. The old woman gives her drugs and has her locked in a chest and carried to the market. (21) These examples show that the old woman in *The Arabian Nights* is not a human crippled by time and circumstances. On the contrary, she plays an active part in society as we find her a military leader, a wicked and sometimes helpful.

In *The Arabian Nights* there is a considerable number of tales and stories that center on the theme of malice of woman. The frame story of “The Seven Viziers” introduces an interesting example of the malicious woman. In the story the queen tries in vain to tempt her husband’s son who made no response. Fearing that he might tell his father, she maliciously tells her husband that his son tries to seduce her and she repels him.(22) This false accusation consequences upon passing sentence of death. Before carrying out the penalty, the king’s counsel tries to turn him from his decision. Each member of the counsel tells him a story about malice of women.

In the tale of “The Wife’s Device to Cheat Her Husband”, the woman character, as usual, is depicted as beautiful and has no equal of her time. Though her husband loves her, a young man with the help of a wicked woman easily tempts her. When the old woman goes out to bring the young man, she can’t find him. Being evil and malicious, the old woman brings a strange man without knowing that he is the lady’s husband. As soon as she opens the door, she sees her husband. Fearing the scandal, she pulls her husband off her outer boot and cries at him:

Is this how thou keepest the contract between  
us? How can’t though betray me and deal thus with  
me? Know that, when I heard of thy coming, I  
sent this old woman to try thee: and she hath made  
warned thee; so I am certified of thine affair and  
that thou hast broken faith with me... Divorce me. (23)

By this cunning craft, ready wit and malice, she gets out of this critical situation.

The story of “The Lady and Her Five Suitors” provides us with a better example of woman’s craft and malice. The woman in this story is presented as young, beautiful, rich and malicious. Since her husband is always absent, she betrays him with a handsome lover who is, one day, imprisoned. She wants to save him. She respectively goes to the governor of the city, the Cazi’s houses. Tn Wazir’s and the carpenter. When they saw her, they are ravished with her and desired her. But she lacks neither malice nor knowledge of the ways of men, she makes a plan to make fun of them. She invited them to her house, each in a certain time. The first to arrive is the governor, when he is trying to throw himself on her, they heard a knock on the door. She makes him believe that he was her husband. So she pushes him in the cupboard. She does the same thing with all other. After taking the governor’s orders, she releases her lover; and she leaves them imprisoned in the cupboard one over the other. The king urines on the Wazir’s head and the Wazir on the Wali’s head and the Wali pissed on the Cazi (24).

It is clear that the tale portrays oriental woman in a traditional way, she is beautiful, clever, faithless and above all malicious. Again the woman is used by *The Arabian Nights* to mock at and criticize the political institutions of that time as represented by the governor, the Wazir, the Wali and other members. The tale says that instead of protecting people, they try to exploit them. In addition to this, the tale sheds light on their tomfool life. (25) At the same time, the tale, through woman character bears men the responsibility of women corruption because they leave their wives for a long time.

Another image of woman presented by *The Arabian Nights* is a witch. Witches in *The Arabian Nights* are of two kinds: the first one has evil magic powers, and the second uses her magic power to help

other people. Woman in the “Tale of the Trader and the Jinni” the third shykh’s story is the best example of the first kind. The woman in this story deceives her husband during his absence and practices love with a black slave. Not only this, but when he sees her, she rises and sprinkled upon him some water and after uttering some words over him, he becomes a dog. (26) In the same story, there is an example of the good witch who helps people. The butcher’s daughter practices magic to release the man from the evil magic power and changes the first witch into a mare mule. Another example of witch image is to be seen in “The story of the First Sheikh”. The woman in this story is a wife of a merchant and she is barren. So her husband marries a concubine who brings him a male child. But his first wife who learns gramarge and geometry and clearly craft from her childhood bewitches his son to a calf and his second wife is transformed into a heifer. At the same time, the story presents another example of a good witch who employs her craft for good intentions. So she helps to release the child and to transform her into a gazelle.

The woman in the second category is also presented in different images. She is highly learned, a faithful and passionate lover, demoness, woman warrior, pious woman and some other images of less significance. (27)

One of the best examples of wise and learned woman is Scheherazade, who is described both good and physically desirable, intelligent and highly learned, She exceeds other women of her time as she:

Had perused the books, annals, and legends of preceding kings, and the stories, ...She had perused the works of the poets and knew them by heart; she had studied philosophy and sciences, art,..... She was pleasant and polite, wise and witty, well read and well bred.(28)

She uses her learning and her gift of story- telling to capture the attention of the mad and sadistic king. Not only this, but she sides with the king against the crafty and malicious wiles of women in the tales of *The Arabian Nights*. After passing of thousand and one nights, she changes his attitude towards the other sex and becomes devoted to her.

Nazhat al-Zaman is another example of the learned woman painted by *The Arabian Nights*. She is peerless in her time for unmatched beauty and learning. She is acquaint with all branches of Knowledge. When the merchant, who wanted to buy her, asked about her learning, she eloquently answered:

I am acquainted with philosophy and medicine and the prolegomena of science and commentaries of Galen, the physician. I have studied the simples of Ibin Baytar...I am skilled in logic and rhetoric and arithmetic...and I understand all these branches of knowledge. (30)

All these gifts raise the position of this slave- girl socially and economically, as she marries Sharkan, king of Damascus. The slave-girl Tawaddud is another example of highly learned and educated woman presented by the tale of “Abu al Hassan and his slave Girl Tawaddud”. She is a merchant’s beloved who squanders his wealth until he has noting left but his beloved Tawaddud. She advises him to put her up for sale to the Caliph. He sells the girl and when she is examined in what branches she excels; she replies:

I am versed in syntax and poetry... I know the sublime Koran by heart ...I have studied the exact Sciences, geometry and philosophy and medicine and logic...In fin, I have reached a pitch of perfection such as can Be estimated only by those of them who are firmly rooted in knowledge. (27)

Not only this, but when the Caliph demands that she should prove her claim before a committee of philosophers and scientists, she defeated all her opponents one by one. The Caliph bestows her royal gifts.

All these examples prove that the oriental woman is not illiterate but she is highly learned and richly educated. This shows us that facilities for teaching woman during the Abasid period were great.

One of the best images of women presented by *The Arabian Nights* is the image of love. There are various stories and anecdotes in which the plot centers around a loving couple. Let us take as an example “The Tale of Aziz and Aziza” She is a symbol of a high conception of womanly love and devotion. (28) Despite her wearisome and continuous weeping, she is a girl of high intelligence and wit that she uses to further her love affair of her cousin. Thus, when Aziz falls in the clutches of a wicked woman who is called crafty Dalila, she tries her best to join him. Her speech to Aziz is very expressive:

son of my mine uncle, if thou soughtest my  
eye, I would tear it for thee.... I cannot but aid  
aid thee to thy desire; for she is whelmed in  
passion for thee even as thou for her. (31)

In addition to this, Aziza is a patient lover. She endures Aziz’s continuous rejection and ill treatment. It happens one day he kicks her savagely and open a cut in her face, but for his sake, she smiles and uttered no word. Aziza’s grief and weeping for her cousin, who jilts on the very day that to be her wedding day, falls ill and dies.(32)

In the tale of “Nur Ed Din Ali and Enis El-Jelis” a different image of a woman lover is painted. Enis El-Jelis is a slave-girl with surpassing beauty and a challenging character. More important of all these attributes is her educational gifts, which raise her price and values in the slave market. She loves Nur Ed Din and she is ready to

sacrifice her life to make him happy. When her lover becomes penniless as a result of extravagance and squandering his wealth, she asks him to sell her in the slaves- market and this is a great self-sacrifice for the sake of a lover. When she is gifted to Harun al Rashid, she makes no objection her husband's desire.

In the "Tale of Ali Bin Bakkar and Shams al- Nahar" (33) the woman lover is presented in the traditional manner, Shams al-Nahar is a woman of complete beauty and loveliness. This is the reason why Harun al Rashid chooses her as his favorite and endows her everything, money and all means of luxurious life. Moreover, she is sensitive and can not look at her lover without weeping and fainting. Despite all goodies of life, which she enjoys in the palace of Harun al- Rashid, she suffers too much for the sake of her lover, Ali. One day she falls ill, and the doctor who examines her, finds that her sickness arose from love and longing.

From these tales we can say that woman lover always of surpassing beauty that no one can resist loving her from the first sight. Moreover, most women lovers are slave girls who have many gifts and qualifications that raise their value and price in the slave market.

*The Arabian Nights* contains a heterogeneous and at the same time repetitive tales or stories where woman characters are demoness who play active roles in the sequence of events. Demoness, as presented by The Arabian Nights, are of different types: The first one, which is the majority, contains demoness who are good and believe in God. The second group is demonisms who are bad and practice magic and sorcery. (34)

In the "Tale of Kamar Ez-Zaman", the central woman character is a demoness whose name is Maimuna, the daughter of the renowned demons' king. The demoness here, as in other tales, is dealt with as a human being, i.e. she behaves like human beings, speaks their language, loves like them and imitates them in everything. The only

basic difference between them and human beings is that the former processes supernatural powers. (35) Accordingly, Maimuna loves Kamar Ez-Zaman in the same traditional way a woman loves. In other words, she loves him and he does so from the first sight. In addition to this, the demoness languishes and pines away as a true lover does.

“The Second Shaykh’s Story” introduces another example of demoness who is Moslem with the capability of transforming any one to any shape she likes. As it often happens in *The Arabian Nights*, she meets a human being by chance during a sea voyage. (35) Being a pious demoness, she appears disguised as a real woman lest she might scare him. Moreover, she processes supernatural power by which she saved her husband when he was thrown overboard by his two wicked brothers. She is also capable of transforming anyone to any shape she likes.

“The Tale of Sidi Numan” presents a different kind of demoness who embodied all vices and evils. The hero of this tale has misfortune of marrying a young woman of surprising beauty who turns to be a ghoul of the race of devils. She has the interest of digging up the graves corps that has been recently buried and devours them, and she practices sorcery into the bargain. As soon as she learns that her husband espied her abominable doing, she changes him into a dog. (36)

“The Story of Hassan of Bassorah” has a fascinating example of demoness. The woman characters of this adventurous story belong to the world of Jinn. She is the daughter of a king of jinn who haunted Wak Wak Islands. As described by the narrator, she is a female of surpassing beauty, fairer than the moon, and a face-sheener than the sun.(37) Although she is a demoness, she loves a human being and has two children.



All these examples of woman as demoness, as Suhyar Al-Kalamawi says, are drawn from the imagination of the narrator. The use of Demons and Jinn enjoyed wide popularity at the age in which the tales were set. They catered for their desire to escape their real life.(38) Where as Ahmed Al-Shahatt believes that woman as demoness or jinn were used as a sash to criticize some social and political issues.(39)

*The Arabian Nights* presents other images of woman which might be included in the two categories. One such image is the woman warrior. Such images, are drawn from the narrator's imagination rather than reality.(36) However, *The Arabian Nights* presents two types of woman warrior: the first type is a human being, and the second is demoness. In “ The Tale of Omer bin al-Nu’uman and his Son”, the woman warrior is not a Muslim, but Nazarene whose name is Abrizah. She is brave, daring and fights on the side of Muslims against their enemies. (40) In the same tale, Zat all- Dawahi plays the same role. Though she is an old woman, she leads a huge army and fights on the side of the Muslims 'enemies.

The second type of woman warrior contains demoness. This image is based on the narrator's imagination and used for the sake of entertainment and prolonging the tale. (41) One of the most stimulating examples is a woman warrior whom Hassan of Bassorah meets in the Islands of Wak Wak. Whether the woman warrior is a human being or a demoness, she is always of unlatching beauty and her beauty is only her weapon by which she wins the combat. Then we have pious woman who is usually either well-brought virgin who falls victim to a cruel fate before being corrupted or pious wives or mother. They are kind and good and their kindness causes troubles to them. In “The Tale of the Miser and the Loaves”, for instance, a king prohibited the giving alms, on the penalty of having a hand cut

off. But a pious woman gives two loaves of bread to a poor man. So she loses her hands. But God rewarded her by marrying the king for her beauty. (42)

Another woman image, which is less recurrent, is the shrewish woman. The story of “Ma’aruf the Cobbler and his wife Fatima”, presents elaborately Ma’aruf’s wife as spiteful, termagant, violent, stormy, uncontrollable and disobedient.(43) In a similar manner the shrewish woman in the story of “The Ball and the Ass” is briefly depicted. She is disobedient, and stupid. She makes her husband’s life a burden and a torment. (44)

To conclude, images of oriental woman in *The Arabian Nights* were curiously variant with European ideas concerning her role and position in society. Oriental woman was not, as the European wrongly thought, cattle or a sexual connivance. It is true that *The Arabian Nights* had exploited the physical traits of the oriental woman, and accused her of being corrupted. But such presentation was too much exaggerated and they were purposefully used to criticize social and political corruption at the time when they were set.

Beside these negative images, *The Arabian Nights* perpetuated a different kind of oriental woman. Oriental woman appears more remarkable than man for her action, qualification and role in society. Thus, she was presented as educated who excelled man in all fields of knowledge. Not only this, but she uses her wit and cunning to gull man and control him. Finally, oriental woman with both physical beauty and mental power used to exert supreme influence on public and private lives.

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**E.M. Forester's A Passage to India and  
Mahmoud Ahmed Al-Sayed's Jalal  
Khalid: A Comparative Study**

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# **E.M. Forester's *A Passage to India* and Mahmoud Ahmed Al-Sayed's *Jalal Khalid*: A Comparative Study**

## **Introduction**

Edward Morgan Forster (1879-1970) and Mahmood Ahmad Al-Sayed (1903-1937) are two brilliant novelists belong to two different times, places, cultures and speak two different languages. Forster is an English novelist, while Al-Sayed is an Iraqi novelist, yet their works reveal certain thematic and technical similarities and differences.

Much has been written on Forster and Alsayed as men of letters and novelists. There has been a steady flow of books, articles and studies Forster P and lest on the thematic and technical aspects of their novels. However, critics and scholars have paid only little attention to these points of similarities between the two novels, *A Passage of India* (1942) and *Jalal Khalid* (1928). The present study, therefore, study is an attempt to carry out a comparative study between these two culturally different novelists and their novels.

However, these affinities and others are not a matter of coincidence or they are a matter of universalities. These affinities between the two culturally different novelists undoubtedly show that there might be effect and influence. This may raise the following provocative

questions: Did Al-Sayed read Forster's *A Passage to India*? Or did he derive the material of his novel *Jalal Khalid* from Forster's novel?

Some critics have given only passing remarks and believe that Al Sayed might have fell under the spell and influence of *A Passage to India*. They also confirm that Forster's novel was one of the major sources of *Jalal Khalid*. To achieve this study I see that it is of great significance to present some biographical notes of both novelists which are helpful in carrying out our comparative study.

### **Mahmoud Ahmed Al-Sayed's *Jalal Khalid***

Mahmoud Ahmed Al-Sayed is one of pioneer and brilliant Iraqi novelists during the first decades of the Twentieth Century, Al-Sayed was born in Baghdad on March 14 1903. Though he died at the age of 37, his contribution to the development of the modern Iraqi novel is undeniable. Al-Sayed received his early religious education in the library of his father who was a teacher in the mosque of Al-Hayder Khana. Then he moved to continue his studies in the schools of the Ottoman. In addition to his religious education, Al-Sayed had a scientific course in engineering during the British occupation of Iraq. Moreover, Al-Sayed studied Turkish, English and translated many English, Armenian and Russian literary works. He has a craving interest in reading almost all translated stories and novels by Syrian, Egyptians and Lebanese translators. This might have given him the chance to be acquainted with the works of some famous Europeans writers and their literary works. (Al-Ghabta, Mahmood, 1961, 17)

Not satisfied with the deplorable conditions of the Iraqi people caused by British colonization, he leave his country for India in 1919

and stayed for a full year. This trip was of great significant to Al-Sayed since it deepened his experience and gave chance to be acquainted with miserable conditions the Indians live in as a result of English occupation. This visit also helped him to meet some Indian thinkers and revolutionists such as Swami, Chang, Tagher and this who greatly affected his nationalistic thoughts. ([http://www.althakafaaljadedda.com /312/ali-ibrrahim.htm](http://www.althakafaaljadedda.com/312/ali-ibrrahim.htm). Retrieved 19 4-2014) inflected by homesick, Al-Sayed returned to Baghdad in 1920 while the country witnessed revolution against the British colonizers. He documented these events in his most important novel, *Jalal Khalid* which he published in 1928.

His first novel was *Fi Sabil Al-Zawaj* (For the Sake of Marriage) in 1922 with an introduction of his friend Hassan Al-Rahal, one of most prominent intellectuals at that time. The setting of this novel is Bombay, India. A year later, Al-Sayed published in Cairo another novel entitled *Maseer Al-Dhafa* (Fate of the Weak). This novel was followed by another collection of stories *Al-Masayb* (The Calamities). Al-Sayed published his most important and controversial novel, *Jalal Khalid* in 1928. . Finally, Al-Sayed died in Cairo on 12/10/1937.

*Jalal Khalid* is one of the most provocative Iraqi novels written by Al Sayed in 1928. The novel is based on the trip he made to India between 1919-1920, and on the exchanged letters between him and his Indians and Iraqis friends. He outlined what he wrote about the days he spent on the sea and his love relationship with the beautiful girl he loved. Structurally, the novel consists mainly on two sections. Section one tackles what befell him during his sea journey to Singapore. He, accidentally, met a Jewish girl, Sarah and fell in love with here, but unfortunately this love doomed to failure because the



girl was engaged to David, her father's assistant. In India he became more mature mentally and intellectually as he made contacts with labor movements, joined strikes and saw the class distinction between the rich and the poor. Then the revolution of 1920 erupted and he decided to return home to fight with the revolutionaries. No soon he reached Basra the flames of the revolution was extinguished. (Al Talib, Omar Mohammad, 210).

The second part is based on letters exchanged with his friend Ahmed Mujahid and K.S. They discussed a practical way to revive people's minds through issuance of a newspaper, but lack of money was the main obstacle. Their letters also discussed some contemporary issues such as poverty of farmers, freedom of women, and some of old traditions. (Al-Talib, Omar Mohammad, 211)

*Jalal Khalid* (1928) records a very important period in the history of Iraq, the English occupation during the First World War. Al-Sayed devotes much attention to show the destructive impact of the English colonization on the Iraqi people. It becomes clear that the relationship between colonizer and colonized is unbalanced and based on the exploitation and plunder freedoms of the Iraqis. In front of this case Al-Sayed stands incapable of doing anything about this tragic situation, he decides to leave Iraq for India, leaving it prey to the colonists. In a conversation between Jalal Khalid and his Indian friend show the real motives that forced Jalal to leave his country:

I hated to stay in a country where I can  
see only stolen freedom and lost rights.  
And prisoner break rocks on the roads.

(Jalal Khalid, 282)

It seems to us that Al-Sayed has personally suffered from the ill treatment humiliation of the British colonizers. This has been

reported in his story collection Al-Talaeh, "Al-Amal Al-Muhatam":

It happened that after he came out of his house,  
Contrary to his habit, strolling and he was in need  
For a walk because he is weak and ill. Some drunk British  
Soldiers passed and one of them kicked him and he fell on  
The ground and almost faints.

(Al-Amal Al-Muhatam, 356)

It obvious that Al-Sayed confirms that any convergence and harmony between the British colonizers and the Iraqis is impossible. He, therefore, believes that the resistance of the British colonizers and occupation and revolt against them are inevitable. He adds that the British colonization who has left its marks on the public and private freedom, has lefts its dreadful impact on the economic life, particularly the farmers and workers who are unable to afford enough food to eat. In a letter from Ahmmed Mujahid to Jalal Khalid, Al-Sayed informs us of the deplorable conditions of the Iraqi farmers suffering from the exploitation of the British colonization. Under the British dominance, the farmer is treated less than the donkey of the Sheikh who is one disciples of the colonizers:

I tell you some bad news...I saw one of the farmers  
Dragging a donkey of the tribal Sheikh eating barely in  
Stable. He wishes to be like him to enjoy such comfort  
Under the roof of the stable to shield him from heat and cold  
And to get a meal of barely.

(Jalal, Khalid, 33)Then Al-Sayed continues in revealing the disadvantages of the colonizers and their agents who live an affluent life eating a variety of delicious food. In his letter to Jalal Khalid, Ahmmed Mujahid says:

While we find the tables of the rich, bars and hotels  
filled with all kinds of delicious food and expensive  
drinks and other unknown kinds except milk of nightingales  
and brains of sparrows.

(Jalal Khalid, 229)

Then Al-Sayed moves to portray the impact of hunger and exhaustion on the faces of the exploited Iraqis as a result of being deprived of their simplest rights. This image is clearly presented in the letter of Ahmmed Mujahid to Jalal Khalid:

If you see this as a reason to wonder, the most surprising is  
Their thin bodies. How can they revolt and work?  
(Jalal Khalid, 329)

However, Al-Sayed does not believe in peaceful solution to get the usurped rights and obtain legitimate rights of freedom and independence. Moreover, he has absolute conviction that reading and writing are useless in resisting the British colonizers. Instead, Al-Sayed believes in Al-Jihad in fighting them. This is why Jalal Khalid is angry at his friend Ahmmed Mujahid:

We are weak and what weaken our faith is the reclusion  
and distraction in reading and writing. Don't you think  
that people are in urgent need to the efforts of men to repair  
and modify our political systems.  
(Jalal Khalid, 438)

Later, Al-Sayed moves to India where his novel is tinged with humanitarian tendency. In India he observes the big differences between the capitalists and the exploited workers in the Indian cities. Al-Sayed mentions an example of the fierce conflict between the British colonizers and the poor workers when he refers to workers' strike in 1919 and the massacre committed by the British army:

While they were walking slowly, they talked about  
Amristar massacre, the Indians were furious and they  
Assembled in one of the squares to protest. But the  
English General Dyer prevented them. When they  
refused the orders, he orders his soldiers  
to fire them and 379 Indians were  
Killed and 1200 were injured.

(Jalal Khalid, 299)

What Al-Sayed wants to say is that colonization in India and Iraq is the same. He agrees with his Indian friend that the policy of the British colonization is murder, blundering, and destruction to achieve its goals in controlling the natural sources. This made Jalal Khalid and his friend to expect that the number of victims of the Iraqi revolution will be greater. They stopped talking and started cursing colonization. (Jalal Khalid, 299).

Al-Sayed continues to expose the false claims and lies of the British colonization who justify their goal of occupying Iraq is to liberate the Iraqis from the Ottomans. The British General Mude Said that the British colonizers came as liberators not conquerors. It is very clear from the conversation between Jalal Khalid and his Indian friend that the revolution against the colonizers is inevitable.

May be... because we want our right  
which they promised to give us ... as  
they said they came to liberate us.

(Jalal Khalid, 282)

To conclude, Al-Sayed has realized the effective impact of literature in creating social and political awareness. He directed his attention to the daily life of the Iraqi people under the British occupation and its disadvantages. He in his novel, *Jalal Khalid*, expressed not only the suffering and agonies of the Iraqis but of the Indians as well. This means that Al-Sayed has both national and international tendencies.

Edgar Morgan. Forster (1879- 1970) is one of the important brilliant and published only five novels. Yet his literary status has been for many years unusual. He expressed his views and ideas in symbols and myths. Forster wrote only five novels: illuminating novelist, a

man of thought and imagination. In his long life time, he has The first novel is *Where Angels Fear to Tread* (1905), next he published *The Longest Journey* (1907). A year later he published *A Room with View* (1908). Forster achieved his greatest success with *A Passage to India* (1924). Finally, his last novel *Maurice* was published after his death 1971.

*A Passage to India* is based on the author's two visits to India. The first is in 1912 and the second is in 1921. In this novel, Forster involves different races and different values. On one hand, there is Mrs. Moore and Ronny, Mr. Fielding and Adela who stand for the English colonizer. Whereas, on the other hand, there is Aziz, Godebole and the other Indians who represent the colonized Indians. Respect and friendship grow between the two sides as Mrs., Moore's friendship with Aziz. Yet, this contact between the two proves to be a failure one because of Adela's accusation of Aziz of attempting to rape her. The novel emphasizes that affection and love can hardly be established between the two because of the English hypocrisy and arrogance.

The purpose behind *A Passage of India*, Forster declares, is to attract the attention of both sides, the English and the Indians, that love and tolerance can be the first step towards solving the political clashes.

Forster worked as a private secretary of the Rajah of Dew at a time when the critical attitudes towards the British imperialism increase with the growing of the independence movement in India. Consequently, the British Empire in India began to lose its glory and greatness and the English there and in England as well felt an urgent need for a consolation for the loss of their position there. Being English, Forster felt that it is his duty to restore the confidence inside the English people and to cool the situation between them and the

Indians. For this purpose, the writer manipulated the facts claiming, through his novel, that the essence of the conflict between them was personal and social misunderstanding.

Furthermore, Forster's search for fame and glorious reputation, as his previous speech indicates, made him seize the critical situation of the English in India to achieve literary glory. For this purpose, he twisted the truth about the relation between the Anglo Indians and the Indians in order to satisfy the taste and the mood of the English society to which the novel was presented. These are the real purposes behind *A Passage to India* to which Forster exploited all his artistic devices to the extent that he even devoted the beliefs of Liberal Humanism to work as a disguise covering these aims.

However, in his masterpiece *A Passage to India*, E.M. Forster shows the real effect of the English colonization on the Indians. This is evident in the mistreatment and misbehaviors of the British colonizers towards the colonized. This idea appears in the early beginning of the novel in the conversation between Aziz and his friends Mahmoud and Hamid. They were discussing as whether or not it is possible to be friends with an English man. (1.2. 12) Mahmoud Ali sharply objects this idea mentioning how Ronny Heaslop, the city magistrate, deliberately insults him in front of all in the Court:

It is impossible here Aziz! The red-nosed boy has again insulted me in Court I do not blame him. He was told that he ought to insult me, Until lately he was a nice boy, but th others have got of him.

(1, 2, 12)

It is very obvious from this conversation that Forster from the beginning confirms the impossibility of any relation and harmony between the Indians and their colonizers.

However, *A Passage to India* is a twisted record of a very important period in the history of India, the English occupation during the First World War. E.M. Forster devotes much of his attention to show the destructive impact of the English colonization on the Indian nation. From the early beginning of the novel, it becomes clear that the relationship between colonizer and colonized is unbalanced and based on the exploitation and plunder freedoms of the Indians.

The novel opens with the description of Chandrapore city. It is divided into two different parts which is inhabited by the Indians and the English. The most obvious feature is the sacred river, Ganges in the native section is seen surrounded with dirt's and rubbish which negates any sign of holiness. The streets of the town are narrow, the temples are ineffective, the houses are small and dirty.

The River Ganges, it trails for a couple of miles,  
along the bank, scarcely distinguishable from the  
rubbish it deposits... The streets are means, the  
Temples ineffective.

(1, 9)

When Foster moves to the English of the city, the river, Ganges looks very bright, and clean. The streets are wide and clean and the houses are large and beautiful. The city in this part is seen as a city of gardens and birds.

Therefore the separation between the two cities is almost complete. There is nothing joins these two parts except the overarching sky. Forster wants through such a beautiful image of the English part of the city to reflect the English refinement and superiority. (Abdul-Jabbar, Amel, 2001, 71) Being an English citizen, Forster attempts to hide and ignore that the bad conditions which the Indian are living are only the outcome of the English domination over the Indians. He

accuses the Indians of being the main reasons behind their calamities. (Abdul-Jabbar, Amel, 2001, 71).

What Forster aims at is to reflect the English superiority and refinement. He alters the whole gloomy and dirty scene of the Indian part of Chanrapore into an organized city, widens the streets, builds new houses and magnificence gardens. Therefore, the English man is fitter in his job to rule and civilize the Indians. Here there is a fact which Forster wants to hide which is the bad conditions under which the Indian live are only the outcome of the English domination.

Not only that the colonizers despise and humiliate the Indians but, they strongly object any signs of civilization and progressed acquired by the Indians. If the Indians become civilized, this will arouse the anger and derision among the British colonizers because this will make the Indians and the British equal in social status. In this sense, Rony says The educated Indians will be no good to us (1, 5, 42).

The scene in the mosque, as Colmer says, marks the success of informal personal relations while the Bridge Party through which Forster tries again to fill the gap between the Indians and the British colonizers signalizes the failure of all formal attempts to bridge the gap between the Indians and their colonizers. The Bridge Party is supposedly held by in honor of Miss Quested and Mrs. Moore. Though both arrived early for the party, they are still dismayed by the fact that the Indians guests have already arrived. They were insulted by Ronny who exemplifies the ruling class of the nineteenth century British colonization. He insults the Indians by caling them foolish creature who are unfit to govern themselves.

However, after the failure of the Bridge Party to achieve its goals in bringing the two different races together, Forester tries to bring them



closer in the tennis playground, but the English strongly insist on refusing to mix and play with them. Even Mrs. Turton openly declares: I refuse to shake hand with any of them.... they ought never to have been allowed to drive in. (I. 5. 44)

Another scene that reveals the humiliation the Indian endure out of the English hypocrisy and arrogance is after Adela's accusation of Aziz of attempting to rape her, the Indians present an application for a bail. But the application is rejected since the English fabricate a false report concerning Adela's health. Not only this, McBryde, the superintendent of police comes to the same conclusion as the others. He insists on Aziz's guilt and refuse to accept any evidence to the contrary. He says to Aziz: I have to detain you until you get bail... but no doubt your friends will be applying for it. (II. 18. 174). Though his speech appears free from any prejudice, McBrybe calls the Indians criminals and he strongly believes that Aziz is guilty. (Pirkin, Warner, 1977).

Through the novel, the failure of any connection between the English colonizers and the Indians is a running theme. The last paragraph of the novel places the complete failure of the two characters Fielding and Aziz to achieve friendship. In the final paragraph horses and nature stands against man's effort to achieve a lasting harmony and friendship. Dr. Aziz and Fielding are riding in the country. They try their best to come together. Dr. Aziz pulls his horse close to Fielding's that he can half kiss him:

He rode against him furiously, 'and then,' he concluded half kissing him, you and I shall be friends and Fielding responds by holding Aziz affectionately. Why can't we be friends now.

(III. 37.329)

Though the two characters appeal for friendship, horses, temples, the hundred voices and nature stand against it and say 'No. Not yet, and No, not there. Therefore, the separation between the colonizers and colonized are strongly emphasized.

From the previous analysis of *A Passage to India* and Jalal Khalid we infer that these two culturally different novels meet in certain points and depart in others.

One aspect of similarities between the novels is that the two works are product of authors' personal experience. *A Passage to India* is a product of two visits to India. Forster wrote it in 1912 after his first visit to India. Then he returned again and worked as a private secretary of the Raja of Dewas Senior. Influenced by these two visits he came out with the novel, *A Passage to India*. Like Forster, Al-Sayed's novel, *Jalal Khalid*, is based on his only visit to India. He stayed there about a year. There he met many Indian social and political thinkers and witnessed the impact of British colonization on the natives. Like *A Passage to India*, *Jalal Khalid* established itself as a real beginning of the Iraqi novel. (Al-Tahir, Ali Jwad, 1969)

Another aspect of similarities is that Al-Sayed in his novel, *Jalal Khalid* tackles the theme of the effect of colonization on the colonized. Al-Sayed depicts with empathy the intolerable effect of the British colonization on the Iraqi people. At the very beginning of the novel, he passes through several scenes. One of the most devastating one is prisoners working breaking rocks on the roads. They suffer from hunger and suffering is apparent on their physical appearance: And prisoner break rocks on the roads. (Jalal Khalid, 282)

The most condemning evidence on the devastating effect of the colonial hegemony on the Iraqi citizens is seen in the image of the

people whose ribs of their bodies are quiet noticeable, they are so weak that they cannot work or move. In the same letter of Ahmed Mujahid, who if fugitive and wanted by the British colonizer, to Jalal Khalid, Another image of the British colonization is clear:

If you think what you have seen is shocking, surprising  
And painful, the most shocking is their slender and tired  
Bodies. How can they resist and do all the work?  
(Jalal Khalid, 329)

In his masterpiece *A Passage to India*, E.M. Forster also shows the real effect of the English colonization on the Indians. This evident in the mistreatment and misbehaviors off the British colonizers towards the colonized. This idea appears in the early beginning of the novel in the conversation between Aziz and his friends. They discuss the possibility of establishing a friendship with the English. Mahmoud Ali sharply objects this idea mentioning how Ronny Heaslop, the city magistrate, deliberately insults him in front of all in the Court: But it is impossible here Aziz! ... It is possible in England (1.2. 12)

Another aspect of similarity between the two novels is also seen in the effect of colonization on the colonizers themselves. The effect of colonization in *A Passage to India* is seen in the character of Ronny. Before his arrival to India, Ronny was a nice boy, but living in India far from his country affected his psychology and changed him into a brutal and insolent person. So we always see him behave strangely and insults and humiliate the Indians.

The red-nosed boy has again insulted me in  
Court. I do not blame him. He was told that  
He ought to insult me. Until lately he was a nice  
Boy, but the others have got hold of him.  
(1.2.12)

Whereas the effect of colonization on the British colonizers in *Al*

Sayed novel cannot be traced. This is because Jalal Khalid does not have any colonial character.

In addition to all these, we can find similarities between the heroes of both novels. Dr. Aziz and Jalal Khalid were greatly affected by the colonization as they were changed psychologically and ideologically. At the beginning of the two novels, Aziz and Jalal believe in peaceful solutions, but at the end they become revolutionist and they think that revolution is the best means to defeat the colonizers.

Anyhow, the two novels depart in certain points. One of these points is the structures of the two novels differ. The structure of *A Passage to India* is divided into three parts: " Mosque", "Cave", and Temple". Each part refers to a certain idea of the novel. The "Mosque" refers to the successful relation between the Indians and the British colonizers. While the "Cave" indicates the failure of such relation. The last part "Temple" includes both the affirmation in the relation between the Indians and the English. Whereas *Jalal Khalid* contains two parts: In part one Al-Sayed deals with his trip to India where he met Sara, a Jewish girl with whom he fell in love. He also met some Indian thinkers and politicians. While the second part tackles the revolution in Iraq and how to raise national enthusiasm. The part contains letters which he exchanges with his friends Ahmmed Mujahid and K.S.

Another point of dissimilarity between *A Passage to India* and Jalal Khalid is the narrative techniques. *A Passage to India* is narrated by the omniscient narrator. This is obviously seen in the description of the setting, events and characters of the novel. Such technique enables the novelist to uncover the hidden thoughts and conflicts of the characters.

While Al-Sayed uses a different technique of narration to narrate Jalal Khalid. Al-Sayed divides his novel into two parts. In the first part, Al Sayed employs direct narration. Whereas in the second part he uses letters and documents. The novelist achieves unity of the two parts by using letters sent by his friend, Swami and other Indian and Iraqi friends.

In fine, it has clear from the previous analysis of the two novels, they meet in certain points and depart in others. They meet in handling rather similar themes namely colonization and relationship between the East and the West. The West is represented by the British colonization while the East is represented by the Indians and Iraqis. Since Forster is an English writer, he tries to present twisted records and distort reality of the British colonization depicting himself as a wise, kind, and helpful person embodied in the character of Fielding. So we find him attribute all calamities to the Indians. On the contrary, we find Al-Sayed uncover all pain and suffering of the Iraqi people and attribute them to the British colonizers. All these ideas are presented by two different narrative techniques. Forster uses omniscient narrator, while al-Sayed employs letters as means of narration.

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**Oriental Elements in Some of Edgar  
Allen Poe's (1809—1849) Works**

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## **Oriental Elements in Some of Edgar Allen Poe's(1809—1849) Works**

Much has been written on Poe's merits as a man of letters, a poet and as a literary critic. Since the beginning of Poe's literary career, there has been a steady flow of books, articles and studies on his life, poetry and prose. However, biographers and critics have paid little attention to the oriental aspects of his works. The problem, whether Poe was, in one way or another, influenced by the East and indebted to its culture, has given rise to much controversy. The available literature does not say much on the extent to which Poe was influenced by the East. Some critics to mention only two, Edward Wagenknecht and Edward H, Davidson have given passing remarks affirming that Poe fell under the spell of the East and that this aspect is considerably of little significance. This study, therefore, aims at investigating Poe's interest in the East and Eastern literature. It is an attempt to detect the possible sources Poe had exploited and from which he derived his material. Special attention will be paid to one of the major sources, *The Arabian Nights*. This paper also tries to give a rapid review of Poe's oriental tales. More attention will be devoted to one of the most important tales of Poe, namely "*The Thousand –and- the Second Tale of Scheherazade*". (1845). In order to show fairly the kinship which exists between *The Arabian Nights* tales and Poe's tale we should deal with the direct allusions to and the borrowings from *The Arabian Nights* which testify to the oriental to the oriental influence of Poe.

Like many American writers, Poe was fascinated by the East and its



literature. (2) His interest began when he was a child as he used to go to the ports and listen carefully to the fantastic and marvelous stories told by the mariners and merchants coming from the East.(3) This type of stories that children like to hear, stimulated his imagination and nourished his desire for the remote and the strange. In later life, Poe's interest in the East grew stronger which was expressed in his writings. However, the available studies, and criticism do not say anything about Poe's interest in the East during his later life. Yet, we can infer from his oriental stories and poems that his interest was deep and craving.

In effect, Poe's interest in the East and its literature stemmed from many motives: First, Poe aims at entertaining his readers by presenting the exotic and the remote. Secondly, his interest stemmed from financial consideration since the publication of oriental tales in periodicals literature provided him with the money he needed (4) Thirdly, Poe was dissatisfied with his real world which he found intolerable, and sought escape from it to the exotic, remote and imaginary orient. (5) Fourthly, Poe uses oriental names and setting to criticize some evils of his world created by modern inventions and discoveries.

The sources of Poe's knowledge about the East were: First, did not come to him from practical experience and personal observations for he had not been in the East, but were mainly derived from verbal means such as travelers and merchants' accounts who returned from the East. Also there is the possibility that Poe obtained his material from the translations of some oriental books which undoubtedly provided him with various oriental themes and scenes. He might have obtained further information from reading some books and tales written in an imitation of some oriental tales. Among the numerous translated books Poe read about the East, *The Arabian Nights* may be one of them. In fact, there are some strong

evidences that Poe had read *The Arabian Nights*. The first one is that we may find many oriental references taken from this book which confirm that Poe's interest in this book is undeniable and that he had read it. The second evidence is clearly expressed in the following incident which Thomas Holley Chivers, one of Poe's friends, reported. In a conversation with Poe in 1845, Chivers asked him in what form the supposed Stylus should be published Poe answered:

Just hand me that book younder  
on the bureau and I will  
show you. "The beautifully  
printed illustrated volume was  
part of a fine London Edition of  
*The Arabian Nights* by Lane. (6)

But it is uncertain whether Poe had read the French version of Galland or the English one. Both cases are possible because he knew French very well. Whichever translation he read, it is evident that he was influenced by *The Arabian Nights*. Numerous echoes and traces could be found in his tales: references to oriental setting, themes and other oriental coloring.

The influence of *The Arabian Nights* on Poe appears in "A Tale of the -Ragged Mountain" (1844) in which he describes an Eastern looking- city, such as we read in *The Arabian Nights* tales, but of a character even more singular than any there described. (7) In "The Imp of Perverse" he describes a cloud which assumes a shape as did vapor from the bottle of which arose a genie in *The Arabian Nights*. (8) "MS Found in a Bottle" (1833), and "The Descent into the Maelstrom" (1841) are a Sinbad story. (9) The best example of *The Arabian Nights* influence on Poe is to be seen in "The Thousand- and - Second Tale of Scheherazade" (1845) which is a parody of the frame tale of *The Arabian Nights*, "The Story of King Shahrayar and his Brother".

More importantly, it was *The Koran* which exerted influence upon Poe. The version which he might have read was the remarkable translation of George Sale (1734). (10) The most **informed** important part of the work is its lengthy "Preliminary Discourse" and the elaborate notes throughout. His well-notes became the source of many European writers who borrowed from *The Koran*. It seems, as Edward Wagenknecht says, that Poe must have been influenced more directly by them than the text of *The Koran* itself. (11) However, Poe's acquaintance with *The Koran* had furnished him with many themes and symbols and images which enriched his poetry. From Sale's translation of *The Koran*, Poe borrowed the name and the ideas of one of his famous poems, "Al-Aaraf" (1829). (12) "Israfael" (1931) is another important example which document Poe's knowledge of *The Koran*. Other poems written during his early career contain many references to Allah, Eblis and Aidenn which testify to Poe's indebtedness to *The Koran*.

Beside these oriental books reviewed above, there is the possibility that Poe found in historical books written about the East material of information which he used in his works. Though we lack external evidence to support this claim, the oriental colorings and historical names used by Poe confirm that he had read some historical books about the East. The influence of these books appears in his early poems especially "Tamerlane", (1827) in which he tackles the historical character of the Mongol emperor. (13)

Poe's tale "The Thousand-and-Second Tale of Scheherazade" was published in 1845 Godley's Lady's Book. Up to date no serious attempts have been made to answer the questions of the probable sources of the tale. It is possible to say, as the title and the subject indicate, that Poe's major source is *The Arabian Nights*. For convenience sake here is a summary of Poe's tale:

A certain monarch who is a jealous husband makes a vow to marry each night a virgins and execute her next morning. He is interrupted by a vazir's daughter whose name is Scheherazade. To save her womenfolk, she marries the king with the provision that her sister should occupy a couch. near that of the royal couple. She begins successfully to tell one story after another during which the king forgets his vow and keeps her alive. Pleased with her success, Scheherazade narrated the eighth and the most wonderful voyage of Sinbad.. At the end of this tale Scheherazade is bowstrung.

It is apparent that Poe is following certain oriental conventions which appear in *The Arabian Nights*. He also borrows certain names and themes of the same source. Names like Scheherazade and Sinbad are conventional heroes of love and adventure stories of *The Arabian Nights* tales. In *The Arabian Nights*, we can find similarities between Poe's tale and the frame tale of *The Arabian Nights*, "*The Story of King Shaharyar and his Brother.*" Poe's indebtedness extends to more than the names of his characters since it seems to include more than names. A brief account of the frame tale of *The Arabian Nights* is helpful to reveal these similarities:

A certain monarch who is a jealous husband makes a vow to marry each night a virgin and execute her next morning. He is interrupted by a Vazir's daughter whose name is Scheherazade. To save her womenfolk, she marries the king. She provides that her sister, Dunyazad should occupy a bed near that of the royal pair. She begins to tell stories, for one thousand and one night. Filly, she manages to make the king forget his vow and tame him.

A comparison between the frame tale of *The Arabian Nights* tale, "*The Story of King Shahrayar and his Brother*" and Poe's tale "*The Thousand-and Second Tale of Scheherazade*" confirms Poe's indebtedness to *The Arabian Nights*, and at the same time shows many aspects of similarities

and differences. One of the obvious similarities is that the general outline and the theme of Poe's tale resembles, beyond any doubt, the general outline and the theme of "*The Story of King Shaharyar and his Brother*". Both tales hinge upon a narrative of a king whose prejudice against women leads him to make a vow to have revenge upon them by wedding a virgin each night and have her killed next morning. It is worth mentioning that Poe does not imitate the whole original story, but he makes some purposeful modifications of some details. He, for instance, alters the reason of the king's hostile attitude towards women. In the original story of *The Arabian Nights*, the king's hatred and vow are justified by the shameful conduct of his fair wife when he surprises her sleeping on his bed embracing with both arms a black cook of a loathsome aspect and foul with kitchen grease and grim. (14) Poe, who is writing a short story, omits much of these details and gives a concise account of the king's hostility towards women saying that he was jealous of his queen" (15).

Another essential analogy between the two tales is that both are frame tales. "*The Story of Shaharyar and his Brother*" is a frame tale for a longer collection of tales. It is a time gaining frame which serves notably to string together a longer collection of stories whose function is to help evade of an execution. (16) Scheherazade temporizes the execution by making one story follow another until, at last, she has tamed the king. Poe, who was fascinated by *The Arabian Nights* narrative technique, used the same technique in writing his tale to serve a similar purpose, that is to put off an end to the king's arrogance. Scheherazade, the narrator of Poe's tale narrates a collection of stories for one thousand nights during which she succeeds in making the king forget his vow. One major affinity between the two tales is that their heroines bear the same names, Scheherazade, daughters of two Vazirs who play roles of the narrators of the tales. The similarity extends to more than the names since they have similar

characters and qualifications. Scheherazade of *The Arabian Nights* is presented clever, highly educated, courageous and had deep insight. (17) Poe's Scheherazade, on the other hand, is depicted in a similar manner as politic, clever, courageous and well; educated (18) In relation to this, they use their wit and their deep insight to defend their womenfolk and redeem them. Thus, Poe's Scheherazade, despite her father's objection and warning, makes a firm offer by declaring that:

She would either redeem the land from  
the depopularity tax upon its beauty,  
or perish in the attempt. She deposes her  
father, the Vazir, to make an offer to the king  
of her hand. It seems, little plot in her mind. (19)

This offer is originally made by Scheherazade of *The Arabian Nights* who had a similar cunning plan in her mind. She entreatingly says to her father:

I wish thou would give me in marriage  
to king Shaharyar either I shall live or  
ransom for the virgin daughters of  
Moslems and the cause of their  
deliverance from his hand and time.(20)

One more close similarity is that Scheherazade in Poe's tale accepts to marry the king with the provision that her sister should "occupy a couch near that of the royal pair to admit of easy conversation from bed to bed, and to awaken the good king."(21) Such details are originally found in "The Story of king Shahryar and his Brother" when Scheherazade agrees to marry king Shahryar on condition that her sister should take "her seat near the foot of the couch." (22)

On the whole, these points of affinities may be enough examples to prove that *The Arabian Nights* is the major source of Poe's tale. However, we should bear in mind that Poe did not take the source literally, but he elaborated the material to suit his purpose and mental condition. First, in

*The Arabian Nights* tale Scheherazade succeeds in turning the king from his blood-thirsty custom, and save her womenfolk. But Poe changes this end of the original story and brings it to a tragic conclusion as Scheherazade is killed at the end of "*The Eighth Voyage of Sinbad*". Poe's motive for doing this is still unknown, yet we may accept Edward H. Davidson's justification who states that it is Poe's habit to bring all his women characters to such conclusion, they die or get killed. (23)

Another essential modification made by Poe is that the narrator of his tale, Scheherazade does not tell in detail any one-of the thousand and the second tales. This is exactly opposite to what the narrator of *The Arabian Nights* does, who tells stories for one thousand and one nights. Poe who is writing a short story uses his creative genius and employs\ authorial intrusion to give the impression that Scheherazade has narrated one thousand and two tales, he says:

On the night I think) of the wedding, she...managed  
to awaken him, I say ... by the profound interest  
of a story (about a rat and a black cat, I  
think) When the day broke, it so happened  
that this history was not altogether finished  
the next night there happened a similar  
Accident with a similar result and then the  
Next.... And again the next. (24)

Doing so does not mean that Poe was aware of *The Arabian Nights* method of narration or that he is incapable of crating stories. However, Poe demonstrates his creativity and genius as a short story writer when he writes "*The Eighth Voyage of Sinbad*" into the modern world of Poe.

All these similarities prove Poe's borrowing from *The Arabian Nights*. But his story does not exactly correspond to the original story, for he alters some of its details. Yet these changes are of less significance because what is more important to him is criticism of some prevalent evils of his time which are reflected by Scheherazade in "*The Eighth Voyage of Sinbad*".

Pleased with her success of the tales, Scheherazade foolishly decides to tell another story on the account of eighth and most wonderful voyage of Sinbad. This story, it is possible to say is based on *The Arabian Nights*, "*The Seven Voyages of Sinbad the Sailor*". The literary value lies in its theme and setting. Here is its summary:

After enjoying many years of tranquility at home Sinbad became strongly possessed by the idea of travelling by sea. Aboard a modern steamer, he visits many parts of the world and has many adventures. He reports the incredible discoveries and Inventions of Poe's time.

This summary may help us to some extent to mark out the possible sources of the tales. It is possible to say, as the title of the tale indicates, that one major source is *The Arabian Nights*, particularly the seven voyages of Sinbad. In comparing "*The Eighth Voyage of Sinbad*" with any of these seven voyages of Sinbad of *The Arabian Nights* we will find many points of similarities and at the same time many differences.

One of the obvious similarities is that the name of the adventurous character of Poe's tale is of oriental origin. The name Sinbad is a conventional hero of many sea adventures namely, the seven adventures of Sinbad the sailor. In relation to this, both heroes of the tales tell their adventures directly to a person or group of persons. Sinbad of *The Arabian Nights* narrates his adventures to a group of listeners; while Poe's Sinbad tells his adventures to the Caliph, who listens attentively.

Apart from the similarity of their names, they have similar motives for their sea adventures. Sinbad of *The Arabian Nights* each time gives the following reasons for his sea adventures:

I resumed my former life in all possible joyance and enjoyment... I turned sometimes



into the solace an satisfaction till my soul  
began once to long to sail and see  
foreign countries... and hear new things. (25)

Similarly, Sinbad, the adventurous hero of Poe's tale, gives reasons entirely akin to those given by the hero of *The Arabian Nights*:

After enjoying many years of tranquility  
at home I became possessed with a  
desire of visiting foreign countries  
I packed some bundles of such merchandise  
.... went to the shore, to await the arrival  
of any chance vessel that might convey  
me into some region which I had not as  
yet explored. (26)

One more common point between Poe's tale and *The Arabian Nights* tales is that Sinbad of Arabian tales, in every voyage, sees different kinds people, visits many foreign countries and meets strange and supernal creatures. On these remote places, Sinbad reports, the outlook of his own time. In "*The Second Voyage*", for instance, he sees a huge bird, Rukh whose wings hide the sun and darken the sky (27). While in "*The Seventh Voyage*" he sees strange inhabitants of a city who had wings and fly, and make a trip on them (28) in a similar manner, Poe's Sinbad aboard a modern steamer tells his adventures in the nineteenth century. Like *The Arabian Nights* Sinbad, reports the incredible discoveries and inventions of Poe's time. He, for instance, visits an island where the forests were made of solid stones (29). He, also sees "a-fowl which was higher-than-the-biggest of the domes upon the Seraglio. This terrible bird had no head." (30) In another region he sees horse whose bones were iron and whose blood, was boiling water... He had black stones for his usual food". (31) This description is a symbol of the modern train at Poe's time. In another country, he describes one of the wonderful of Poe's world:

Another of these magic constructed a creature that put to shame even the genius of him who made it for so great were its reasoning powers, that, in a second, it performed calculations of so vast and extend that they would ha required the united labor of fifty thousand fleshy men for year.(32)

It is obvious that Poe is referring to one of the wonderful machine of his time, the calculating machine. Although Poe was greatly fascinated by modern sciences and technology, he also, as Edward Wagenkecht maintains, shuddered before the potentially of gadgets of destruction, and he saw them destroying the beauty and changing human beings into things (33) Therefore, he employs oriental themes and characters taken from *The Arabian Nights* to criticize some evils of his time So Sinbad and Scheherazade of Poe's tale, who stand for Poe himself, (34) report, for example, the disadvantages of one of the horrible discoveries of Poe's time, namely a warship. Thus when Sinbad asks his companion what kind of a monster this invention is, the porter answers:

It was a cruel demon, with bowles of sulph'r and blood of fire, created by evil genii as the means of inflicting misery upon mankind.(35)

Moreover, Poe, through these oriental elements, wants to tell us that the realistic side of this age is even more fantastic and stranger than the imaginary one of an earlier one. And killing Scheherazade suggests his own dissatisfaction with his own day. Therefore, these elements are used for purposeful aims namely to convey his own ideas but in a general frame which is really exotic to the European.

To sum up, Poe responded to the orient and was **fascinated** by its exoticism and more by its literature. His interest in the orient stems partly

from financial considerations since the publication of oriental tales provided him with money he needed, and partly from his desire to exploit the strange exoticism and remoteness of the orient to create effect. Poe's knowledge of the orient did not come from personal experience but from verbal means, through reading some oriental tales such as *The Arabian Nights*, *The Koran*, and some pseudo-oriental tales such as Swift's *Gulliver's Travels*, Thomas Moore's *LaLa Rokh and Johnson's Rasselas*. His interest in the Orient is clearly expressed in many of his poems and tales such as "Tamerlane", "Al-Aaraf", "The Thousand and Second Tale of Scheherazade", "Ms Found in a Bottle" and other poems and tales. Together these poems and tales present a comprehensive image of the orient as seen by Poe. In "The Thousand and - Second Tale of Scheherazade" appear Poe's borrowings from one of the major sources, *The Arabian Nights*. In comparing Poe's tale and some tales of *The Arabian Nights*, we will find that Poe's indebtedness extends to more than the names of his characters. In "The Thousand-and- the Second Tale of Scheherazade", Poe borrows the theme, names of his characters and setting from *The Arabian Nights*. Meanwhile Poe makes many modifications, he omits some details and adds others which seem to serve his purposes. Finally, the similarities between Poe's tale and *The Arabian Nights* prove that Poe succeeded in creating by his tale an effect similar to that produced by *The Arabian Nights* tales. Strange exoticism is perhaps the most vivid impression his story leaves upon the mind of his reader.

## Notes

Edward H. Davidson, *Poe: A Critical Study*, (Cambridge, 1964) pp.13-27.

See also: Edward Wagenknecht, *Edgar Allan Poe: The Man Behind the Legend*, (New York, 1963), p. 142.

Among the American writers who fell under the spell of the East and were influenced by its culture were: Washington Irving (1783- 1859) who wrote some good oriental works such as *The Alhambra*, *Mohamet* and his *Successors*, and *Rip Van Winkle*. These tales contain many oriental borrowings especially from *The Arabian Nights*." Mark Twain also fell under the spell of the East. The Eastern influence is best reflected in his tales *Huckleberry Finn* in which he describes Henry VIII as king *Strahrayar* and his cruelty towards women. See:

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Philip Van Doren Stern, ed. *Edgar Alan Poe*, (Penguins Books, Kingsport Press, Inc., Kingsport, Tennessee, 1979), p. XIX.

Richard Beal Davis, ed. *Chiver's Life of Poe*, (New York, 1952), pp. 44

For more details see: Padriac Colum, introd. *Poe's Tales of Mystery and Imagination*, (London, 1968), pp.25-26.

Ibid, p. 364.

Ibid, pp. 243-258.

Edward Wagenkmech, p. 127.

Ibid.

Ibid.

See Davidson, pp. 4- 10.

*The Arabian Nights*, Vol. 1.p. 4. Since the first English translation of *The Arabian Nights* is not available to me, therefore, my quotations of *The Arabian Nights* are taken from Burton's translation,

Padriac Colum, p. 307.

Mia 1, *Gerhardt, The Art of Story Telling*, (Leiden: H. J. Brill, 1963),  
*The Arabian Nights*, Vol. I, p. 15  
 Padriac Colom, p. 308.  
 Ibid., pp. 307- 308.  
 The Arabian Nights, Vol. 1, p. 15, Padriac Colum, p. 308.  
*The Arabian Nights*, Vol. I. p. 24.  
 Davidson pp. 127-28.  
 Padriac Colum, p. 309.  
*The Arabian Nights*, Vol. VI, p. 69.  
 Padriac Colum, p. 310.  
*The Arabian Nights*, Vol. VI. pp. 16- 17.  
 Ibid., pp. 74-75.  
 Padriac Colum, p. 320.  
 Ibid., 318.  
 Ibid., p. 319.  
 Ibid., p. 320:  
 Edward Wagenknecht, p. 88.  
 Stanley M. Vogel, Ella M. Murphy, *American Literature, cl. ..* (Boston,  
 Mass, Students Outlines Company, 1961), pp. 76-77.  
 Padriac Colum, p. 312.

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١٠- سلوم ، دارد ، دراسات في الادب المقارن ، دار الحرية ، بغداد ، ١٩٨٤ .

١١- سنكلر ، ديند ، ادكار الن بر ، ترجمة سلامة حجاوي ، دار الرشيد ، بغداد ، ١٩

12. Wagenknecht, Edward, *Edgar Allan Poe: The Man Behind the Legend*, New York, 1963.

## **Oriental Sources of Shakespeare's *The Taming of the Shrew***

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**Oriental Sources of Shakespeare's *The*  
*Taming of the Shrew***

In the sixteenth century the connection with the East and its impact on the west was greatly strengthened through many channels such as oriental studies, travellers' accounts and translations of many books in various domains. These provided the writers of the period with ample wealth of information about this fanciful and exotic area. The problem whether Shakespeare was, in one way or another, influenced by the East and indebted to its culture, has given rise to much controversy. Some critics, to mention only two, Safa Khalusi and Abdul-Jabber Al Samrai, have given passing remarks affirming that Shakespeare fell under the spell of the Orient and that the sources of *The Taming of the Shrew* are oriental. Other critics such as Geoffrey Bullough has denied such influence and attributed the play to western origin. Hence the present study aims at: First, shedding light on Shakespeare's interest in the East and how his perception of the Orientals differs from that of the Renaissance. Secondly, it is an attempt to detect the sources which Shakespeare had exploited and derived his material from. Thirdly, the study also undertakes a comparative analysis of Shakespeare's *The Taming of the Shrew* and some Arab books namely *The Kuran* and *The Arabian Nights* which express soundly Arab culture. A special attention will be paid to the affinities and differences between Shakespeare's play and the play which imply the occidentallization of the oriental setting.

It must be stated that Shakespeare's interest in the East stems partly from his admiration for this exotic area and partly from his desire to follow the convention of coloring his works with the exotic and the unfamiliar to create a dream- Like world similar to that of *The Arabian Nights* for the purpose of entertainment. (1) His concept of the East differs from the popular concept of the Renaissance. During



the Renaissance, the East was looked upon as a symbol of 'luxury, sensuality, revenge, brutality, despotism and corruption'. (2) But Shakespeare seems to have deviated from this attitude and formulated his own concept which is quite opposite to that of the sixteenth century. His concept of the Arabs, as Safa Khalusi confirms, is that the Arabs are brave, gallant, good-hearted, tolerant and religious. Their culture is rich and inspiring (3). In *Othello*, for instance, Shakespeare's concept of the Arabs is apparent in his presentation of the central character, Othello. He presents him as courageous, good-natured, generous, hospitable and full of integrity. It is safe to assume that this concept reflects Shakespeare's understanding of the East.

The sources of his "knowledge about the East were: First, they did not come from practical experience and personal observations, but were mainly based on verbal means such as travellers' accounts and translations of some books which provided Shakespeare with ample and useful information and descriptions of the oriental scenes and themes. Secondly, there is the possibility that he obtained other information from reading some books of history and tales written in imitation of oriental tales such as Giovanni Boccaccio's *Decameron* and Chaucer's *The Canterbury Tales* which he used as sources for his plays especially *Troilus and Cressida* and *Midsummer Night's Dream* (4). *The Arabian Nights*, which seized the imagination of readers and writers alike, might have influenced him (5). One may wonder where Shakespeare got the tales of *The Arabian Nights* from, bearing in mind that he died in 1616, while *The Arabian Nights* was not translated before 1711. In effect the main channel through which these oriental tales were transported to Shakespeare was the merchants and travellers to the East who brought some of

these tales with them(6). The other book which might have influenced Shakespeare was *The Kuran* which was first translated into Latin in 1143 A.D. Though we do not have clear-cut evidence that he read it, the fact remains that "the impact of *The Kuran* on Shakespeare was indirect, through Dante's *The Divine Comedy*. (7) All these means and books must have provided Shakespeare with enough information and useful material about the East, which he exploited in writing his comedies and tragedies at a later time. It is safe to assume, now, that the influence of the East on Shakespeare is undeniable since an Arabic or oriental spirit can be felt in some of his plays. This is because many of his plays are centered around Arabic themes and incidents taking place in Eastern countries. To start with, many details of *The Merchant of Venice* could be attributed to oriental sources. The story of giving a pound of flesh, is said, to be of Indian origin(8). Also it is possible to point out oriental features in *The Tempest* in which Shakespeare creates an atmosphere similar to that of some tales of *The Arabian Nights* which are full of magic, the unexpected and the mysterious.(9) One can even outline close affinities between Shakespeare's play *Timon of Athens* and the story of 'Ma'aruf the Cobbler and his wife Fatima.'"(10)

Furthermore, the story of Othello comes, as Abdul-Jabbar Al-Samrai affirms, from Arab sources, as the similarities between it and the story of "Kamar Al-Zaman" was very striking(11). However, critics, long seeking to determine the major sources of Shakespeare's comedy. *The Taming of the Shrew* (1594) have focused primarily on *The Taming of A Shrew* (1549), the author is anonymous, and George Cascoigne, anadptation of Ariosto's I *Suppositi* (12). This has been pin-pointed by many critics (13). Therefore, I have no

intention of studying them again. But I wish to argue that Shakespeare might have drawn some material, though indirectly, from *The Arabian Nights* and Arab social customs. To outline the oriental sources of *The Taming of the Shrew*, it is rewarding to divide the play into two main parts: the Induction and the theme of taming Katherine.

To start with the source of the Induction, it is possible to state that it is based on oriental sources such as *The Arabia Nights*. Though not derived from *The Arabian Nights*, one could assign many internal evidence which prove that its origin is related to this oriental tales collection, especially the story of "The Larrikin and the Cook," which tells of an adventure of Abu-al-Hussan the Baghdadian Merchant. In order to shed light on the analogy between *The Arabian Nights* and the Induction, it is appropriate to give a summary of the general outline of the Induction:

Sly quarrels with the hostess of an alehouse who sends him out for refusing to pay the price of what he has eaten. A lord sees him and orders his hunters to carry Sly heavily drunk to his place. He orders them that Sly is to be treated as a lord when he wakes up. When Sly gets sober, he becomes surprised to find himself in a grand place surrounded with servants and all goodies of life. He does not believe that and despite his protest, he is made to believe that he is a play performed in his honor.

Similarly, the plot of "The Larrikin and the Cook" moves in a line parallel to that of the Induction of the comedy:

Abu-al-Hussan quarrels with the Cook as a result of refusing to pay the price of what he has eaten, Later, Abu-al-Hussan is carried heavily drunk to the Caliph Haroun Al-Rashid's court. The Caliph

orders his servants, entourage and harem to treat him as a Caliph and to obey his orders and fulfill his wishes when he awakes. When Abu-al-Hassan awakes, he finds himself in the palace of the Caliph. He does not believe his eyes. But the people there make him believe that and he governs till the end of the day, and is later carried mystified to his house. This affinity is based on thematic influence.

A comparison of Shakespeare's Induction with the story of "The Larrikin and the Cook," shows many aspects of similarities and differences. To begin with, the general outline and the theme of the Induction resembles, beyond any doubt, the theme and the general outline of the original story as presented by the narrator of *The Arabian Nights*. Both stories hinge upon the narrative of a beggar who is gulled and transported into luxury, when Haroun Al-Rashid and the lord tricks on Abu-al-Hassan and Sly. It is worth mentioning that Shakespeare does not exactly imitate the whole story, for he modifies some of its details. He, for instance, alters the Caliph into a lord and this change of the name suits the western setting. He Occidentalizes the scene in order to suit the western mentality. That is to say, he makes use of such a scene in order to enrich his play. This implies to what extent Shakespeare has been influenced by the oriental story and functions it in his play i.e. *The Taming of the Shrew*.

However, the most striking likeness between the two narratives is found in the opening scene of the two tales. The Arabian nights' tale begins with Abul-al-Hassan's quarrel with the Cook about the price of what the former has eaten. In the Induction it is possible to designate a similar incident as Sly refuses to pay the bill of what he has eaten and drunk.

Another essential analogy between the two stories is that both Shakespeare and the narrator of the Arabian Nights' tale take their heroes to the same sort of luxurious environment. Abu-al-hassan is transported to an oriental court of the Caliph Harun Al-Rushid. This, environment, as the reader is informed in detail, is full of all sorts of oriental pleasure and goodies of life Shakespeare, who tries to flavor the Induction of the play with oriental features, carries Sly to an atmosphere akin to that which dominates many tales of *The Arabian Nights*. Thus, he beautifully but briefly provides his reader with descriptions about the plume of the lord.

There are some other details which emphasize the close affinity between the two stories. Among them are the details between the roles of Sly and Abu-al Hussan: both are ordinary and gullible men transported temporarily into a luxurious environment. Abu-al-Hussan is tricked by the Caliph, while Sly by the lord. Moreover, the drunken Abu-al-Hussan, who is treated for a few hours as a Caliph, comes to believe that his present life as a lord is a dream and reacts in this manner:

By Allah, either I am dreaming a dream or this  
is Paradise and the Abode of Peace!...  
By Allah, 'tis not as I were on wake; yet I am  
not asleep. (14)

Since Abu-al-Hussan is perplexed, he turns to one of the Caliph's followers and asks him: "By the protection of Allah... am I a Commander of the faithful?" (15) The Caliph's follower replies: "Yes, indeed, by the protection of Allah thou in this time art Commander of the Faithful (16) This exactly echoes Sly's reaction when he awakes:

Sly. Am I a lord, and have I such a Lady?

Or do I dream or have I dream'd till now?  
I do not sleep; I see, I hear, I speak;  
I smell sweet favors, and I feel soft things.  
upon my life, I am a Lord indeed;  
And not a tinker, nor Christopher Sly(17).

Because Sly does not believe his eyes, he asks one of the attendants whether his present status as lord is real or a vision. The page gives a similar reply given to Abu-al-Hussan: "Thou art a Lord and nothing but a Lord; "(18).

Another close analogy between the two stories is that the characters who play tricks on Sly and Abu-al-Hussan are persons of high status. The Caliph in *The Arabian Nights'* tale and the lord in the Induction live luxurious life. Bored by this mode of life, they decide to enjoy themselves by means of playing tricks on Sly and Abu-al-Hussan. In addition to this, one of the close resemblance between the lord and the Caliph is that both give rather similar instructions and orders to their slaves. The Caliph Harun Al-Rashid bids his servants and men to carry out certain instructions on how to deal with Abu-al-Hussan to make him believe that he is a Caliph:

Go in to yonder young man.... and take him up  
and bring him to me at the palace;... Note thou  
yonder young man... see him tomorrow seated in my  
place... obey him in what so he shall bid... When  
this sleeper shall awake tomorrow... cloth him the  
royal clothing and serve him with the services of  
the Caliphate and say to him thou art the Caliph (19).

This story is particularly distinguished for its purely Baghdadian setting, at a time when the Arab civilization was at its zenith. The narrator reveals one of the characteristics of Baghdad as a center of pleasure and luxury.. Similar details appear in the Induction of *The Taming of the Shrew*;

Then take him up, and manage well the jest:  
Procure me music ready when he wakes,  
Carry him gently to my fairest chamber,  
Balm his foul head with warm distilled waters,  
And burn sweet wood to make the lodging sweet.  
To make a dulcet and heav'nly sound;  
And if he chance to speak, be ready straight,  
And with a low submissive reverence  
Say, what is it your Honor will command?  
And when he says he is....say that he dreams!  
For he is nothing but a mighty Lord. (20)

I believe that the similarity needs no comment since the points of similarities are oblivious.

Yet, one essential difference between Abu-al-Hussan and Sly is that Abu-al-Hussan-governs till the end of the day, and later is carried mys tied to his house, while Sly is asked to watch a play performed in his honour. However, Shakespeare, as Peter Alexander maintains, ends the Induction of the play in a similar manner when Sly awakes from his dream to find himself in the alehouse. Later he goes home and begins to tame his wife following the same method used by Petruchio. But the absence of this final scene from the Induction must be due to "careless ness or some errors in handling of the copy"(21).

As for the sources of taming Kate, many critics think that it is derived from George Cascoigne's *Supposes*, an adaptation of Ariosto's I suppose it. Yet, certain internal evidence make its dependence on some oriental tales and religious books highly probable. In the second part of the play, the plot of taming Kate, Shakespeare discusses a social issue, namely man-woman relation. He believes that women should be obedient, submissive and humble to their husbands; and asserts that man must be superior to woman.

Though the theme is universal, its echo can be traced to some oriental books. One such book, as Khulusi says, is the Kran (22). In the Koran, Sura' Al-Nysa, Aayat 34, a similar topic is handled. The Koran states that men are the protectors and maintainers of women, because God has given the formers more strength and power than the other, and because they support their means.

Men shall have the pre-eminence above women, because of those advantages wherein GOD hath caused the one of them to excel the other, and for that which they 9 expend of their substance in maintaining their wives. The honest women are obedient, careful in the absence of their husbands, for that GOD preserveth them by committing them to the care and protection of men. But these, whose perverseness ye shall be apprehensive of, rebuke; and remove them into separate appartments, and chastise. But if they shall be obedient unto you, seek not an occasion of quarrel against them; for GOD is high and great. (23)

The idea of man's superiority to woman is tacit in the following lines when Shakespeare brings the play to its conclusion: Thy husband is thy lord, thy life, thy keeper, Thy head, thy sovereign; one that cares for thee, And for thy maintenance: commits his body To painful labor, both by sea and land; To watch the night in storms, the day in cold, While thouly'st warm at home, secure and safe; And craves no other tribute at thy hands, But love, fair looks, and true obedience;

And when she's forward, peevish, sullen, sour  
And not obedient to his honest will;  
What is she but a foul contending rebel,  
And graceless traitor to her loving lord? (24)

The speaker is Kate who states that women must be obedient and sub missive to their husbands because "God has ordained it" (25) who has given men more strength than women because they support



their means and protect them.

In addition to this, the theme of taming a woman is recurrent in some tales of *The Arabian Nights*, such as the story of "Ma'aruf the Cobbler and his Wife Fatima", (26) and the story of "The Bull and the Ass" (27). These tales treat of the problem of marriage and shrewish wives.

The major characters of these tales are women who try to dominate their husbands. Thus, both Fatima al Ura, and the merchant's wife are violent, stormy, uncontrolled and disobedient. Similarly, Kate is shrew, wild and ungentle.

Another affinity between these tales and the play is the method adopted by the husbands to tame their wives. In *The Taming of the Shrew*, Petruchio uses his physical strength to tame Kate and succeeds in making her say things they both know to be false. Though Ma'aruf's method of taming Fatima is rather different, because it is done through supernatural means, he was, at least, able to control her. Yet, the way followed by the merchant in the story of "The Bull and the Ass," is comparatively akin to that used by Petruchio as he beats his wife.

Even the conclusions of these tales and of the play run in a parallel course. Shakespeare ends his play with man's victory over woman's obstinacy and shrewishness when Petruchio manages to train and tame the shrewish Kate who becomes absolutely obedient to the extent that she approves of whatever he claims. This approximately echoes the conclusions of *The Arabian Nights'* tales which are brought to the same sort of end as that of Shakespeare's play as men gain control over their wives, who repent and pose themselves under their protection.

Moreover, there are many Arabic customs in agreement with those tackled by Shakespeare. Some Arab families, for instance, refuse to

allow their younger daughters to get married before the elder ones. It is no wonder, then, that Shakespeare must have been guided by an Arab spirit or Eastern spirit in *The Taming of the Shrew*. According to this point of view, Shakespeare puts a similar idea in the mouth of Batista who announces that until Kate, his wilder daughter, is married, Bianca, his younger, gentler daughter, is to remain single. To sum up, what we have mentioned sheds light on Shakespeare's interest in the East, especially the Arab homeland. Also, it points out that Shakespeare's play. *The Taming of the Shrew*, is partly based on oriental sources, namely the Koran and *The Arabian Nights* and partly on Arab customs. The Induction, as the external and internal evidence indicate is based on a particular story of *The Arabian Nights*, namely "The Larr ikin and the Cook", while the theme of taming Kate could be modeled on similar ideas which are recurrent in *the Koran*, *The Arabian Nights* and some Arabic conventions.

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(14) The Arabian Nights, Vol. XI, pp 11-12. All my quotations of The Arabian Nights are taken from Richard F., Burton's translation, (Beruit, 1966).

(15) Ibid., p. 12,

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(17) The Works of Shakespeare, (Edinburgh, 1977) p. 295.

(18) Ibid.

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## **The Development of Prison Writing in American Literature**

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**An Extracted Paper from Khawla**  
**Majid's Thesis: The Development of**  
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**The Development of Prison Writing in**

# American Literature

## Introduction

Prison Writings and Its Development In England and America:

Prison writing is the product of cultural experience imagination, the product of what has already happened. It is like a snapshot highlights the most important turning points in the life of individual. Prisons has always been used in literary works as a setting, metaphor, theme or symbol but recently it was established as a literary genre. This genre rose because of cultural and sociopolitical needs, since we cannot ignore prisons as part of our real world, and part of historical, literary and cultural studies. The term "Prison Literature" was coined in 1978, when H. Bruce Franklin published the first edition of *Prison Literature in America: The victim as Criminal and Artist*. In the following years many works were published relating to the prison writing (Nadezhada, 2012, 2). Franklin is a leading authority on American prison writings and one of America's preeminent cultural Angela historians. Angela Davis, an advocate of human rights and a critic of repression, racism in the criminal justice system, says that prison is considered as an inevitable and permanent feature of the American's social lives, especially that and more than two million people now inhabit U.S prisons, jails, youth facilities and immigrant detention centers(Davis,2008,9-10). Prison writing developed during epochs to become a literary genre that spans the age of written texts. It takes multiplicity of forms, style, and intents, and includes biography, fiction, poetry, drama, sociopolitical commentary and analysis ( Mary,2015,733). In this thesis the focus is on is letters and the last is a memoir. These works will probe into other people's lives and ways of life in prison they are tackled in three different perspectives by three different writers and

different experiences to have cultural diversity.

Since the rise of Penitentiary during the first half of the eighteenth century in Europe and America, the prison has become a "natural" phenomenon in today's society. It has assumed the function of a control mechanism for our moral behavior, because it effectively solves the problems society has with individual (Joop, 2010, 3). Prison Writings as a literary genre is written either by a prisoner who is confined in a location such as a jail, prison, or youth facility, or by a non-prisoner. In this situation two worlds are created microcosm and macrocosm. The first one is created by a writer behind bars who has a personal experience in prison. He/ She creates this microcosmic world to probe in the depth of the self and depicts a hell to be witnessed by the public through his/ her work. The other microcosmic world is created by a non-prisoner. The writer here writes from another perspective unconfined by a particular location but confined by other things like the cultural, social, political, and economical confinement. It is true that the writer here is not confined behind prison walls (physically), but he/ she is confined spiritually. The real world has become a big prison and the writer examines the ills of society and tackles many topics like race, gender, ethnicity and psychology that are interrelated with prison writing, since prison writing concerns itself with the general issues of its nation.

There are several typical characteristics of prison writings, including genre fluidity, linkage of political and patriarchal oppression, cultural criticism, microcosmic symbolism, resistance to totalizing norms, and psychological transformation in relation to questions of identity and self-definition (Keith,2000,14-15).The prison writings are written in prison or about prison for social, political, and economical needs. Prisoner's self-representations and their depiction by others are joined in order to offer views from both margin and



center (1). H. Bruce Franklin says that is an important literature being written by women behind bars, and there is a long history of women victims, criminals and proletarians who were also artists (Jonah, 1987, 133). In order to understand prison writing we need to examine the nature of incarceration and proliferation of prison in U.S and that leads us to what shapes the nature of prisons like social, cultural, economic and political forces.

In dealing with prison writing we cannot ignore the role the of Black Women writings who uses writing to interpret the meaning of their prison experience. Incarceration rates for black women have increased more quickly than they have for black men and though the rates have leveled off, incarceration rates for black women remain higher than for their white counterparts (Bureau of Justice Statistics). By dealing with the Black Women's prison writing a new space is created to express their new voice. Assata Shakura suggests, "it is imperative that we as black women talk about the experience that shaped us, that we assess our strength and weakness and define our own history (Shakura, 1978, 8-15).

This study investigates the chronological development of prison writings since the middle Ages till the present. It examines the direct and indirect prison writers and how they use writings as a way to depict the direct and indirect prison experience. This

study also deals with women prison writing and it shows how art exists under the most oppressive and dehumanizing conditions.

### **Medieval Prison writing**

In Medieval prison writing incarceration is taken in two meanings:

Someone in prison for political reasons would look upon his captivity as a matter of pride or someone held for his crimes would look on his sentence as a dishonor equivalent to death. The prison writer focused on historical, social, personal subjects and touched on current political issues. The imprisonment in Middle Ages was not a singular experience; its harshness, and thereby the potential for written expression, depended greatly upon the status of prisoner and the perceived political danger. Despite the varying forms of imprisonment suffered by each author, the differing reasons for their incarceration, and their differing opponents and captors, there is a common denominator in their experience(Joanna.2004,3).

Many writers connected their imprisonment and writing like St. Paul (65-67). St. Paul was a roman apostle who taught the gospel of Christ to the first century world. Paul wrote several epistles while in prison, for instance, *Philippians*, *Philemon*, *Colossians*, and *Ephesians*, known as the *Captivity Epistles* when imprisoned at Rome awaiting trial for accusation of teaching transgression of law (Tom, 2002). One of the most sited texts in medieval literature is Boethius's the *Consolation of Philosophy*. *Boethius is a Roman Philosopher who was imprisoned at Raviat at the will of king Theodoric following Boethius's defense of Roman Senator Albinus*, who in 523-4 was accused of treason ; in particular ,he was accused by Cyprian of having written insultingly of Theoderic to officials in the entourage of the Emperor Justine. In his book Boethius sits in the prison awaiting execution when his muse Philosophy appears to him. Her offer to lead him to his heavenly home becomes a debate about how to come to terms with evil, freedom, and providence(Joel,2007,574- 631). The meaning of Boethius's text extends beyond a particular prisoner's consolation, yet it is the representation of this text as the work of condemned prisoner that

gave its message added authority. (Rivkah, 2009, 291- 311)

The close of the Fifteenth century brought with it one of the last works of the English Middle Ages which presents the writer in prison , *Le Morte Darthur*(9). In the year in which Sir Thomas Malory finished writing the *Morte Darthur* it was a time of political crisis. In the Summer of the 1469 Warwick the Kingmaker seized power from his old master Edward IV and ruled in his name for a few months before Edward IV was able to reassert his authority . Malory, a follower of Warwicks and also a former supporter of Edward IV, had already deserted the latter's cause; a year earlier he seems to have been implicated in a Lancaster plot for which he was sent to prison, where he finished writing the *Morte Darthur* (Gweneth,1973, 257-265).

The early Medieval Prison Writings appeared in the form of autobiography and with the representation of an imprisoned autobiographical identity in the texts and the political motives behind such self- presentation.

### **Sixteenth Century Prison Writing**

In the Sixteenth Century, every change of government and every development in theology created a new generation of political prisoners or religious dissidents. There are prison writings by privy Counellors, princess, a lord chancellor, the higher nobility, courtiers, members of parliament, land-owning, and many individuals from the urban and professional middle classes, including lawyer and clergymen of various religious denomination(Rivkah,2009, 291- 311). Sir Walter Raleigh is one of the prison writers. In his sonnet "*My Body in the Walls Captivated*", the speaker contrasts his physical imprisonment, which is bearable, with his unbearable mental torment at being separated from his love. The sole witness to this text survive, in Raleigh's hand writing, among the Cecil

paper and therefore presumed to have been given to Robert Cecil in 1522, when Elizabeth learned of Raleigh's secret marriage, he ended up in the Tower of London after two on five separate occasions within a decade, between 1537 and 1547 in London and in Windsor Castle for political reasons. He found literary means to render personal cerebral experience authoritative. His autobiographical association of " *When Winsdor Walls sustained my wearied arme*", " *So Crewell Prison*" and " *London, hast thou accused me*". Howard tended in these poems to reconfigure aspects of his personal experience that were common knowledge among his acquaintances. Thomas More's prison writing include his principal English work is a " *Dialogue of Comfort Against Tribulation*". His writing suggests his final spiritual concerns for himself as well as those close to him. In 1532 More relinquished the highest honor in England and retired from the world of politics; by 1534 he found himself locked in the Tower of London, a prisoner of the Tower government. His fourteenth months in prison proved to be put his whole life together, both as a man and as a Christian believer. While at prison he wrote on a wide variety of topics, from prayers and penance to the right use of riches and power, from the joys of heaven to psychological depression and suicidal temptations often must have written to carry himself through his own ordeal. Beneath this serenity of his prison writings lies his personal drama (Alvaro, 2000, 2-8). He spent fifteenth months in prison before his trial and execution in July 1537 (Rivkah, 2009, 291- 311). In the past of diversity of written outputs, as well as the different reasons for the prisoner's incarceration has prevented scholars from writing about the prison literature as coherent body of work Sixteenth Century.

Another prison writer is Sir Thomas Wyatt (1503-1542). He took a bachelor's degree at Cambridge and was knighted in 1536 and was twice sent as ambassador to the emperor Charles V. he was

constantly employed in Henry's service and was apparently in high favor: but was sent to the Tower in 1536, perhaps because it was desired that he should incriminate the Queen, Ann Boylen. In March 1537 he was knighted and in 1541 he was again sent to The Tower on the old charges.

Middle years of the Sixteenth Century were noticeable from the middle Ages or from the example we have from the Middle Ages or from other obvious mediaeval models of martyr writing. Scholarship on Fourteenth and Fifteenth prison works such as Thomas Usk's Testament of Love , James I of Scotland "The Kingis Quir", Charles d' Orleans English Book, George Ashby's A Prisoner's Reflection, consistently emphasizes the influence of Boethius's of the Consolation of Philosophy, which was written by the Sixth- Century Roman Senator while awaiting execution. The fact that the flourished of the prison literature in the Sixteenth century has not met with sufficient or sustained critical investigation means that the established history of Tudor oppression needs to be written. (Denna, 2000, 23)

### **Seventeenth Century Prison Writings**

Writing produced by prisoners in the early modern period reflected the inefficiency, disorder and corruption of the system in which they detained. There were two ways in which that happened, they correspond and write biographies. In the last years of the Sixteenth Century and at the beginning of the Seventeenth Century, prisoners increasingly wrote satire representing prisoners, their keepers, that conditions in which they were kept. Such texts represent the system as cruel and corrupt, and contained both implicit and explicit appears to reform. The relative absence of calls for the reformation of jails in mid-Tudor prison literature might be something of surprise.

However, there is a reason for this. Early prisoners did not use their writings for fight against the system or to try and change the nature of prison. These writings sought to take advantage of the institutional inefficiency and blind spots it opened up. The types of methods, or "tactics", that people have at their disposal to reassert their authority against institutional power is the way in which prisoners, especially incarcerated writers respond to early modern jails(Denna,2000).

John Bunyan(1628-1688) is one of the most famous preachers and writers in the Seventeenth Century , he was imprisoned under the laws. After the Restoration of Charless II, he spent twelve years in the Bedford Jail (1660-1662) for preaching without receiving permission from the established church. During this period he wrote Grace Abounding to the chief of sinners (1660) following his release from prison in 1672, he wrote Pilgrim's Progress and The Holy War gave him liberty to preach. Following his release, he became Pastor for Bedford Baptist church. Bunyan's imprisonment compounded his godly identity; the author constructed his persecution at the hands of ungodly oppressors as a necessary and glorious traits. (Dallas, 2008, 115)

The cavalier poet Richard Lovelace (1618- 1657) is one of the important prison writers. His poem "To Althea From Prison" remains in effect Lovelace's poetic monument. This poem opens and closes with images of confinement and with assertion of liberty which frames the defiant discourse of conviviality for the cavalier in defeat, expressed in terms of stock poetics images, is typically of Lovelace's technique. (Dosia, 2003, 16).

During this period there developed a more general sense of disquiet about the severity, disproportion and, fundamentally, ineffectiveness

of the law -a trend driven by the tumultuous effects of war, by the rise of social problems associated with urbanization in the capital and by the rise of radical politics. (Hardman,2007,88)

## **Prison Writings In America**

The American literature is created by those who have experienced its real world. Prior to the American Revolution. Imprisonment was seldom used as a punishment for crime in England and was rarer still in its American Colonies, most of which were being used as dumping ground, for British convicts. The main punishments for crime in England were executions and various forms of physical torture-whipping ,the stocks, the pillory, branding, mutilation, constrain...etc. (Frankline,2008, 235-242) .

### **The Beginning of the Prison system and Prison in America**

The initiators of the prison writings in United States were the Puritans who settled in America in the Seventeenth Century and defined the often violent adversity of the new land as transformative (Rolston, 2003, 30). During the colonial period there were two institutions in existence, the combination of which later produced the modern prison. They were the jails, or prisons of the time, and the workhouse .The jails or prisons are chiefly used for the detention of debtors and religious and political offenders. The workhouses, which began to appear about the Sixteenth century and were not for more than two centuries after their origin penal institutions in any strict sense of the word(Barnes,1921,42-43). The First American "Penitentiary" was along with the Enlightenment influences, a

Quaker spiritual experiment based on information and penitence – rather than corporal punishment. The Walnut Street Jail, which provided the template for Eastern State Penitentiary, was based on the work of the first prison reform group, the Philadelphia Society for Alleviating the Miseries of Public Prisons, of which Benjamin Franklin was a key member (Narrative of Conversion and Coercion: American Prison Life Writing Since 1945, Simon Rolston, 2003, 37-38). The Quaker influences persisted with the development of Walnut Street Jail the remodeling of it was completed in 1791, and the new building was named the "Penitentiary House" after the term introduced by John Howard. John Howard (1726-1790) is one of the earliest English prison Reformers. It was through his writings, that the Americans gained knowledge of these advanced institutions. Along with the influence of Howard's works it is evident that Jeremy Bentham's Panopticon published following 1787, had some effect upon prison reform in Pennsylvania (Barnes, 1921, 38). During Incarceration Bentham's "Panopticon" was an architectural design of prisons by which prisoners are made more visible, more psychologically sure of their visibility and, therefore, easier control, hence the major effect of the Panopticon is to induce the inmate a state of conscious and permanent visibility that assures the automatic functioning of power (Prison, Utopia and the out-penitent in Hawthorn, pp72).

The rationale for its construction was based on religious doctrine rather than scientific fact. This was the very apt name in this case, since there was no cell space provided for any type of work. All other inmates in the jail were given regular work assignments, but for the penitentiary inmates, self-reflection and "penitence" was the sole purpose of confinement (living in Prison, Stanko Stephen, 2004,



44 Greenwood Publishing).

William Pen was instrumental in shaping the Quaker reform movement of the Seventeenth century. In fact, he worked on the "Great Law", which was a series of statutes enacted in 1678 by the first State legislation in Pennsylvania. The Great Law covered many topics of law including the establishment of courts, conduct of trial and punishment. For example the Great Law proclaimed that capital punishment was only to be used in cases where the defendant was guilty of premeditated murder. Penn, like many other Quakers, believed that criminals could redeem themselves through incarceration in "houses of correction" or workhouses". The precepts of the Great Law were eventually Abolished in 1718 by the majority in Pennsylvania. Harsh penalties for criminal were put back into effect, and many Pennsylvania Quakers became frustrated by these cruel practices. They believed that cruelty perpetuated crime rather than reduced it. Still, there was not much they could accomplish until American Revolution provided the opportunity for sweeping political, legal and social changes. In this climate of change, the writings of Cesare Baccaria, John Howard in particular became the working manuals for the formation of the Philadelphia society for alleviating the Miseries of the public prison, which was established in 1787. (Living in the prison).

It is reported by the Connecticut Historical Commission in Hartford, that the New Gate Prison at East Granby was opened in 1773. After the Revolution, it became the first state prison in the United States. It was built over an old Copper mine, and prisoners were largely busywork, since the mine had played out some years earlier. Although it was claimed to be an advancement over the brutalities of corporal and working conditions were so miserable that its operation

was played by inmate riots, and was closed in 1825(Stanko, 2004, 43)

The Quakers were thus instrumental in developing the penitentiary system, as we know it, an institutional innovation that was deeply rooted in the ideology of rehabilitation. Although retribution was the order of the day, these Christians believed that penitentiary system helped the sinners to overcome their sins. Their rehabilitative model rooted itself in the religion notion of "penitence", the need to reconcile criminal misdeed with the will of God. To the penal reformers, a crime against society was synonymous with sinning against God. Unlike those who came before, the Quakers believed that crime stemmed from being a sinner instead of from social influences (Berkeley, 2013, 89).

## **Nineteenth Century prison Writings from Plantation Penitentiary**

Prison Writings are one of the central features of the American society. Over half of those incarcerated are people of color. From the 1860s until mid-1960s Black prison literature remained predominantly oral. Unlike the period before the Civil War when prose narratives by former slaves were widely published (Franklin). After the emancipation of the slaves in 1865, Angola Plantation was swiftly transferred into a prison. In the United States plantation was refurbished into a prison where prisoners are condemned to hard labor.

After all slaves were supposed to be freed, first through president Lincoln's Emancipation Proclamation (1863) and then through the Abolition Amendment Thirteenth to the United States (Nagel, 2008, 1–31).

The reality of the Thirteenth Amendment looms in the current era of mass incarceration, in particular of African American and increasingly of Latinos and black women. This constitutional amendment (1865) codified slavery, and enslavement by the state is the punishment reserved for those who are connected to crime (The New Abolitionist (neo) Slave Narratives of the Contemporary Prison Writings, 2005, Joy James, 10). Slavery in the United States did not end after the Civil War (1861-1865), it merely changed forms. The necessary legal transformation was affected in 1865 by the very Amendment to the Constitution amendment Thirteenth that abolished the old form of slavery (Prison writings, Franklin, pp4).

In The post- revolutionary and antebellum United States prison writings in the form of the execution sermon, the gothic, autobiographical testimony and the African- American slave narratives informed the citizenry as to the public abuse of the convicted criminals on the gallows and made the individual aware of the need for republican reforms such as a trial by jury, the creation of penitentiaries and private punishment (Public Punishment Versus Private Judgment: Anti- Gallows Sentiment And Criminal Reform In Antebellum ,Oklahoma State University, Literature 1772-1855. Christopher Allan Black, 2000 pp2). Scholars of the Antebellum American criminal narrative have recently begun to analyze the impact of literary texts upon the anti- capital punishment movement in the early Nineteenth century. Critics such as John Cyril Barton, Paut Christian Jones, and Brook Thomas argue that Anti- capital

punishment sentiment began to appear in a literature in the decades preceding the civil War(ibid pp8). The imaginative literature of Charles Brockden Brown, Herman Melville and Nathaniel Hawthorn incorporate the legal theories of Becerra, Bentham, Locke, and Montesquieu (ibid9). For Brown , the believe that fiction was a product of the legal and civic discourse of society would not have seemed out of place due to the fact that there was nearly a century of aesthetic theory that" insisted on the close relationship between Art and Civil Society"(ibid53). In Browns first gothic novel *Wieland* the regressive forms of punishment offered by the colonial legal system are unable to control or define deviant behavior.

### **Twentieth Century Prison Writings**

In the twentieth Century American prison writing created part of the American cultural identity, history and literature. Many reasons supported the prison writings whether from the inside or outside walls of prisons. From the very beginning of the first decades of the Twentieth Century many books were published by political prisoners, literary convicts and activists. In Julian Hawthorn's prison narrative *The Subterranean brotherhood* in 1914; he directly confronted the ugly reality of prison slavery. In Donald Lowrie's *My Life in Prison* 1912 he criticizes crime poverty and slavery. Lowrie's (1875-1925) first burglary lead him to a fifteen- year sentence to San Quentin and an influential career (Frankline, 1998, 57). In the Post World War I, Talented convicts authors began to emerge on the American literary scene and prison literature. The editor of *American Mercury Magazine*, H.L Mencken in 1924, during ten

years of his editorship notable convicts contributed to Earnest Booth and Jim Truthy. The unsettling economy like the Crash of 1929, wave of suppression swept over the convicts trying to write from inside the prison to the people outside. On the other hand, the Depression made poverty, crime, unemployment and cheap labor intrude more and more into everyday life, prison literature continued to gain wide and more appreciative audiences.

Kate Richard O'Hare (1876-1948) had a significant impact on prison reform and especially female inmate's health care reform. She was accused of saying that the women of the United States were being turned into "brood sows, to raise children and to get to the army and to be made into fertilizer" For this speech, the U.S government convicted Kate of violating espionage act at 1917 and sentenced her to five years in prison. Because there were no federal prisons for women, O'Hare was incarcerated in the women's section of the Missouri State Penitentiary in Jefferson City, where she was to dwell until May 1920, when President Woodrow Wilson commuted her sentence because of her deteriorating health. "The atrocious conditions that she encountered led O'Hare to send "In Prison" a report by Kate Richards O'Hare to the president of the United States as to the conditions under which women federal prisoners are confined in the Missouri State Penitentiary... to Wilson in 1920." "Three years later she published an expanded version, entitled "In Prison", a book that was to become a major text in the prison reform of succeeding decades. In 1938, O'Hare became the assistant director of the California Department of Penology, a position that she used to help reform the barbarous California prison system." Kate wrote a interesting account of her prison time, "Crime and Criminals". (Franklin, 1998, 73)

Jack London (1876-1916) by the time he was 18, he had sailed to the Bering Sea on the crew of a sealing schooner and hopped freight trains to Niagara Falls, where he was arrested for vagrancy and spent a month in the Erie County Penitentiary. He describes this experience most fully in the two short stories "Pinched" "A Prison Experience" and "The Pen: Long Days in a County Penitentiary," published in *Cosmopolitan Magazine* in 1907. (Frankline, 1998, 37).

During the World War II and Post War extending into early 1960s steady stream of writing flowed rather from convicts and ex-convicts. The Autobiography of Malcolm X appeared at a crucial moment in American history. In 1965, the Civil Rights Movement metamorphosed into the Black Liberation Movement and Mississippi Freedom Project 1964, Urban Revolution and reached the climax in 1968 a week after the murder of Martin Luther King. In 1965 was the year when the covert U.S war in Vietnam transformed into open full-scale war that would end in U.S. defeat a decade later.

The political movement of the 1960s and 1970s generated an unprecedented surge of prison literature and created audience for it the Twentieth Century prison writings coincidence with the movements of peace, liberation of people of color, women's equality, gay rights and economic democracy. The 1970s prison writings was overflowing its banks the newspaper, magazines, and pictures supported it, and the creative writing courses in prison were found. In 1984, every literary journal devoted to publishing poetry and stories by prisoners wiped out.

Over the last half of the twentieth century, many prison memoirs and other writings have become extremely popular and widely read and almost harrowing experiences under incarceration. The famous prison memoir is the Autobiography of Malcolm X (Berkele, 2009, 111) Malcolm would serve

around seven years of his life in prison. During his term at the Concord Prison, Malcolm converted to the Nation of Islam after much persuasion from his siblings. In 1948 Malcolm was transferred to Norfolk prison, gaining access to a superior library and becoming known for his focus on the wickedness of the white race and excellent debating skills. He became an unofficial advocate in prison for the teachings of Elijah Muhammad, the founder and leader of NOI. He spent his remaining free time reading everything he could in the library of each prison. (Malcolm X and the Hajj A Change in Tamed, Power Ryan Leclerc University of Michigan, 2010).

Goerge Jackson (1941-1971) was black prison writer incarcerated in San Quentine Penitentiary in California as part of the FBI's COINTELPRO initiative. He was an activist for prisoner rights and through his writings and speeches he wanted the world to know that prisoners could and should have just as much influence on the social and political climate in America as free men and women had. His message was one that united inmates in their fight for better living conditions, access to education, and payment for work .

Assata Shakur (Joanne Chesimard) was born in New York City in 1947- she was accused for numerous crimes and forced underground. Shakura's; life and experience in the black liberation struggle, and the state campaign to criminalize her are detailed in *Assata: An Autobiography*. In the memoir she contests depiction of her as a violent black female revolutionary and offers a complex portrait of a women committed to freedom (Imprisoned Intellectuals: America's Political Prisoners Write on Life Liberation, and Rebellion, Joy James ,2003, 114-115).

The American prison writings functions as a documentary history, political manifesto and theoretical treatise. The insights, reflections

and analyses of prison writings conceive a new ideal of study in literature.

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**Protest in Wilfred Owen's War  
Poetry**

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**Protest in Wilfred Owen's War Poetry**

In 1914 the world was shaken by the outbreak of the First World War, which had a devastating impact on modern's man consciousness and humanity. From the very beginning of the war, British authority began different propaganda campaigns to serve the machine of the war: almost every newspaper in England began to publish false news about real aims of the war. They pretended that England participated in the war to defend the British Islands and dignity. As a result of the successful propaganda, thousands of volunteers were called for the military service on the early months of the War. As the war dragged on, the British awoke from their trooper and realized the real aims of the war. Their awakening convinced them of the fact that this bloody war would not serve their national interests. They also realized that the British authority succeeded at the beginning of the war to flare up their patriotic motives but as the relentless war contains bad times at war showed up hand in hand with underlying intentions, they understood diet they

were deceived. This helped them distinguish between the war by which they could defend their country and the aggressive war in which thousands of innocent people were cast into fire. This resentful attitude 'was due to the fact that soldiers were fighting outside their international borders. In other words.it was a war of aggression expansionism and colonialism (1). This is why their hysteria for patriotism was soon transformed into a feeling of anger and bitterness. The British, particularly literary personnel came to realize that this fruitless and destructive war J must come to an end in order to save lives.

Poets were the first among the literary figures who participated in j the war and later raised their voices to stop it. Of these are Charles Sorley, Siegfried Sasson, Wilfred Owen and others. The latter was the most prominent poet who protested against the war because he lived its hell and later was one of its victims.

Most of Wilfred Owen's poetry deals with his war experience. In his poems written during the First World War, Owen was plain in render- ! ing some horrifying images of the soldiers' suffering; he managed to j give a truthful. Document about hard -facts of all themes expressed by Owen in his poem, the theme of indignation and protest is most dominant. This paper aims at investigating the different ways Owen uses lo express this theme.

When World War I broke out in August 1914, Owen was living in France. He was, for a short time, away from the battles and their atrocious consequences. This is why he did not show any immediate reaction towards the view that, war is disgusting and that it is a source of misery, agony and torture to thousands of helpless soldiers. A month later, Owen the first time faced the facts of the war. He visited a military hospital at which casualties had just arrived from

the front. There he witnessed operations performed without anesthetics. Writing to his brother in September 1914, he said:

I went with my friend... to one of the large hospitals...  
One poor devil had his shin-bone crushed by a gun-carriage wheel and the doctor had to twist it about and push it like-a piston to get it out the pus.. Another had a hole right the knee... Another had a head into which a ball had entered! and came out again... I deliberately tell you all this to educate you to the actualities of the war . (2)

In spite of seeing some evils and horrors created by the war, Owen was swept in the wave of enthusiasm which pervaded Europe at that time. He declared his intention to fight: "I now do most intensely want to fight" (3). This attitude was due to the fact that Owen's reading of war was abstract and speculative: he wrote about it from a distance (4).

In 1915, Owen was enlisted in the army and drafted into a unit on the front. At first he enjoyed the feeling that the cause he was fighting for was just: "There is a fine Heroic feeling about being in France, and I am in perfect spirit," he wrote in January 1917. (5) A month later, Owen was posted to the Somme sector where heavy fighting was in progress. His first tour of duty in the Somme trenches could be seen as a turning point in his attitude towards war: "he came of age emotionally "and spiritually" (6). It brought him face to face with the fact of war and provided him with the fiber of his best poetry; besides, it wore off his chivalric idealism. Yet, his attitude fluctuated. In "Ballade of Purchase Money," Owen presents two fluctuating-attitudes to war. He imbues this poem with the spirit of nationalism:

The soil is safe, for widow and waif,  
And for the soul of England,  
Because their bodies men vouchsafe.

To save the soul of England.

(Poems, p. 154)

And closes it with the scourges, burdens and miseries created by war-

Fair days are yet left for the old.  
And children's cheeks are ruddy,  
Because the good lads, limbs lie cold  
And their brave cheeks are bloody.

(Poems, p. 154)

This was the general position of Owen in which his view of the soldiers as the victims began to appear in his poems. It is tinged with bitterness and despair.

As the war progressed, Owen reached the conviction that war is monstrous, unjustifiable and senseless. He heard the cries and calls. The wretched soldiers who had no skill and courage to speak out their grievance. Not only this, but those helpless combatants who were killed as cattle in front of him made him protest. He realized that it "lay in his Power to speak on their behalf; to be their spokesman" (7), to tell the English nation and the world of their agony, and to denounce those who had been responsible for that state of affairs. Even when on sick leave in England, Owen was so keen to disclose the horror of war to civilian mind that "he would carry with him photographs of the wounded so that he might show them to anybody who spoke of the glory of war." (8) When he had been posted to the front again, he worried and glad. That is I am much gladder to be going out again than afraid. I shall be better able to "cry my outcry, playing my part" (9).

Owen's disillusionment shows itself in enormous indignation and

protest which the mostly displays in a number of stylistic devices. One main poetic device of Owen's language is his use of images. From the battlefield, Owen set out rendering realistic images of the physical hardship of life in the trenches, the mud and cold and harrowing torture. In "Exposure," Owen draws an image of soldiers slowly freezing to death at the posts and dugouts:

Our brains ache, in the merciless iced east winds  
that knife us. The poignant misery of dawn  
begins to grow We only know war lasts, rain  
soaks, and clouds sag stormy.

(Poems, p. 48)

Or those who had been shelled by gas as in "Dulce Est Decorum Est". The title in English is: "It is Sweet and Honorable to Die for One's Country":

Bent double, like old beggars under sacks,  
Knock-kneed, coughing like hags, we cursed through sludge,  
(Poems, p.55)

A more expressive tragic image is of those whom war had hurled into the hell of madness in "Mental Case":

Drooping tongues from jaws that slob their relish,  
Baring teeth that leer like skulls' teeth wicked?  
(Poems, p.69)

It is clear that a continuous stream of horror flows from these expressive images, a terrible warning of the foolish waste, cruelty and futility of war. and indignant revolt against those who ignited it. The aim of these images, as Edmund Blunden maintains, is "to make the reader see into war and know its truth." (10) The total effect of these images on the reader is that they stimulate compassion for the suffering of the soldiers in the trenches and raise objection to this senseless war.

In "Apologia Pro Poemate Meo". Owen's protest is heavily on the



effect of irony and paradoxes. The poem is rather long which describes the horror of war in shocking details:

Merry it was to laugh there -----  
Where death becomes absurd and life is. absorber.  
For power was on us as we ^slashed bones bare  
Not to feel sickness or remorse of murder.

(Poems, p.39)

Owen says ironically that all soldiers in the trenches and battlefields are happy. He does not mean it for we do not expect to hear of soldiers smiling in the battlefields where they suffer from intense cold, unbearable pain and imminent death. Owen says that they do, while all the time stressing the misery and torture of the soldiers.

In order to enhance the effect on the reader, Owen goes on to give more ironical situations:

I have perceived much beauty in the  
hoarse oaths that kept our courage straight;  
Heard music in the sullenness of duty;  
Found peace where shell-storms spouted reddest spate.

(Poems p. 39)

We certainly do not expect to find soldiers in a state of tranquility and happiness in the midst of worst and most destructive shelling and fierce fightings. After using these ironical notions, Owen presents a paradoxical idea:

Nevertheless, except you snare  
With them in the hell the sorrowful dark of hell,  
.....

You shall not hear their mirth:  
You shall not come to think them well content

(Poems, p.40)

Here Owen is telling his reader that they will not comprehend this beauty, tranquility and laughter unless they see these hideous circumstances and be with the troops, not hearing of them. There is throughout this poem a feeling that the poet wishes to shock his

readers. His, hock- Qgness comes from the accuracy of his recording of horrors and evil of war. By doing so, he aims at educating his readers to the actualities of the war and urging them to work for its ending.

One obvious way used by the poet to express protest against the ugliness war is contrast In the Greater Love,” Owen contrasts patriotic love with sensual loves. He opens the poem with contrasting the redness of a woman’s lips with, the blood-redness of the wounded and the killed who kiss only the stones on which they fall dead.

Red lips are not so red  
As the stained stones kissed by the English dead.  
Kindness of wooed and wooer  
Seems shame to their love pure.  
Love, your eyes lose lure  
When I behold eyes blinded in my stead:  
(Poems, p. 41)

By using this contrast Owen “uses certain conventional clichés and comparisons such as red lips, attractive eyes... etc. of women (11)” and compares them to the motionless eyes and lips of dead soldiers. He aims at showing us that by giving their lives to their country and families, these helpless and wretched soldiers are expressing a nobler form of love before which physical love is weak.

Then the effect of protest is intensified when Owen continues this theme and develops-the image of pure and profane lov\$ by contrasting a wounded soldier rolling in agnnv and severa pain to lovers rolling in sexual ecstasy:

Rolling and rolling there Where God seems not to care;  
Till the fierce love they bear  
Cramps them in death’s extreme decrepitude.

(Poems, p.41)

The image of sexual love is only implied in the word “Cramps”. Owen says that in death, as in sex, the experience is a wearing one. Yet, the main difference is that sex gives a feeling of pleasure and relief, whereas death brings the harsh experience of cramp.

This scene expresses the poet’s profound compassion for humanity as a whole, evokes man’s pity and terror as well and these details show, in their turn, an obsession with fear, endurance and suffering.

It must

be added here, that the human quality of these scenes is essential and it reaffirms the sacred characteristics of human life.

In “The Last Laugh.” Owen’s protest is harsh. He achieves this aim through the use of a series of personifications. In this poem, he gives

each weapon human characteristics and function suited to its qualities and effect, then he tries to show their indifference by laughing at the dead soldiers. In other words, the amount of human expression in each stanza is out-weighted by the weapon’s unfeeling reaction. The guns of the first stanza are personified on human scale, so that the Bullets chirped. the Machine-Gun chuckled and the Big Gun guffawed :

The Bullets chirped—in vain! vain! vain!  
Machine-Guns chuckled,— Tut-tut! Tut- tut!  
And the Big-Gun guffawed.

(Poems, p.59)

All these weapons, Owen says, laugh for one reason : the soldier is hit and dies instantly: ‘O Jesus Christ! I’m hit,’ he said; and died.

Then other impressive personifications are presented by the poet:

The shrapnel and splinters laugh at a soldier dying smiling:  
And the lolty Shrapnel-cloud Leisurely gestured, ——Fool I ^  
And the falling splinters tittered. ( ;  
; (Poems, p.59)

In the last stanza, a soldier dies thinking of the girl he loves is  
mocked at by other weapons:

‘My love:’ One moaned. Love-languid seemed his mood,  
Till, slowly lowered, his whole face kissed the mud . I ~  
And the Bayonets’ long teeth grinned; r  
Rabbles of shells hooted and groaned;  
And the Gas hissed.

(Poems, p.59)

It is evident that Owen presents the weapons at their most appalling  
features. The callous Bayonets smirk at the soldier’s hist word” My  
love.” and the shells mock at the dying soldiers and the is hisses  
cynically.

The weapons are supposed to kill and destroy, to rumble like thunder; the bayonets to be deadly and stab; and the shells to be destructive. But the poet presents them with human characteristics; he describes ironically their sounds as laughter. It is a mocking laughter at the 'fool' soldiers of both sides, the German and English who assume that they are victorious. But Owen tells us that in this war there will be no winner. Owen uses these personified weapons to draw into the poem some of the larger factors in the war. In a way these callous and indifferent weapons can be seen to symbolize all the impersonal aspects which accompany a war of the scale of the First World War. (12) He is emphasizing that all these weapons rather than human control keep weapons than going on. (13) In doing so, he was able to illustrate the futility of the war, attack the degree of dehumanization behind it, and by implication, those who kindled it.

In "The Parable of the Old Man and the Young," Owen uses another literary technique namely allegory to express his rebellious attitude. (14) The poem is short, and Owen borrows and modifies the Bible story of "Abraham", who tries to sacrifice his son to confirm his faith in God. Owen's modification is purposeful, for in the Bible Abraham goes through the notion of preparing the sacrifice and spares his son in favour of a ram when the purpose of the sacrifice - to test Abraham's credibility of his creed - is over (15).

In this poem, the old man, who stands for the British authorities, appears to act out of cruelty and ignore the interest of his people. So, when he is given the chance to stop the war, and avoid killing his son, who stands for the British people, he deliberately takes no notice of it and continues the massacre:

Then Abraham bound the youth with belts and straps,  
 And builded parapets and trenches there,  
 And stretched forth the knife to slay his son.  
 | When lo! an angel called him out of heaven,  
 Saying, Lay not thy hand upon the lad,  
 Neither do anything to him. Behold,  
 A Ram, caught in a thicket by its horns;  
 Offer the Ram of Pride instead of him.  
 But the old man would not so, but slew his son.  
 And half the seed of Europe, one" by one.

(Poems, p. 42)

Owen sharply attacks the British government and gives warning to nations under the guise of Abraham and his son, as the last line indicates: "And half the seed of Europe." What Owen tries to stress. Here is the way in which governments gather weapons and prepare for this unjustifiable slaughter. Even, when given a chance for drawing back, they chose to carry in the massacre.

Another effective means of protest employed by Owen is diction. Because his poetry is intense and compressed, the poet chooses his words with great care. To enhance his protest against war and its profiteers, he uses highly effective diction. In "The Sentry", for instance, he selects his words and uses them with highly unpleasant connotations to describe the-sordid conditions and ghastly atmosphere prevalent in the trenches. The poem opens with exposing the different horrible situations encountered by the soldiers in trenches and outlines the unbearable conditions prevalent there:

Rain, guttering down in waterfalls of slime.  
 Kept slush waist-high and rising hour by hour,  
 .....  
 With fumes of whizz-bangs, and the smell of men  
 Who'd lived there years and left their curse in the den.  
 If not their corpses

(Poems, p.61)

It is evident here that Owen creates most of his impact on readers by the accurate use of diction: 'guttering (16), suggests 'the overflowing channels with sewage and four of game~ matter. 'Slime' suggests 'viscous substance or fluid of animals or nasty and exuding mucr7~\*STush' implies the meaning of 'melting snow and mud. 'Murk' suggests darkness and the thickness .of rotten and mysterious atmosphere that fill the shelters. The overall effect on the reader is an atmosphere of death and decay. To educate the reader who had been blinded by lies and cant, Owen uses other .Words to describe the soldiers'. , struggle through 'Slufh waist-high, 'deluging/'dredged 'floundering\* The men 'bleed 'and 'spew the shells'pummfii,'and'slog,'buih of which suggest relentless hammering .

To heighten the devastating effect of the trenches, Owen employs a number of onomatopoeic mantel operation words : Svizz - bangs, 'thud! flump!; 'splashing,' which convey meanings through their sounds:' whizz,' suggest the sound of bombs rushing indiscriminately through the air and their violent blows. \* Thud ,' suggests a dull sound when strikes something soft or human body.

In addition to these, Owen uses alliteration in the following line; 'And gave us hell, for shell on frantic shell.' The repetition of T is purposeful for it has the effect of hammering of the falling of the shells.(17)>

And again.:

. Of old Boche bombs, and mud in ruck on ruck.  
"O sir, my eyes-I'm blind-I'm blind, I'm blind!"  
And said if he could see the least blurred light

(Poems, p.61)

The other sound 'device used by Owen, is para-rhyme which as C. Day Lewis maintains, is Owen's invention. Para-rhyme occur when consonants coincide before and after different vowels (18). Owen Uses this type of rhyme because it is 'right for this poetry because its note of haunting uneasiness, melancholy, shock and frustration, accord perfectly with the theme and the mood. The pity of war is mere emphatically brought by it.'(19) "Exposure " is a notable poem for its use of para- rhyme. The poem opens with a reference to intense cold:

Our brains ache , in the merciless iced east winds that knife us ...  
Wearied we keep awake because the night is silent...  
Low, drooping flares confuse our memory of the salient...  
Worried by silence, sentries whisper, curious, nervous,  
But nothing happens.

(Poems,'p. 48)

Evidently, Owen is recording the physical harshness of the soldiers in trenches and bad weather. The phrase "knife us" is used to convey the vicious nature of cold that keeps soldiers awake by silence and freezes their brains to death. The effect of this ghastly scene is well brought and intensified by the use of para - rhyme. In the lines , 'knife us : ,' is set? against 'nervous,' and 'silent' is set against 'salient' . The effect of this form of word - play is to show the reader and stress the ugliness of the - situation.

To conclude, Owen's poetry written during the war deals with his war experience. Owen, who lived in the hell of the war, was 'the first poet to grasp its true nature. So, he set out expressing his abhorrence and revulsion against the war and those who were responsible for it. His protest is harsh and direct which he expressed through various ways. Through the study of his poetry, the reader\*" participates in the poet's experience, and at the same time, he will be aware of what



has happened at the battle front; besides, it will bring us closer to an understanding of Owen's attitude towards the war. His attitude reflects two points: firstly, he sympathizes with those who are plunged into mortal adventure without knowing the reasons of their action; secondly, he protests against the war and denounces it as a relentless and repulsive action caused and achieved by man himself. In short, Owen's attitude towards the war passes through two stages: First, patriotism which represents a state of immaturity in art and action as it is reflected in "Pallade of Purchase Money," secondly, he attains another stage which contradicts the first one, it is the repulsion. This is shown in his last poems, a stage which proves his maturity when he acts and reacts as a critic in action. Precisely speaking, he moves from acceptance to rejection and protest.

# NOTES

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(5) J.C. Day. Lewis, p. 155.

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(7) J.Loiseau: "A Reading of Wilfred Owen's Poems," *English Studies*, Vol. 21 (1939), pp. 99-100 .

(8) John Silkin, *First World War Poetry*, (London, 1978), p. 60.

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**2008 A.D.**

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# Shelley's Influence on Al Mazini and Taha

## Introduction

In the beginning of the twentieth century, various Arab poets began responding impressively to a new literary movement in writing poetry . It is romanticism which rather presents a sort of revolution in spite of its late arrival to the Arab world .

In this research , a historical descriptive account of this movement is presented including the impact of the English poet P. B. Shelley ( 1792- 1822 ) on two main poets Abdel- Qadir Al-Mazini (1890-1949) , and Ali Mahmood Taha ( 1902- 1949).

This paper also gives a full account of how some Arab poets try to build a new literary stage and how translation affects certain artistic movements including poetry.

Aspects and examples of similarities and differences are well demonstrated . In other words, Al-Mazini and Ali Mahmood Taha are obviously indebted to Shelley , the best representative of the English romantic poetry .

One should think that Arabic poetry was governed by various classic rules or some linguistic aspects as it is nowadays compared to English poetry .The Arab poet, for example, was preoccupied in form with fixing prosody ; one verse line has two hemistiches which do not have to rhyme with each other, and each second verse line presents a complete idea that is usually independent from the rest or the image or even ideas in other verses of the poet. Historically, different English romantic poems have been frequently translated in the beginning of the 20<sup>th</sup> century . They were issued on famous Arabic magazines including “**Apollo**” magazine, which motivated some Arabic poets to deal with in new mood and technique .<sup>1</sup>

Previously, attempts to relatively develop the subjects of writing poetry have well been experienced by some Arab poets like Al – Baroodi or Khalil Matran who gave certain significant touches to meaning . However, two groups (schools) are critically classified during that period before translating some of these romantic poetry into Arabic :

The first holds the name of Al-Diwan (الديوان) which is represented by two main Egyptian poets ; Abdul Rahman Shukri and Abdel Qadir Al- Mazini (1886-19 58 ). The second is called Apollo- (ابولو) which

is well- represented by its editor Ahmad Zeki Abu Shadi and the other Egyptian poet Ali Mahmood Taha (Almuhadis) .

The first group has generally stressed on the role of imagination and emotion , but they could not abandon the traditional Arabic verse rhyme. They see in Shelley’s poetic images very impressive world of beauty as well as pleasure and also find “ the happiest moments of the best minds “ in his writings. <sup>2</sup> Thus, they no longer express their direct ideas or seek for impossible imagination which most of Arab poets usually like , as Safa Khulusi ,the Iraqi scholar sees . Anyhow , let us read this example by Shukri who reproaches the wind here :

ياريح أي زئير فيك يفز عني      كما يروع زئير القاتل الضاري  
ياريح أي أنين جن سامعه      فهل بليت بفقد الصحب والجار

The second group ,according to Al- Aqqad; the Egyptian thinker ,imitates highly the concept of English poetry in form and meaning, particularly in dealing with the world of birds such as nightingales , skylarks etc. in which Keats and Wordsworth were interested . The best representatives of this group are Abu Shadi, Al-Shabi and Al-Tijani who were rather considered the revolutionists compared with the English poets Shelley (1792- 18 22), Byron (1788- 1824 ) and Keats ( 1795- 1821). <sup>3</sup>

In connection with the above mentioned groups, another generation of Arab poets start to interact later on with the modern form of



writing poetry . This group appears nearly in the mid-twentieth century by two main Iraqi poets Badr Shakir Al-Sayab and Nazik Al-Malaeka who write their poems in a revolutionized way and express strikingly their sense of isolation and futility. Let us read these innovative lines of Al-Sayab who feels of departure from his poem “Rain Hymn”:

أصيح بالخليج يا خليج  
يا واهب المحار واللؤلؤة والندى  
فيرجع الصدى  
كأنه النشيج  
يا واهب المحار والردى. ص ٤٢٠

In this example, the poet exemplifies a new form of writing verse which seems to be gaining ground in Arabic literature. Al-Sayab here discards the classical rules in favor of blank verse this means that the single repeated rhyme is discarded in favor of many rhymes or even unrhymed verse. <sup>4</sup> In this realm, one basic question can be raised here: why Arab poets could not respond quickly to romanticism which started in the beginning of the 19<sup>th</sup> century. Moreover, some Arab critics go farther like Dr. Khulusi who declares that Arabic poetry has not even been involved in romantic poetry or in any of its categories. <sup>5</sup> This may simply belong to the long rich experience of Arabic poetry and to the absence of any European translation that can break the standard rhymed couplet form in it. In other words, the link

between the contemporary and the pre-Islamic poetry (Jahili) remains active and interchangeable. But the Arab poets find, later on, in Apollo's translated poems that have an impressive impact on their visions of writing. Yet, they could hardly abandon the classic verse line.

On the contrary, the English poets hail significantly such new contribution of romantic examples that they soon start to look profoundly for their own moods in writing poetry. Indeed, the practical patterns of the translated poems formed real motive for various Arab poets who get to experience and resemble them as we are going to illustrate.

To begin with, the process of influence, the Arab poets adopt remarkably such new romantic movement that will affect their poetry . But they have to take into consideration some of its basic features: The Arab poets see first in the poetry of *dreams* a new world, and thus the dream- poem begins to exemplify patterns of that mysterious and transforming power of dreams. In Keat's poem "Ode to a Nightingale", a notable question is well revealed : which is real , the actual world of time and place ,or the ideal world of imagination ? <sup>6</sup> The romantics find much in common between the dream world and the world of imagination. In 'Kubla Khan' , the best example

of dream-poem, Coleridge tackles warmly this world :

In Xanadu did Kubla Khan  
A stately pleasure- dome decree:  
Where Alph, the sacred river, ran  
Through caverns measureless to man

(Down to a Sunless Sea. p.71)

In this concern, the Iraqi scholar, Dr. S. Khulusi, raises his critical view that most of the Arab poets write about dreams without asking questions or rationalizing them as the English romantic poets do . This perhaps supports the idea how various Arab poets could not, to a certain extent, accept the whole romantic movement which may belong either to their customs or to the absence of the whole romantic discourse.<sup>7</sup> The poets were deeply concerned with the world of imagination and passion. Abdul Rahman Shukri , one of the earliest poets, admits in his book **Acts of My Experience** that he is indebted to Shelley after reading nearly all his works; "The Cenci", "Alastor" and "Epipsychidion" etc.<sup>8</sup>

In his critical essay " A Defense of Poetry " , Shelley says that " the great instrument of morals is the imagination " .<sup>9</sup> Similarly, the Arab poets find a visionary state to activate imagination in order to experience its power. They look to *imagination* as the only way which leads to love, justice and freedom . In this atmosphere the

Arab romantic poet finds his world of pleasure: <sup>10</sup>

الحس مجلية الكآبة والأسى  
أرى السعادة لا وجود لعرشها  
قم ننطلق من عالم الإحساس  
إلا بأجنحة من الوسواس

The natural world is the third element which gives the Arab poets a source of joy through seeing, hearing and feeling. There is a reaching towards the ideal world in their poems: Are not the mountains:

Waves and skies , apart  
Of me and of my soul ,as I of them  
(ChildHarold S Pilgrimage)

Whereas Abdul Rahman Shukri writes:

ألا يا طائر الفردوس  
إن الشعر وجدان

Analogously the Arab poets share the romantic poets the same look to nature when they try , like them, to externalize their emotions through natural

Correspondences: the mountains, the seas and the birds:

أني امرؤ لا شيء يطرب روحه  
أصغي إلى النسيمات تروي للربي  
ويهزها كالزهر والألحان  
ما قالت الأشجار للغدران

Here the close relationship between the internal mind and the

external world is clearly detected, for the natural world and the mind affect each other. Now through translation , the Arab poets succeed undoubtedly in adopting this concept . We can say , though this literary movement may not represent socially a complete revolution in the Arab world it is, to a certain extent, a source of tension and change. The Arab poet now is never to be a skilful craftsman . He is, according to Shelley, a magician or nearly a prophet .In the same mood , Abu Shadi celebrates the gifts of the English poet W. Shakespeare: <sup>11</sup>

فأنت النبي وما الأنبياء      بإحسانهم غير نفع يضيع

Whereas Ali M. Taha says:

هبط الليل كالشعاع السني      بعضا ساحر وقلب نبي  
حينما شارفت به أفق الأرض      وزها الكون بالوليد الصبي

In the same atmosphere, we can remember the following verse lines said by Mukhallad Al Mawsli who praises the famous Abbasid poet Abu Tammam: 12

يا نبي الله في الشعر      ويا عيسى بن مريم  
أنت من اشعر خلق      الله ما لم تتكلم

Such elegant images as: عصا ساحر ، قلب نبي ، الوليد ، و نبي الله في الشعر الصبي are based in form on religion in describing the poet, or at least on understanding tradition because a poet is romantically a man inspired by God .<sup>13</sup>

In reviewing some Egyptian poets, many of them are considered the best representatives of those who read Shelley's poems deeply and experienced various parts of his poetry. They are Abdel Qadir Al Mazini , Abul Rahman Shukri , and Ali M. Taha .

P. B. Shelley (1792 – 1882) is the most English romantic poet whose poems were early translated into Arabic. He admires Rousseau who was for him a visionary and moralist poet and thinker, and he is even compared to Jesus Christ. The images he employs in his poems are substantial; things, winds, dead leaves, sounds, colors, waters. He also refuses to accept life as it is lived.

Primarily, one question which can be raised here is: why do some poets and translators choose Shelley's poems in particular? The answer perhaps lies in showing that Arabic poetry, like the English, is rather sympathetic and is concerned with abstractions and impressions. Various Islamic names and other oriental terms are included in his poems such as prophet, Mohammad, Christ, or countries as Egypt and Ethiopia, or rivers like the Nile. But his book "The **Revolt of Islam** "is certainly exciting with its content about Othman ,the Muslim Caliph:<sup>14</sup>

Beside the eternal Nile  
The Pyramids have risen  
Nile shall pursue his change less away  
(Mab Queen p.12)

The second remarkable poet is A. Z. Abu Shadi 's early translation of “ Ode to the Skylark“ in ( 1910)or “Ode to the West Wind “ by A. Shukri which both influenced him in their romantic atmosphere. No doubt , Bulgreve’ s poetical book “ The Golden Treasury “ records a considerable role in the cultural movement at that time, and captured deeply the attention of both poets and readers . In this concern, the poetical contribution of the later Arab romantic poets especially the emigrant (Gibran, Abu Madi and Nuaema) were artistically recognized in their patterns. Others allied themselves with the social and political issues as Abu Al Qasim Al Shabi , the Tunisian poet whose well- known creativity illuminates the scene of Arabic poetry.

ورق نشيد الحياة المقدس      في هيكل حالم من سحر  
وأعلن في الكون ان الطموح      لهيب الحياة وروح الظفر

We can now illustrate certain examples of such impact on both poets , Al- Mazini , and Ali Mahmood Taha ,the famous Egyptian poets .

### **Ibrahim A. Al-Mazini:**

Ibrahim A. Al –Mazini is an outstanding poet, a translator and a novelist. He edified generations of both readers and writers alike.

Together with his literary friends, Taha Hussein and Al- Aqqad, begin their bright efforts in flourishing the modern literary movement.

The reader to most of Al- Mazini's poems detect first that many of his titles are rather influenced by the English romantic poet, Shelley. Al- Mazini as well as the poet Taha reconciled with the spirit of imagination and passion.

Let us review some important romantic titles in English poetry as: "Ode to the West Wind", "Adonais "and To a Skylark "by Shelley. " Ode to a Nightingale" , and "To Autumn " by Keats, " The Ancient Mariner " and " Kubla Khan " by Coleridge, besides the early poem by T. Gray " An Elegy written in " A country Churchyard". In a parallel aspect , we find how various Arab poets who are obviously inspired by such romantic titles particularly Al- Mazini whose titles are, to a great extent, similar to the preceded ones as we see : ( Wind and Poetry – الريح والشعر ) و (The Magical Mariner- الملاح المسحور ) (The Dream of the Dead- احلام الموتى ) and (Melodies of the Sea' s Daughters - الحان بنات البحر ) . In examining both types, one can immediately feel that Arabic poetry start to hold actual discontent with the traditional ones.<sup>15</sup>

Another close aspect of similarity deals with his poetic diction. For example , certain romantic words and items are overwhelmed in his lines : " spirit , dream , impulse , tear , death , night ,forget , " can easily be identified in Al- Mazini' s poetry . Such close affinity may



progressively appear when some of his terms are resounded in the following example though with little artificiality . Shelley says : It breathes mute music on thy sleep:" Its odor calms thy brain".

Whereas Al-Mazini writes :

فأغان خرساء ترصف في الأس      ماع منثور مفرحات الأمانى  
ونسيم لنا يهب على النفس      س بعرف الريحان والأقحوان

Consider here the clear accordance in mood and construction.

In deed , Al- Mazini 's ideas and images are undoubtedly well modified to suit the sense of Arabic poetry . The following example shows how Al- Mazini's lines echo some of Shelley's ideas and his elegant images particularly in lamenting their friends. For example, in his poem "Adonis", Shelley celebrates the death of his friend , the poet Keats : <sup>16</sup>

He lives, he awakes, its death is dead, not he  
Mourn not for Adonis. Though young Dawn  
(L. 361)

In similar expression, Al- Mazini also laments a lover poet :

وما مات إلا الموت يا فجر فاتلق      وحول سناء ظلك المثاليا

Shelley states again:

peace ,peace , he is not dead , he doth not sleep  
He hath awakened from the dream of life

In a direct analogy Al- Mazini restates

وما غاله موت ولا هاضه كرى  
لقد كان في روض الجمال خميلة  
ساقيا  
ولكن غدا من حلم ذا العيش راضيا  
سقتها دموع الحب لا الطل

No doubt, this close relationship between both poets reveals the deep impact on Al-Mazini since he has a perfect command of English language that enabled him to study various romantic masterpieces.

Moreover , the story of Shelley' s poem" The Magnetic Lady in her Patient " shows how the lady invokes the lover to sleep so as to forget his pain .In a similar modified manner ,Al-Mazini portrays his poem " رقية الحسناء " Which is evidently influenced by it when the lady encourages similarly the lover to sleep and forget his pain too : <sup>17</sup>

نم هنيئا في ظلي الفينان  
والأشجان  
وانس ما كان من زفير على الهجر  
عان  
وروحى وريفة الأفنان  
هذه راحتى على وجهك الغض  
وانس برح الهموم  
ود مع يجري بغير

In addition, the Egyptian writer Gehan Safwat shows more of Shelley's typical effect on his poetry. For example, in his poem "Philosophy of love" he says: <sup>18</sup>

The fountains mingle with the river  
And the rivers with the oceans

The winds of heaven mix forever with  
Sweet emotion.

Nothing in the world is single

.....

Why not I with thine ?

(Philosophy of Love)

Notice the direct impact on these following lines which reaffirm the recurrent similarity between the two patterns:

ومسقط الظل على الزهر	يا مجرى النهر هلى البحر
ة عند التياح الارض للقطر	وجامعا بين الثرى والحياء
والاغصن الميس للطير	وواهب الموجة صدر اختها

Briefly , nature in both types of poetry is highly exalted in a sort of mystical scene ; the mountains reach the sky , the waves kiss each other and the sun embraces earth .<sup>19</sup>

### **Ali Mahmood Taha:**

Another major poet whose poems are deeply involved in romantic experience is Ali M. Taha (Al-Muhandis) (1902-1949). This distinguished poet was fond of Arabic literature. He was brought up in a well-educated family. Being involved in romantic atmosphere, he tries to express the beauty of nature and translate some of Shelley's poems such as: " Ode to the West Wind "and " To a Skylark " which gave much to other poets in terms of the relation between nature and life. "Spirits

and Ghosts" and "Flowers and Wine" represent some of his significant poetic works .<sup>20</sup>

Ali M. Taha traces basically Shelley's concept of nature, his definition of poetry, his use of mythology or in dealing with some of his subjects such as: dream, love, solitude and death. It is known that in his critical views , Shelley considers the poet nearly a prophet, whereas Ali M. Taha sees him analogously a magician especially when we read this pictorial image in his poem " The Hesitant Mariner " :

لمحة من أشعة الروح حلت      في تجاليد هيكل بشري  
هبط الأرض كالشعاع السنّي      بعضا ساحر وقلب نبي

In dealing with nature, Taha treats it in the same way Shelley thinks of, but in a modified form. Indeed, both poets express highly their own feelings of happiness and hesitation through words such as: "rocks, seas, and birds". For example, Taha portrays some symbols in rhythmical images to express that deep tension of man's situation on earth. He follows the same manner of using words such as "wind" or "sea" in what Wordsworth calls a "meditative-descriptive style".<sup>21</sup> He includes metaphorically various terms related to the word "sea" in well romantic expressions such as:

ألقاك في بحر من الرعب – هيمان      بين شواطئ الأبد - تهفو على

## الأمواج صورته

Now in his poem "Alastor", Shelley describes the cruelty of death, whereas Taha tries to show us his faithful response in one of his poems called : "A Poet's grave- "قبر شاعر":

وجاورته نخلة باسقة  
تنن فيها النسمة الحافظة  
تجثم في الوادي الى جنبه  
كأنما تخفق عن قلبه

Moreover, Ali Taha celebrates the death of his friend, the poet Ahmad Shawqi, and in the same lamenting mood Shelley acts towards his friend Keats in his poem "Adonis ": For example, Shelley's

"He lives, he awakes, Its Death is dead, not he"

-resounds in Tasha's:

أيها الشاعر الكئيب مضى الليل وما زلت غارقا في شجونك  
مسلماً رأسك الحزين إلى الفكر وللشهد ذابلات جفونك  
ص ٣٧٢

No one can neglect Shelley's poems that are mostly full of a number of values like justice, tolerance and freedom . They are rather treated in Platonic sense and this influential aspect can be immensely detected in Ali Taha's writing through the idea of "spirit in body ". This makes him analyze the conflict between good and evil as it is shown in one of his antithetic verse lines:

الخير والشر تؤامان  
والحب والشهوة في طبعها  
حواء والشيطان لا يبرحان  
يساقطان السحر في سمعها

One more important aspect of similarity between them appears in dealing with mythology. Shelley enriches his poems with some Greek gods such as: "Prometheus, Zeus and Jupiter ", and in a parallel way Taha includes certain modern or historical names in some of his poems which are really familiar to Arab readers: "Cleopatra, Al- Karnak"... etc. He sometimes describes gods in a modified way to accord with our tradition; (عروس- nymph), (أرواح)-spirits (in order to express what man feels or to reflect a sort of conflict in his poetry.<sup>23</sup>

Generally speaking, some basic subjects have undoubtedly fascinated the Arab romantic poets who get to deal with dreams, love and nature poetry in a different respect from logic or nature of things. It is "the creation of action ". If the 'Jahili' poet pleads the night to disappear because of his inner pain and sleeplessness as Imru al:

ألا أيها الليل الطويل ألا انجل      بصبح وما الإصباح منك بأمثل

The romantic poet Eliya Abu –Madi celebrates أنت أيها الليل أنت too much the night:

أيها الليل أنت أبهى من الفجر      وإن كنت اسود الطيلسان

Indeed, the two verse lines do not actually reveal a slight difference in image as much as a change in view of the developed new life.

Out of this interaction between the two romantic movements, we conclude that much has been given to Arabic poetry and art. In their early attempts of translating Shelley's poems, A. Shure, AL –Mazini and Ali M. Taha succeed in their experimentation in spite of the clear-cut echoes here and there. One more important fruit is the progressive step before the birth of the blank verse later on, besides the modern poetical discourse especially in writing non- instructive poetry.<sup>24</sup>

## Notes

جيهان صفوت : شيلي في الأدب العربي في مصر : مصر ، دار المعارف ، مكتبة الدراسات الأدبية ، ١٩٨٧ ، ص ٤٥ .

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خلوصي ، ص ١٢٧

4 "T. S. Eliot's Influence on Arabic Poetry and Theater in", Comparative Literature Studies ", V. v, No.1 (Univ. of illionois, 1969) p.422.

٥. خلوصي ، ١٩٣ .

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T.S. Eliot, 478.

خلوصي ص ٦٣ .

صفوت، ص ٦٧ .

Percy Bysshe-Shelley, "' **Defense of Poetry**" ed.by Enright and E. de Chickera (London: Oxford Univ. Press, 1962) p.225.

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١٣ -Ifor Evans , **A Short History of English Literature**, ( England : Penguin books Ltd, Harmondsworth Middlesex , 19 76 ) p.88.

١٤ صفوت، ص ٣٦.

١٥. صفوت ، ص٦٥

١٦. صفوت، ص ٨٦

١٧ صفوت، ص ٤٥

١٨. صفوت، ص ١٨

١٩. صفوت، ص ٨٧

20 .Watson, p.143

21- Enright and De Chickera, **W. Wordsworth,” Preface to Lyrical Ballads “**, p. 244.

22. -Watson P. 244

٢٣- أنور المعداوي، علي محمود طه، الشاعر والإنسان (وزارة الثقافة والإعلام، دار الشؤون الثقافية العراقية، ١٩٨٦، ص

## خلاصة:

يهدف هذا البحث إلى دراسة الحركة الرومانتيكية وخصائصها مركزاً على تأثيرها على الأدب العربي وخاصة تأثير الشاعر الرومانتيكي شيلي ١٧٩٢- ١٨٢٢ على اثنين من الشعراء العرب : عبد القادر المازني (١٨٩٠ - ١٩٤٩) وعلي محمود طه

(١٩٠٢ - ١٩٤٩). كما يهدف البحث أيضا إلى بيان أوجه الشبه والاختلاف بين

المازني وطه من جهة وشيلي من جهة أخرى .

في القرن العشرين تجاوب العديد من الشعراء العرب بصورة ايجابية مع الحركة الرومانتيكية الانكليزية وتأثروا بالعديد من شعرائها من خلال التراجم الشعرية التي وقعت بين أيديهم .

تأثر المازني تأثيراً كبيراً بالشاعر شيلي ويتضح هذا التأثير بصورة جلية من خلال عناوين القصائد التي اختارها الشاعر لقصائده وهي مشابهة لقصائد شيلي . كما أن التشابه واضح من خلال استخدام المفردات والأفكار المتشابهة. مثل موضوع الطبيعة والحب... أما طه فقد تأثر هو الآخر بشيلي من خلال ترجمته للعديد من قصائد هذا الشاعر الرومانتيكي المبدع . ويتضح أيضا من خلال التشابه في الأفكار التي تناولها الشاعران .

## **Abstract**

This paper aims at presenting an account of the Romantic Movement including the impact of the English romantic poet Shelley (1792-1822) on two main Arab poets: Abdul-Qadir Al-Mazini (1890-1949) and Ali Mahmood Taha (1902-1949). It also tries to show aspects of similarities and differences between Shelley on the one hand and Al-Mazini and Taha on the other.

In the 20<sup>th</sup> century, many Arab poets start to respond impressively to a new movement in writing poetry. This movement is romanticism which is a sort of revolution in spite of its late arrival to the Arab World.

Al-Mazini was influenced by Shelley who is evident in his borrowing of many titles of his poems from Shelley's poems. Shelley's is also evident in the similarities of the dictions used by both poets. In addition to this their concepts of love and nature show that Al-Mazini was influenced by Shelley.

As for Taha, Shelley's influence it is clear as Taha has translated many of Shelley's most beautiful poems. Moreover, the themes dealt by Taha are almost similar to those presented by Shelley.

**The Influence of *The Arabian Nights* on  
Chaucer's *The Canterbury Tales***

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## **The Influence of *The Arabian Nights* on Chaucer The Canterbury Tales**

The magnificence and grandeur of the East fascinated Chaucer like many English literary men. In effect, his knowledge of the orient was derived from two means: First, his wide reading of some translations of oriental books available at his time. Second, from verbal means as he used to listen to the fantastic stories of *The Arabian Nights* told by merchants who returned from the East. The impact of this collection is best expressed in his *The Canterbury Tales* (1387).

Chaucer's "The Squire's Tale" and the tales of *The Arabian Nights* "The Story of Taj al-Mulk and Princes Dunya" and "The Ebony Horse" belong to two different times, places and Cultures. Yet, they reveal certain thematic and structural similarities. "The Squire's Tale" is an English romance that its main theme is magic and love and reflects unconscious human inspiration to improve man's condition. While the tales of *The*

*Arabian Nights*, "The Story of Taj al-Mulk and Princes Dunya" and "The Ebony Horse" belong a well-known long oriental collection of tales. They deal with magic, love and human desire for having a better life. Moreover, the two collections use a similar structural device of the frame story.

### الخلاصة:

لقد سحر الشرق وعظّمته الشاعر الإنكليزي جوسر ( - ) في الواقع يمكننا القول أن جوسر قد استمد معلوماته عن الشرق من مصدرين أساسيين الأول من قراءته الواسعة لتراجم الكب الشرقية المتوفرة في عصره. والثاني شفاهه إذ كان يصغي بشغف إلى الحكايات الرائعة لألف ليلة وليلة والتي كان التجار العائدين من الشرق يرونها إن سحر الشرق قد انعكس في حكايات كانتربري (١٣٨٧) تنتمي كل حكاية الفارس لجوسر وحكايات ألف ليلة وليلة فقصة تاج الملك والأميرة دنيا والحصان العاجي تنتميان إلى حضارتين مختلفتين وموروثين ثقافيين متضادين مع ذلك فان هاتين الحكايتين تتشابهان في الفكرة والبناء. فحكاية الفارس حكاية إنكليزية موضوعها الرئيسي الحب والسحر والتي تعكس رغبة الإنسان لتحسين حالته بينها حكاية ألف ليلة وليلة تاج الملك والأميرة دنيا و حكاية الحصان العاجي تنتمي إلى مجموعة حكايات شرقية. وتتناول هاتين الحكايتين الحب عند الإنسان ورغبته في تحسين حياته إضافة إلى ذلك فان حكايتان تستخدمان البناء نفسه

وهو القصة الإطار.

# The Influence of *The Arabian Nights* on Chaucer's *The Canterbury Tales*

Chaucer's "The Squire's Tale" and the tales of *The Arabian Nights* "The Story of" Taj al- Mulk and the Princess Dunya" and "The Ebony Horse" belong to two different times, places and cultures. Yet, they reveal certain thematic and stylistic similarities. "The Squire's Tale" is an English literary work belongs to a longer narrative *The Canterbury Tales* (1387). It is a romance that its main theme is magic and reflects unconscious human inspiration to improve man's condition and his life. While "The Ebony Horse" and "The Story of Taj al- Mulk and the Princess Dunya" belong to a well-known long oriental collection of tales, *The Arabian Nights*. They deal with magic and human desire for having a better life. Moreover, the two collections use a similar structural device of the frame story.

However, these similarities and others are not a matter of coincidence or they are a matter of universality. These close similarities between the names of people and places undoubtedly show that there should be influence and effect. This may raise the following questions: Did Chaucer derive the material of his tales from *The Arabian Nights*? Or did he read some oriental books popular at his time? The oriental elements in his collection have given rise to too much controversy.

Some critics, to mention only two, Safa Khalusi and Abdul- Jabbar Al-Samurai, have given only passing remarks and believe that Chaucer fell under the spell and the influence of *The Arabian Nights*. They also confirm that this oriental collection was one of the major sources of *The Canterbury Tales*.<sup>(1)</sup> Other



critics deny such influence and attribute it to Western sources. <sup>(2)</sup>

Hence, the present paper is an attempt to prove that Chaucer depended mainly on *The Arabian Nights*. It also tries to shed light on Chaucer's interest in the East and Arabic literary tradition and how he exploited its glorious literary heritage in writing his tales. In addition to this, the paper aims at investigating the oriental sources which Chaucer might have derived his material from. Finally, the paper attempts to carry on a comparative study between Chaucer's tales and the tales of *The Arabian Nights* to show aspects of similarities and difference between these two collections of tales and to prove Chaucer's indebtedness to Arabic classical literature. To achieve the aims of this study, two culturally different groups of tales are chosen: "The Squire's *Tale*" is selected from Chaucer's collection of tales *The Canterbury Tales*, and "The Ebony Horse" and "The Story of" Taj al- Mulk and the Princess Dunya" are chosen from *The Arabian Nights*.

Ever since the Middle Ages, the Orient, its magnificent culture, people and literature remained a source of curiosity and interest to the occidental people. During the Middle Ages, the first means of communication between the East and the West was pilgrimage and travels made by the Europeans to the Holy Land. These early people provided an oral medium through which many oriental tales and legends were presented in Western literature. <sup>(3)</sup>

During the eleventh century, it was possible to find fictitious descriptions of the materials of marvels of the East in Anglo – Saxon literature. Merchants possibly carried such influences and religious wars between the Islamic East and Christian West namely the Crusades (1097-1270). These religious wars helped greatly to the oral transmission of oriental literature to the West. <sup>(4)</sup>

During the thirteenth and fourteenth centuries, the West – East communication continued and it was possible to find many tales and apologies both in prose and poetry in many European countries most probably of oriental origin. Among the literary men whose works show oriental features was Geoffrey Chaucer.

Much has been written on Chaucer's merits as a man of letters and as a poet. Since the beginning of Chaucer's literary career, there has been a steady flow of books, articles and studies on his life, poetry and the favor he had done to English language and literature. Nevertheless, the available studies and sources do not say anything of great significance about his concern in the East and Eastern literature. Yet, we can infer from his works that his interest in the East is deep and craving.

As for Chaucer's interest in the East, it is possible to say that it began when he was still a boy as he used to listen carefully to the fantastic and marvelous tales told by mariners and merchants who used to visit the East, France and Italy. <sup>(5)</sup> This type of stories that children like to hear stimulated his imagination and nourished his desire for the remote and the strange. Later, he traveled as a diplomat to France and Italy where he started to read the available translated oriental books from Arabic into Latin such as the books of Vergil, Dante and Boccaccio. <sup>(6)</sup>

As for Chaucer's sources, some critics say that he obtained the material of his tales from merchants with whom he established strong relationship, as he was a Custom Officer in London. There is the possibility that these merchants carried with them some fantastic tales of *The Arabian Nights*. This is confirmed by Al – Samurai who says that there is probability that Chaucer was influenced by the tales of *The Arabian Nights* that were brought by merchants who returned from the East. He also adds that Alexander Gibb is the one who discovered the oral influence of *The Arabian Nights* on Chaucer when he says “The Squire's Tale”

is one of the tales mentioned in *The Arabian Nights*".<sup>(7)</sup>

Another point of view confirms that Chaucer obtained his material from reading the most important translations of the time especially from Arabic into Latin. Furthermore, he might have read some collections written in an imitation of *The Arabian Nights* such as Boccaccio's *Decameron* (1348-1353).

All these books and what he had heard must have provided Chaucer with ample and useful information about the remote and exotic East and its rich culture. They also left their prints on his works especially *The Canterbury Tales*. In this collection, Chaucer uses the structural device of the frame story a popular one used in the thousand tales of *The Arabian Nights*, and later by Boccaccio's *Decameron*: a collection of one hundred tales.<sup>(8)</sup> In addition to the frame, tales Chaucer wrote "The Squire's Tale" whose material is possibly based on *The Arabian Nights*. Other Chaucerian tales are based on other oriental sources. "The Pardoner's Tale", for instance, is written in an imitation to *حياة الحيوان الكبرى* which was written by Al- Damiri (1340-1400).<sup>(9)</sup>

Furthermore, we can trace a great number of popular names of Arab Scientists, cities, and other names. In *The Canterbury Tales*, the General Prologue, for instance, Chaucer mention some Arabic names like "Avyen"- "Avicenna (980-1037) a well- known Arab physician and a philosopher during the 12<sup>th</sup> century. In "The Squire's Tale" Chaucer refers to Alocen- Al-Hazem as a great Arab mathematician during the 11<sup>th</sup> century. He also mentions names of some oriental cities like Gerneder and Alexandria.

However, a typical example, which shows the impact of *The Arabian Nights* on Chaucer is "The Squire's Tale". To prove this, it is appropriate to give summaries of both " The squire Tale" **The First Part** of *The Canterbury Tales* and the tale of "The Ebony Horse" of *The Arabian Nights*. The following is the

summary of Chaucer's tales, **The First Part:**

There was a noble king who had two sons and a daughter. One day, while he was sitting on his throne, three men came in and each gave him a present. The first man presented a golden trumpet whose virtue is to guard the city from its enemies. The second one gave the king a peacock of gold whose virtue is to show the day houses. The third gifted the king an ebony horse which can carry the one who rides (mounts) it to any place. The king thanked the three men and asked them to try their devices.

**The three men taught the king and his son how to** mount it and thus created another story related to the first.

While the summary of the story of *The Arabian Nights* "The Ebony Horse" is as follows:

There was a king who had three beautiful daughters and a son. While he was sitting on his throne, three wise men came in. The first man gave him a golden trumpet. The virtue of this device is to guard the city from the country's enemies. The second one presented a peacock of gold whose virtue is to show the day hours. The third one gifted a horse of ebony-wood. This horse will carry one who mounts it to any place he wishes. The king thanked the men and asked them to try the horse. The wise man taught the king and his son the way it works. Then the king's son mounted it and thus another story is inserted which is related to the horse.

In comparing the two tales the **First Part** of "The Squire's Tale" and "The Ebony Horse", we may find many aspects of similarities and differences. To begin with Chaucer's tale "The Squire's Tale" it is a romance belongs to a longer narrative *The Canterbury Tales*. Its main

theme is magic and reflects unconscious human inspiration to improve his life and having a better condition.

Similarly, "The Ebony Horse" is a romance which belongs to a longer narrative, *The Arabian Nights*. Its main theme is magic and reflects man's desire to improve his life into a better condition.

Another close similarity between the two tales is both tales hinge upon a king who is described as brave, generous, clever and powerful. Chaucer's king is presented in this manner:

At Sarray, in the land of Tartarye,  
Ther dwelte a kyng that werreyed Russye,  
Thurgh which ther deyde many a doghty man;  
.....  
And therto he was hardy, wys and riche,  
Pietous and just, eueremoore yliche;  
.....  
This noble kyng, this Tartre Cambyuskan,  
Hadde two sones on Elefeta his wyf,  
.....  
A doghter hadde this worthy kyng also,  
That yongest was and highte Canacee.  
But for to telle yow al hir beautee  
.....  
Myn Englyssh eek is insufficient.  
("The Squire's Tale", The First Part pp. 289-90) <sup>(10)</sup>

In a similar manner, the tale of *The Arabian Nights* describes the king:

There was once --- a great and puissant king,  
of the kings of the Persian, Sabur--- who was  
the richest--- generous, open handed and beneficent.  
He had three daughters, like full moons of shinning  
light or flower-gardens blooming bright, and a  
son as he were the moon.  
(*The Arabian Nights*, "The Ebony Horse", Vol. V, p.1) <sup>(11)</sup>

It's worth mentioning that Chaucer does not imitate the tale of The Arabian

Nights literally, but he makes some modifications to suit the taste of his people. The king of "The Ebony Horse" for instance, has three daughters and a son; while the king of "The Squire's Tale" has only two sons and a daughter. Chaucer also changes the name of the king from Sabur to Combuscan. Furthermore, the setting of "The Ebony Horse" is Persia, while the setting of Chaucer's tale is the land the Tatory.

Moreover, some other details prove the affinity between the two tales. One of them is the visitors who visited the two kings. In "The Ebony Horse" three wise men came in the palace of the king and presented three presents. The first one gave him a golden trumpet. The second man gifted him a peacock, while the third man presented the king an ebony horse. But Chaucer's tale presents only one man who presented the king with three presents. The first present is a horse made of brass, the second is a mirror and the third is a ring.

Another significant similarity between the two tales is that the virtues of each of these presents are almost the same. "The Ebony Horse" of *The Arabian Nights* can carry the one who mounts it to any place he wishes:

O, my lord, the virtue of this horse is that  
if one mounts it, it will carry him whither  
he will and fare with its rider through the  
air and cover a space of a year in a single day.  
(*The Arabian Nights*, "The Ebony Horse", Vol. V, p.3)

Similarly, the horse of brass of Chaucer's tale can also carry its rider through the air to any destination he wishes:

This steede of bras, that esily and weel  
Kan in the space of o day naturel  
(This is to seyn in xxiiij houres)  
Wherso yow list in droghte or ellis shoures  
Beren youre body into euery place

To which youre herte wilneth for to pace  
.....  
Or if yow list to flee as hye in the ayr  
As dooth an egle whan hym list to soore.  
("The Squire's Tale ", The First Part p.293)

Even the ways the two horse's works are similar. The horse of The Arabian Nights' works by twirling the pin that is near the ear, and another pin if the rider wants to descend (*The Arabian Nights*, Vol. V. "The Ebony Horse", p.). Similarly, two pins can operate the horse of Chaucer's tale: one for flight and the other for descend. ("The Squire's Tale", The First Part P.293).

Again, Chaucer makes some modifications. In the tale of *The Arabian Nights*, the king's son mounts the horse to see how it works and thus another tale is inserted. However, in Chaucer's "The Squire's Tale" the knight himself rides the horse and thus another tale is inserted.

Another similarity that can be obviously detected between the two tales is between the golden trumpet and the magic mirror. Both the golden trumpet and the magic mirror guard the cities of the two kings and warn them if their enemies approach their cities. The virtue of the golden trumpet in the tale of *The Arabian Nights* is presented in this way:

"O Sage what is the virtue of this figure?  
my lord, if this figure be set at the gate  
Of the city, it will be a guardian over it, for  
an enemy enter the place, it will blow this  
against him.

(*The Arabian Nights* , "The Ebony Horse" Vol. V,  
p.2)

While the mirror in "The Squire's Tale" has rather a similar function and it is presented in the same manner:

“This mirour eek that I haue in myn hond.  
Hath swich a myght that men may in it see  
Whan ther shal fallen any aduersitee  
Vnto youre regne or to yourself also  
And openly who is youre freend or fo.  
And ouer al this if any lady bright  
Hath set hir herte on any maner wight,  
If he be fals she shal his trayson see,  
("The Squire's Tale", "The First Part", p.293)

It is apparent that the last three lines of the previous quotation are the modifications of Chaucer to charm and fascinate the English reader.

Another essential difference made by Chaucer is he changes the third device of the tale of *The Arabian Nights'* tale, the peacock into a magic ring which enables the one who wears it in his finger to speak to all animals. It is worth mentioning that the ring reminds us of Moses and Solomon in the Middle Ages that have magical powers:

"The vertu of the ryng, if ye wol heere,  
Is this: that if hir list it for to were  
Vpon hir thombe or in hir purs it bere,  
Ther nys no fowel that fleeth vnder the heuene  
That she ne shal wel vnderstode his steuene  
And knowe his menyng openly and pleyn  
And answeere hym in his langage ageyn."  
("The Squire's Tale", The First Part, pp.293-294)

**The Second Part** of "The Squire's Tale" is said to be of oriental origin. This part of the tale, as Najeya Marani says, is an imitation of the tale of *The Arabian Nights* "The story of Taj Mulk and Princess Dunya." (Vol. III. p. 31). For convenience sake, here is a summary of each. The summary of "The Story of Taj Mulk and Princess Dunya." is as follows:

One night Dunya saw a dream a fowler spread his



net upon the ground. A pair of pigeon, a male and a female came near a mesh. The male foot caught in the mesh and began to struggle. All birds flew away. But his mate came back and started pecking the net by her beak till she released him. Later, the female was caught and all birds including her male flew and the fowler cut the throat of the female. Troubled by this dream, Dunya realized that all males are like this pigeon worthless creatures and lack grace and goodness to women.

Whereas the summary of **The Second Part** of "The Squire's Tale" thematically runs in a parallel line with that of *The Arabian Nights*:

When Canacee, who was wearing a magic ring on her finger, was walking in the garden, she heard cries of a falcon. The princess asked the bird the reason of her misery and sadness. The falcon tells her a story about her husband's unfaithfulness. She told Canacee that she loved a tercelet who promised her happiness, faithfulness and love. So she married him. But he betrayed her and married another kite leaving her alone. Thus she knows the nature of men who lack grace, faith and goodness to women.

A comparison between the two tales reveals many aspects of similarities and difference. The first significant one is that the general themes of both tales are the same. Each tale deals with man's treason and unfaithfulness of men. In the tale of *The Arabian Nights*, the pigeon was caught in the net of a fowler. Man's disloyalty and treason are presented in this way:

After an hour or so the birds flew back and the female pigeon was caught in the net...all other birds took flight...and the male pigeon fled with the rest and did not return to his mate, but the fowler

taught the female pigeon and cut her throat.

(*The Arabian Nights*, "The Story of Taj al-Mulk, Vol. III, p.31)

Similarly, the female hawk relates her male's treason and unfaithfulness when he leaves his wife and marry another kite.

And sodeynly he loued this kyte so  
That al his loue is clene fro me ago  
And hath his trouthe falsed in this wise.  
Thus hath the kyte my loue in hir seruyse  
And I am lorn withouten remedye.

("The Squire's Tale", The Second Part, p.308)

It is clear from the brief quotations that the narrators of these two tales are females and the events happen in the realm of birds. In the tale of *The Arabian Nights* the major characters are a pair of pigeons, male and his female. While in Chaucer's "The Squire's Tale, The Second Part", the main charters are also a couple of a hawk and his wife.

Another similarity between the two culturally different tales is that the female birds are victims of their traitorous males. In spite of this, they remain faithful as they help their trapped females when they faced danger. In the tale of *The Arabian Nights* the female pigeon puts her life at risk to save her male who was caught in the net when she starts pecking the net by her beak till she released him. (*The Arabian Nights*, Vol. III, The Story of Taj al-Mulk, p.31)

Like the female pigeon, the female hawk loves her male, granted him her love, and gave him her true heart. ("The Squire's Tale", The Second Part, P, 306) It worth mentioning that Chaucer did not imitate the story literally, but he made some modifications.

A more important similarity is that both tales contains supernatural elements. In "The Story of Taj –al Mulk and Princess Dunya", the supernatural element is

presented by the dream of Princess Dunya. Whereas the supernatural elements in Chaucer's tale is presented by magic ring which enables Canacee to speak with birds. In addition to all these, the conclusions reached by Princess Dunya are the same one reached by Canacee. Both Princess Dunya and Canacee reach the same conclusion which is " all men are traitors and unfaithful. It is really an opposite conclusion reached by King Shaharyar of *The Arabian Nights* who discover that all women are unfaithful and betray their husbands.

## **Conclusion**

It has become clear that since the Middle Ages, the Orient, its history, religions, customs,, culture and literature remained for a long time a source of curiosity and interest for the Occidental people in general and literary men in particular. During the eleventh century, it was possible to find fictitious descriptions most probably of oriental origin in the Anglo-Saxon translations of oriental legends that were brought through various means such as commercial contact between the East and West. They also transmitted through the Crusades between the Islamic East and Christian West. Also Spain and Sicily were regarded as a rich channel through which these tales transmitted to the West. During the thirteenth and fourteenth centuries East West communication was greater than the previous century and it was possible to find many oriental fables and apologies both in prose and poetry in many European countries such as Kalila and Dimna and The Book of Sindbad.

The magnificence and grandeur of the East fascinated Chaucer like many English literary men. In effect, his knowledge of the orient was derived

from two means: First, his wide reading of some translations of oriental books available at his time. Second, from verbal means as he used to listen to the fantastic stories of *The Arabian Nights* told by merchants who returned from the East. The impact of this collection is best expressed in his *The Canterbury Tales* (1387).

Chaucer's "The Squire's Tale" and the tales of *The Arabian Nights* "The Story of Taj al-Mulk and Princes Dunya" and "The Ebony Horse" belong to two different times, places and Cultures. Yet, they reveal certain thematic and structural similarities. "The Squire's Tale" is an English romance that its main theme is magic and love and reflects unconscious human inspiration to improve man's condition. While the tales of *The Arabian Nights*, "The Story of Taj al-Mulk and Princes Dunya" and "The Ebony Horse" belong a well-known long oriental collection of tales. They deal with magic, love and human desire for having a better life. Moreover, the two collections use a similar structural device of the frame story.

## Notes

For more details see:

د. صفاء خلوصي , الموسوعة الصغيرة: "الأدب المقارن في ضوء ألف ليلة و ليلة" , العدد ١٨٩ بغداد , دار الحرية ١٩٨٦.

عبد الجبار محمود السامرائي: الموسوعة الصغيرة, "اثر ألف ليلة وليلة في الآداب الأوربية" , العدد ١٨٦, دار الحرية بغداد ١٩٨٦.

2. George K. Anderson et al, *The Literature of England*, London Scott and Company, 1979, p.75.

3. Samuel Chews, New York: Octagon Books, 1965. P. 5.

4. Nawal Muhammad Hassan, *Hay Bin Yaqzan and Robinson Crusoe*, Baghdad, Al- Rusheed House for publication, 1980, pp.-2.

5. *Notes on Chaucer's "The Knight's Tale"* Menthem Educational, London, 1976, p.4.

6. L. K. Pearce, *Collins Notes: Chaucer's Canterbury Tales, "The Squire's Tale" Notes: Translation and Text* London, 1972), pp. 5-6.

See:

عبد الجبار محمود السامرائي: الموسوعة الصغيرة, "اثر ألف ليلة وليلة في الآداب الأوربية" , العدد ١٨٦, دار الحرية بغداد ١٩٨٦.

See also:

ناجية مراني , آثار عربية في حكايات كنتربري , بغداد ١٩٨١ , ص ٣٣-٣٩.

This book provides the reader with interesting and useful hints about the origin of *The Canterbury Tales*.

Notes on Chaucer's "The Knight's Tale", p. 4.

See:

ناجية مرانين، ص ص ٣٣-٣٩.

All quotations of Chaucer's "The Squire's Tale" is taken from: N.E. Blake, Ed. *The Canterbury Tales by Geoffrey Chaucer*, London, Edward Arnold, 1980.

All quotations of *The Arabian Nights* are taken from: Richard Burton, s Beirut, 1955, Vols. III and V.

# **Theme of Colonization in the English Novel**

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## **Theme of Colonization in the English Novel**

During the reign of Queen Elizabeth, England became a super power economically and militarily. As a result of this, England dominated over many colonies in both Asia and Africa. In these two continents England established many companies like The East Company in India and The Royal African Company in Africa. These companies and other commercial settlements in the colonies and the growing and expanding in size, it is necessary needed a military force to protect their existence. Therefore, from the middle of the eighteenth century the British colonial policy became both merchantile and military in nature. With time, these trading companies became industrial settlements guarded by a military force to secure their production.

Thinking of maintaining its hegemony on the various colonies of the world, the British State felt the necessity for a disguise to cover the real purposes behind its domination of other nations. In consequence, it tended sometimes, to use moral and religious justifications, as attempting to convince people, the Europeans as well as the natives of the colonies, that its main aim is only to civilize and lead these nations, the colonized, to the light of civilization. It pictured itself as a supreme leader to these countries towards welfare, liberty



and education.

While on the religious level, various religious circles emphasized that the main purpose behind the British colonization "was to save the souls of the primitive people in these colonies and to teach them the Bible. The best example is the description of the Archbishop of Canterbury (1848-1882) of the British colonization as a mission to teach his people the gospel. Whereas James Anthony Froude (1818-1892) justified this issue in a different way. He mentioned that the British colonization was only a response to the natural law of the supremacy for the best, and that the English people were superior over other nations with their physical qualities and their courage that enabled them to dominate other nations.

With these bright claims of the British Empire as a superior power and a savior to the whole world, the English colonizer covered his merciless exploitation of the various colonies he conquered and dominated. However, before tackling the subject, it seems appropriate to give definitions of some terms like Colonialism, Colonial Fiction and Colonialist Fiction .

**Colonialism:** is a political-economic phenomenon starting about 1500 whereby various European countries discovered, conquered, settled and exploited various areas of the world.(1)

**Colonialist Fiction:** is a kind of fiction that is written by a member of a colonizing community in a colony, as an Englishman who is born and raised in a colony writes fiction about his society in that colony . This kind of fiction supports colonization and camouflages its merciless exploitation of other nations. Rudyard Kipling's novel! Kim (1901) might be a good example on this kind of fiction. ( 2 )

**Colonial Fiction:** Is 'a type of fiction that is written about the activities of

colonization from the point of view of the colonizer, usually for consumption by the citizens of a colonizing nation in their original country. The best example is Forster's *A Passage to India* (1924). ( 3 )

Literature was extensively exploited as a means of propaganda to convince the Europeans and the natives of the colonies that the aim of colonization is humanitarian and for the benefit of the colonized. Novel was used besides other literary genres for this purpose.

**Daniel Defoe (1660-1731)** is a very important adviser in the English government. During his service as a secret agent, he presents various projects, suggestions and political ideals which are constantly adopted by the government to secure the welfare and prosperity of the English Empire. Defoe's faithfulness and devotion to his work reflect the great admiration he maintains toward the British Empire. Moreover, he has a strong faith in the capacities of the English man. Defoe believes that an honest English man is not easily defeated, hardened by difficulties, but never overwhelmed by them. The English men enjoy, as Defoe explains, a unique sense of achievement and an extraordinary ability for endurance. These opinions are reflected in many of Defoe's pamphlets, essays and articles. But they are more prominently seen in Defoe's novel *Robinson Crusoe* (1719) ( 4 )

*Robinson Crusoe* describes a journey of an English merchant, Robinson Crusoe, towards Africa. Unfortunately the ship is destroyed by a storm and all the crew died except Crusoe who finds himself all alone on an isolated island. Crusoe makes many great achievements in this island as the building of houses and boats, the plantation of rice and barley, the domestication of his goats and various other activities. The sudden appearance of one of the savages, Friday, is a turning point in the novel for Crusoe is no longer alone and Friday becomes of

a good help to him. They remain together for many years till an English ship comes and takes them both to England.

*Robinson Crusoe* is considered a propaganda for 'the British colonization in the eighteenth century glorifying its creeds and embodying all the significant features of this movement as the discovery of the isolated lands, the cultivation of these places, the meeting with the primitives and canibals which are supposed to be the inhabitants of these colonies, the promise of liberty and respect to those people and the superiority of the English nation over other nations . This is clearly seen in the Spaniard's conversation with Crusoe:

"Seignor" says the Spaniards, "had we poor Spaniards been in your case, we should never gotton half these things out of the ship, as you did. Nay, says he "we should never have found means to have gotton a raft to carry them, or to have gotton the raft on shore without boat or sail " (.5 )

Defoe portrays, through Crusoe, an ideal self - relied man who is hardened by difficulties but never overcome by them. James Sutherland mentions, in his criticism of the novel, that Defoe "believes an honest Englishman is hard to beat. ( 6 ) Thus, Crusoe is made to behave truly as a brave Englishman, full of energy and enjoys both the practical side which enables him to dominate nature and the religious side which insures him a direct relation with God. ( 7 ) Crusoe, in the island, achieves what the other Englishmen usually achieve in these colonies as the plantation of the lands, the taming of the goats, the investment of the resources of these areas, the challenge of the hostility of the natural force and establishing a good relation with the inhabitants of these colonies as Crusoe's relation with Friday.

Defoe includes in his novel the trade wars between Spain and England which are real events in the eighteenth century. He also embodies, in this novel, Raleigh's dream of the British domination of the area near the mouth of Orinoco, which is

Crusoe's island. Defoe regards all the lands where Crusoe wanders as possible areas for colonization and ripe for exploitation. Furthermore, the novel speaks about piracy, mutiny and slavery which are dominant phenomenon in that age. Thus, the myth of this courageous man and his experience in the island becomes a representation of the British colonization in the eighteenth century.

**Joseph Conrad (1857-1924)** is one *of* the 'major figures who writes about colonization. He demonstrates, through his fiction, the false pretension of this movement and reveals the inhuman acts *of* persecuting and exploiting the natives in various colonies. ( 8 )

It is important to mention here certain events in Conrad's life so as to understand his political ideas and literary works accurately. First, Conrad was a citizen *of* an occupied land, Poland, which submitted to a severe Russian colonization. His family suffered *from* this oppression for years and his father, Apollo Korzeniowski, was exiled for his role in an insurrection against this occupation. Furthermore, Conrad's work as a merchant seaman in the French then the British Commercial Service enabled him to move among different colonies in the East and in Africa.(9) Therefore, Conrad's childhood experiences and his work in the British Navy play a significant role in forming his Ideas towards colonization and imperialism.

Conrad emphasizes that since (1870) the growing doctrine in Europe becomes "nationalism" which definitely leads to imperialism since each country competes the other for a sense of enduring identity and authority. Thus, the European countries rely heavily on colonization to attain these purposes. Conrad goes further in his argument stressing that the political actions carried by these countries to maintain their domination are all of aggressive nature working as consolatory actions since they enhance the illusion *of* domination. Conrad mentions in his article 'Autocracy and War' that "the only form of action open to a state can be of no other than aggressive nature ."( 10 )

Conrad, through his political opinions, seems to have no faith in any reforming act which might correct imperialism. He points out that Europe is hopeless in a matter of humanitarian since it is involved in materialism and in the race for commercial superiority. The solution, Conrad gives to stop this race for expansion and to establish peace between different nations and classes of interests, is vague and to a certain extent imaginative. He indicates the need for a common conservative principle practical enough to form "a rallying point of international action tending towards the restraint of any particular ambition ." (11) Conrad himself admits that there is little hope that such a principle can exist and he realizes that the situation of Europe is hopeless in any humanitarian matters.

Conrad handles, through his fiction, the colonialist themes and motives not to praise them but to examine and contradict them with their reality. The argument, Conrad presents, is against the whole colonialist situation attacking its fake civilizing mission and its bright claims. The Europeans in these colonies are depicted by Conrad, as cruel oppressors, hollow, lost and self - deceived people. Once these colonizers step on any colony, they abandon all their morals and human values and release their infinite impulses for wealth and violence.

Conrad's presentation of the natives is quite unique in the sense that it has two dimensions: on one side, they are presented as victims of the destructive power of colonization, exploiting their efforts and despising their humanity. On the other side, they represent the real heirs of the land and the right owners of its wealth and resources.

Conrad writes many novels and tales concerning the European colonization and the white man in the colonies. His fictional career shows a progress of a thematic majurity which can be divided into' three distinctive phases, The first deals with the subjects of private honour and heroism as in *A!mavers Follv* (1895) and *Lord Jim*\_(1900). Then these subjects extend to include the individual fidelity towards the follies of the doctrinaire political action as in *Heart of Darkness*\_(1902) and

*Nostromo* (1904). The second phase offers a consideration of what is involved in a commitment of the themes handled in the first phase, their psychological, social and philosophical implication as in *The Secret Agent* (1907) and *Chance* (1913). The third phase reflects the problem of human faith in the moral impulses and the total commitment and the total withdrawal of these impulses as in *Victory* (1915).(12)

*Heart of Darkness* belongs to the first phase of Conrad's thematic progress. It is the outcome of Conrad's journey through Africa and it is remarkably faithful to the facts of the Belgian occupation of the Congo in 1890. The story speaks about the failure of the white man's myth of superiority through the protagonist, Kurtz. He is a preacher and his mission in the Congo is supposed to be preaching and civilizing the natives there, but near the end of the story we see him a cruel and heartless person. He is pictured as a machine of anger that pours its savageness and brutality on the innocent natives for the sake of ivory.

Kurtz stands for the Belgian colonization of the Congo and his moral failure represents the moral failure of the colonial enterprise itself :

**Rudyard Kipling (1865-1936)**- is considered by the earliest generations of critics the writer of the Anglo - Indian society. He writes various numbers of poems and stories which embody his opinions about the Anglo-Indians and the British Empire in general.

The most prominent feature in Kipling is his emphasis on the importance of work. Heroism for him means the disciplinary and efficiency of work not necessary military but the work of every shape. He makes his example the British Empire and writes about the Anglo - Indian people who are serving, building bridges and roads, making railways and enlarging and defending the Empire. These ideas are clearly reflected in a number of stories as *Captain Courage* (1887), *The Centraure* (1888), *The Sergeant* (1888) and other stories.

Kipling believes that the everlasting business of civilizing the world, could not *be* achieved without a tough policy. He thinks men who *are* highly civilized as the Anglo - Indians should protect and feed those who *are* less civilized as the natives and that the message of civilizing the world is a worth while task in which all might join if they would accept the law. In this form of identifying the British Empire as a saviour of the world, Kipling deliberately ignores the fact that the Empire is primarily a money making enterprise and the flag of England, which he pictures as a symbol for service and sacrifice, stands in fact for the forcible policy of this Empire. Therefore, the relation between the Anglo - Indians and the natives is not based "on protection, as Kipling claims, but rather on persecution and exploitation."

(13)

This is the real picture Kipling tries to disguise through several pieces of prose and verse. They are mostly devoted to the servants of the State. Above all these servants comes the government's spy because , as Kipling thinks, he helps the government to get a better understanding of the natives and to establish a good relation with them. The best example we can give here is Kipling's long novel **Kim** (1901).

Kim speaks about the life of an English spy. We can divide this novel into three parts. The first five chapters are devoted to the Irish - born, Indian -, bred person who is Kim and his severe life at the slums of Lahore. The middle five chapters present Kim's training to be a spy, this training includes various tests as Largon's test of hypnotizing him or Shamlegh testing his intelligence. After Kim has passed through all these tests successfully, he graduates as a reliable spy in the Government Survey. The third part describes Kim's hard choice between two ways, either to search for the river of Arrows that washes the sins or to continue in his work. Finally, he chooses his work.

Kim is portrayed -as an ideal Anglo - Indian spy. On one hand, he embodies Kipling's notion of the importance of work, which is clearly seen in his

enthusiasm and loyalty in his work as a spy. On the other hand, he enjoys a romantic side that appears in his novel to all the elements of nature around him. He is familiar with India and its people and this makes him better qualified for his job. This ideal picture of a spy is meant only to convince the reader that Kim's qualifications and service are directed to the welfare of India and the British Empire as well.(14)

But the novel reflects an obvious contradiction in the sense that Kipling stresses the importance of a spy as the government's means to understand the native and to establish a good relation with them, while the novel proves the opposite. This is seen in two images. The first in Kim's description of the natives he meets. They are either savages, dreamers, visionaries or idle people, Kim says: " All India is full of holly men stammering gospels in strang tongs, shakes and consumed in the fires of their own zeal, dreamers, babblers and visionaries." (15 )

This shows that Kim fails to understand the Indians though he lives among them. The second image depicts Kim in front of a hard choice, either to go to the village to search for the river of Arrow or to return to the city to continue in his job. Here the village stands for the East with all its spiritual and religious values. It is also, for Kipling, a world of illusions and drearns, while the city represents the West, a world of action and civilization which wins at last.

Things that rode meaningless on the eyeball an instant  
before slid into proper proportion. Roads were meant  
to be walked upon, houses to be lived in ... and men  
and women to be talked to. They were all real and  
true,(15,3,7)

Therefore, Kipling's real aim behind this novel is not to reveal the significance of the spy as a bridge between the two races but in fact to present a symbolic story of the British Empire in its colonies through Kim's life. Kim, who is Irish in origin but raised in India, stands for the pioneers who leave their home, Englang and come to these colonies. They endure hardship and suffering while initiating the message of civilizing the countries they dominate, making wealth out of poverty and



establishing a good relation with the natives just as what Kim has done. At the end of the novel, when he prefers the city, the center of civilization, on the village, the center of religious and spiritual values; it means that the wheel of the Empire continues its domination on the East.

**Edgar Morgan. Forster (1 879- 1 970)** is one of the important figures who writes about colonization but from a different angle of those of Kipling's or Conrad's. In handling the theme of the English colonization of India, Forster avoids the political issues between the colonizer and the colonized focussing more on the human and personal sides and on the possibility of establishing love and friendship between the two. Such relations, for Forster, are the first step towards solving the political problems between the Anglo - Indians and the natives.<sup>16</sup>

It is necessary first before presenting the literary works of this writer to go through some of his political opinions. Warner Perkins in his book *E. M. Forster Intention and Method*, mentions that Forster's patriotism is not the kind that lead him to glorify the English Empire nor the great statesmen. He strongly disdains and rejects the dominance of the political "causes" because they contradict his belief in love, affection and tolerance among human beings" (17) In *Hill of Devil* Forster declares "I hate the idea of causes and if I had to choose between betraying my country and betraying my friend I hope I shall have the guts to betray my country." (18 )

Moreover, Forster is a strong advocate of the beliefs of Liberal Humanism, as Perkins emphasizes. These beliefs are love, tolerance and reliability which are regarded as the essence of all good will that leads to a spiritual change in one's life and in his attitudes towards all human beings. These beliefs appear, Perkins thinks, in almost all Forster's novels with various degrees of complexity and success. *Where Angels Fear to Tread* (1905), *The Longest Journey* (1907) and *A Room with a View* (1908) all celebrate a conflict between two kinds of people, those who believe in personal relationship and. those who do not. While *Howards End* (1910) reflects a developed stage in Forster's ability to study the individual

and, the sanctity of personal relationship. The last and the most mature novel Forster writes is *A Passage to India* (1924).

This novel is based on the author's two visits to India. The first is in 1912 and the second is in 1921. In this novel, Forster involves different races and different values. On one hand, there is Mrs. Moore and Ronny, Mr. Fielding and Adela who stand for the English colonizer. Whereas, on the other hand, there is Aziz, Godebole and the other Indians who represent the colonized Indians. Respect and friendship grow between the two sides as Mrs. Moore's friendship with Aziz. Yet, this contact between the two proves to be a failure one because of Adela's accusation of Aziz of attempting to rape her. The novel emphasizes that affection and love can hardly be established between the two because of the English hypocrisy and arrogance.

The purpose behind *A Passage of India*, Forster declares, is to attract the attention of both sides, the English and the Indians, that love and tolerance can be the first step towards solving the political clashes.

The point of significance here is that there is a sharp contrast between Forster's announced political opinions and what he himself really believes in. P. E. Firchow presents a speech by Forster which might be the key to our understanding of this writer's real opinions, his novels particularly *A Passage to India* and his true purpose behind this literary work. Forster says: "Like Beethoven, like Blake; Forster was essentially English and in commemorating him we can celebrate what is best and most permanent in ourselves,(19)

For a writer to speak about himself in such a way joining himself with great figures as Beethoven or Blake, this reflects his high sense of pride and his great ambition. These features defeat the claims of some critics that Forster is a modest person who hates greatness and fame. Moreover, the same, speech reflects Forster's appreciation of his nationality. The words "Forster was essentially .English" uncover the writer's feeling of pride of his being English. It is clear that this point opposes what Perkins mentions previously that the writer's patriotism is

not the kind that drives him to celebrate the glorious colonial Empire nor the great statesman. These two discoveries drive us to examine carefully some biographical facts concerning Forster, particularly his life in India, in order to gain a better understanding of this novel and its true purpose.

Forster worked as a private secretary of the Rajah of Dew at a time when the critical attitudes towards the British imperialism increase with the growing of the independence movement in India. Consequently, the British Empire in India began to lose its glory and greatness and the English there and in England as well felt an urgent need for a consolation for the loss of their position there. Being English, Forster felt that it is his duty to restore the confidence inside the English people and to cool the situation between them and the Indians. For this purpose, the writer manipulated the facts claiming, through his novel, that the essence of the conflict between them was personal and social misunderstanding. (20)

Furthermore, Forster's search for fame and glorious reputation, as his previous speech indicates, made him seize the critical situation of the English in India to achieve literary glory. For this purpose, he twisted the truth about the relation between the Anglo – Indians and the Indians in order to satisfy the taste and the mood of the English society to which the novel was presented. These are the real purposes behind *A Passage to India* to which Forster exploited all his artistic devices to the extent that he even devoted the beliefs of Liberal Humanism to work as a disguise covering these aims.

George Orwell is regarded by most critics as a pamphleteer who writes very much from a certain position mostly a political one. Orwell's main interest is in the political affairs of his country, England, as well as in the foreign affairs of Spain, Russia and India. He lives and comprehends the hot events in these countries, then he attempts to argue his reader into seeing the truth

behind these events through his fiction.

Orwell worked for five years as an officer in the Imperial Indian Police in Burma. These years were sufficient for him to change his whole attitudes towards the British colonization of India. It was here that Orwell witnessed too close the dirty acts done by this Empire and the inhuman treatment of the natives. He discovered that evil is something in the nature of Imperialism since it appointed itself as a ruling power in a country not its own.

Orwell's experience in Asia influences his response to the European civilization in general. He sees it as entirely a struggle between an oppressor, who is always wrong and an oppressed, who is always right. Orwell analyses the situation from an economic point of view that when capitalism progresses, a struggle occurs for external markets and this produces a system of colonial oppression known as imperialism. Therefore, the European civilization, in fact, lives on robbing and persecuting the Asiatic coolies. Orwell confirms this point saying "We all live by robbing Asiatic coolies, and those of us who are "enlightened" all maintain that, those coolies ought to be set free, but our standard of living and hence our enlightenment demands that the robbery shall continue". (21)

Burmese Days (1934) is Orwell's important literary product that grows out of his experience in Burma. It speaks about an English merchant, Flory, and his tedious life in BURma. Flory feels alienated from his society and throughout the novel, he is seen either sinking in his books or drinking with a native mistress. The only friend Flory has is an Indian doctor called Veraswami with whom he shares his interests and memories. But Flory could not maintain this friendship because of the racialism of the Anglo - Indian society. Amid this gloomy atmosphere, Flory meets Elizabeth Lackersteen. The relation between the two develops uneasily against a background of troubles. Before Flory can get to this proposal of marriage, his Burmese mistress denounces him during his service. Hearing this news, Elizabeth decides to stop her relation with him. Finally, Flory puts an end to his misery and shoots-himself.

*Burmese Days* is an attempt to draw a grim picture of the British Empire in India through the society of the club. There are various kinds of Anglo - Indians as the officer Macgregor, the engineer Mr. Westfield, the merchant, Flory and two ladies of the upper class Mrs. Lackersteen and Ellis. All of them except Flory carry deep hatred and disgust to the natives and their general attitude towards them are brute. Flory sees their inhuman treatment of the Burmese and feels inside himself a real disdain to imperialism and to all its representatives including himself "The time comes when you burn with hatred of your own countrymen, when you long for a native rising to down their Empire in blood" (22)

Flory is too coward to declare the hatred he feels towards his society. Therefore, he keeps himself aloof from the others, he is seen either among his books or driven to desperation. The only comfort he finds is in his friendship with a native doctor, Veraswami, but even this relation he could not maintain because he is so coward to oppose Ellis's statement of not allowing any native to join the club including Veraswami. On another occasion when Veraswami falls in trouble he asks Flory for help but the later could not offer a hand. He only stands silent cursing his disloyalty to his friend and in his ears render the English men's words "With Indians there must be no loyalty no real friendship. Affection, even love...yes but alliance, partisanship, never... never!" (P.33)

This reveals the author's belief in the impossibility of establishing love and friendship between the two races since their relationship is a master-slave one.

The arrival of Elizabeth means a revival of hope inside Flory. Though he realizes that she is spiritually far from him, he persuades himself that she is his salvation. The competition of an officer on Elizabeth's favour and the quarrel of Flory's mistress show that Flory's hope in a new life is only an illusion and that there is no escape out of this poisoned environment. His last act of committing suicide indicates the state of hopelessness and helplessness he reaches. On the symbolic level, Flory stands to represent the collapse of the British Empire. His death predicts the Empire's withdrawal

from India a thing which becomes true after some years when India gains its independence. (23)

There are other writers who write about the English colonization as Chales Kingsley (1819-1875) in his novel *Westard Ho* (1855). This novel is considered by some critics a tale of British Empire embodying its sense of superiority over other nations. Walter Scott (1771-1832) is another writer whose novel *The Pride* (1822) is seen as symbolic representation of the British colonization of the world.

## Notes

البحث مستل من أطروحة الطالبة أمل عبد الجبار محمود بإشرافي:

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21. George Orwell, *A Collection of Critical Essays*, ed. R. Williams , (London: Prentice Hall, 1974), p. 17.

22. George Orwell, *Burmese Days* (New York: Harper Press, 1949), p. 65.

23. R. Williams *George Orwell*, (London:Fantana Press, 1970), p. 46.



# **Samuel Johnson's Interest in the East**

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### **English and the Oriental Tales in the Eighteenth Century**

The Orient has always had a unique fascination for western imaginative minds including literary figures. This fact has been confirmed by many literary critics. In a remarkable article, Louis Wann maintains that “every outside influence of importance has, necessarily and literally, come from the East”.<sup>(i)</sup> On the same subject, George Eliot comments on the establishment impact of the Orient on English Literature. She says:

No act of religious symbolism has a deeper root in nature than that of turning with reverence to the East. For almost all our good things... our arts, our religious and philosophical ideas, our very nursery-tales and romances have travelled to us from the east. In an historical as well as in a physical sense, the East is the land of morning.<sup>(ii)</sup>

These opinions and others are undeniable testimonies from native English literary figures to the impact of the Orient on English Literature.

To study the oriental tales in the eighteenth century, it is essential to be acquainted with the accurate meaning of the Orient. Up to now, there is no agreement on a specific definition to the Orient, and there is still

much divergence in the opinions of geographers who have tried their best to demarcate the countries that could be possibly included within the frontier of the Orient. To some writers the Orient means “those countries, collectively, that begin with Islam on the Eastern Mediterranean and stretch through Asia.”<sup>(iii)</sup> Others tried to define it depending on certain criteria. To them the Orient means:

The regions East of the Mediterranean sea including India, China, Japan, Russia and the Arab Homeland. But many researchers oppose this definition since certain countries in Europe are considered Oriental such as some parts of Turkey, and in the Orient there are areas which have occidental character like Australia.<sup>(iv)</sup>

In addition, some geographers go further and attempt to fix the frontier of the Orient by applying educational and cultural criteria. To them the West is always characterized by “mechanical and technical development as well as the industrial revolution, whereas the East is always coupled with the predominance of superstitious beliefs, illiteracy and submission.”<sup>(v)</sup>

It is apparent, however, that the above cited definitions, apart from the last one, do not include Ethiopia, among oriental countries. Among the books I have examined, the one which refers to Ethiopia as an oriental country is *Britannica World Dictionary*. On page 397 the word ‘East’ is defined as follows: East is divided into three parts: “Far East ... Middle East ... Near East. The Middle East ... [includes] India, Pakistan, Burma, Tibet, Libya, Ethiopia and Somaliland.”<sup>(vi)</sup> Moreover, there are still many supportable evidence to prove that Ethiopia is purely an oriental country. First of all, the names of “Abyssinia and Abyssinian” are two names of Arabic origin as they “are derived from the Habastat, one of the two south Arabian tribal groups forming the Aksumite Kingdom”.<sup>(vii)</sup> In relation to this the other name of the country, Ethiopia, is of oriental

origin, it is “a general Greek name for the country of the dark-coloured peoples living south of Egypt”.<sup>(viii)</sup> Even most of “the inhabitants of Ethiopia are immigrants from South Arabia,”<sup>(ix)</sup> and they consist of “two main groups: Hamitic Ethiopian (sometimes called Cushitic) and Semitic, known collectively as Amhara. Both are intrusive, and entered the country from Arabia”.<sup>(x)</sup>

Another obvious evidence of the oriental character of Ethiopia is that, religiously, the country is Christian, its church firmly connected with the existed one in Alexandria as it “shares the general characteristics of the Eastern churches”.<sup>(xi)</sup> Accordingly, Ethiopia is an oriental country which possesses similar characteristics to that of other oriental countries.

As for the diffusion of the Oriental tales in England in the eighteenth century, it is possible to say that since the Middle Ages, the Orient, its history, religions, customs, culture and literature remained for a long time a source of curiosity and interest to the occidental people in general and scholars in particular. During the Middle Ages, the first means of direct contact between the West and East were “pilgrimages and travels ... made by the Europeans to the Holy Land.”<sup>(xii)</sup> Those early people who travelled to the East provided an oral medium through which many Eastern tales and legends penetrated into western literature.<sup>(xiii)</sup>

During the eleventh century, it was possible to find fictitious descriptions of the marvels of the orient in Anglo-Saxon translations of legends concerning Alexander the Great. The other means of communication between the East and the West through which the oriental tale found its way to the West was trade, one effect of commercial contact between the East and the West is that it placed the Western peoples in direct contact with the East and enabled them to learn and appreciate its culture and literature. English and other European merchants helped the oral transmission of some oriental tales

and legends.

The other means of communication between the East and the West was supplied through a series of religious wars between the Christian West and the Islamic East at the beginning of the twelfth century, namely the Crusades. But it is possible to say that the “military nature of the contact between the West and the East must necessarily have limited the impact of the former upon the latter in ‘scope’ as well as in ‘effect’”,<sup>(xiv)</sup> because those who made investigations in the Western institutions proved that there are “fewer borrowings from Muslim past and less social intermingling than in the Christian States of Sicily and Spain”.<sup>(xv)</sup> In addition to these inconstant means of communication, the most constant channel of contact between the East and the West was Spain and Sicily during the tenth and eleventh centuries. It was a period during which the culture of the Arabs was at its zenith. The influence of the Arabs in Spain remained effective even after they were pushed out of the country in 1492. The main source of this influence was the libraries packed with manuscripts which the Arabs left behind, and some of which were translated into Latin, and later into the European vernaculars including English. These translations inspired not only the English, but the whole of Europe so much that they became the main sources of knowledge and learning for the Europeans for centuries.

During the thirteenth and fourteenth centuries the East-West communication continued and it was possible to find many fables and apologues both in prose and poetry in many European countries most probably of oriental origin. Examples of this are many translations of some oriental tales such as “Kalila and Dimna and The Book of Sindbad”.

In the fifteenth and sixteenth centuries the Western interest in the East became rather wider in scope as a great number of oriental tales were

translated into English, and others written in imitation of the oriental mode of writing. The English understanding of the East was reflected in works like Shakespeare's *Othello* (1602), and Marlowe's *Tambrlaine* (1587).

In the seventeenth century, the scope of the Western interest in the East grew stronger, and it was revealed in histories, novels, dramas, biographies, travel books and poetry of the period. The opening of this era was mainly associated with the appearance of Richard Knolles' book, *The General History of the Turks* (1603) which was widely read by some major literary figures. As the century moved on, the Western appreciation of the East became comprehensive in scope. Men like William Bedwell (1562-1632) and Edward Pococke (1604-1691) were the most eminent Arabists of the seventeenth century. William Bedwell, for instance, who was considered the father of Arabic scholarship, stressed the importance of Arabic, when he once declared that it was "the only language of religion and the chief language of diplomacy and business from the fortunate island to the China Seas".<sup>(xvi)</sup>

One of the most diligent scholars of the seventeenth century was Edward Pococke who studied many Oriental languages such as Arabic, Persian, and Turkish. He travelled to the orient and visited some of its famous cities such as Constantinople. In 1649, he published his remarkable book *Specimen Historiane Arabum*, a book which is highly appreciated by most English scholars as it deals with ancient Arabic history, religion and literature.<sup>(xvii)</sup>

In addition to these books, there were many books of travel translated from French and other languages into English such as Thevenots' *Suite du Voyage au Levant* (1674), and Bernier's *Voyages* (in India) (1699). These books and others remained popular throughout the eighteenth century as the main sources of knowledge about the Orient, its life,

manners, religions, history and customs.

The eighteenth century marked a new phase in the English interest in the Orient. Between 1704-1712, appeared the first translation of *The Arabian Nights* in French by Antoine Galland, thus inaugurating a new era of interest in the literature of the Orient and more particularly in Arabic, Persian and Turkish fiction and myth. However, Galland did not translate all the stories of *The Arabian Nights*, but in the beginning he translated seven stories of this bulky collection. Later, he translated a great number of them. This fact is evident in the epistle dedicatory to the Duchess of Burgundy in which he states:

I was informed that those seven stories were taken out of a prodigious collection of stories of like sort, entitled, ONE THOUSAND AND ONE NIGHTS. This discovery obliged me ... to send for it from Syria and have translated into French.<sup>(xviii)</sup>

In the same letter, Galland describes the merits of *The Arabian Nights*, *he says*:

These stories will certainly divert you, Madam, much more than those you have already seen. They are new to you, and more in number; you will also perceive, with pleasure, the ingenious design of this anonymous Arabian.<sup>(xix)</sup>

With those tales Galland incorporated the translation of a number of other oriental tales; Arabic, Persian and Turkish that were known to him at that time such as the stories of “Ali Baba and the Forty Thieves” and “Aladdin and the Wonderful Lamp”. All these tales were added because they resembled the same tales of *The Arabian Nights* as they have the same sort of wonder, mystery and imagination. It is also worth mentioning that “Galland was adopting his translation of *The Arabian*

*Nights* to the taste of the readers, and thus omitting what seemed to be offensive to the eighteenth-century public taste, and adding many details which were necessary to convey his moral purposes”.<sup>(xx)</sup>

*The Arabian Nights*’ first appearance in English was at the opening of the eighteenth century. The first English version was known as the “Grub Street Version”, circulated in 1706, was translated from Galland’s version by an anonymous translator. The anonymous translator wrote a preface of compliment to *The Arabian Nights* where he stated the reasons for his translation. He says:

What can be more ingenious, than to compose such a prodigious quantity of pleasant stories, whose variety is surprizing ... If stories of this sort be pleasant and diverting, because of the wonders they usually contain ... they are full of surprizing events, which engage our attention, and show how much the Arabians surpass other nations in composures of the sort ... They must also be pleasing, because of the account they give of the customs and manners of the eastern nations, and of the ceremonies of their religion.<sup>(xxi)</sup>

The above mentioned collection of the oriental tales enjoyed wide popularity and attained great fame in the eighteenth-century England, and Europe. In addition to the reasons which have already been cited by the anonymous translator of the first English version, we might mention another cause for the diffusion of *The Arabian Nights* in Europe. They greatly intensified the picturesque and exotic qualities of the East which already existed in the minds of Europeans for many years, and which they were anxious to hear.

It was not *The Arabian Nights* only that seized the imagination of both readers and writers of the eighteenth century, but there was another collection of oriental tales next in order to *The Arabian Nights*, namely the *Persian Tales* (1714), the companion piece of *The Arabian Nights*.



These tales were translated into English from the French version of *Potis de la Croix* (1710-1712) by Philips Ambrose. The other oriental tales which were popular in the eighteenth century were *The Turkish Tales*, which were translated into English in 1708. Both collections share similar artistic features of *The Arabian Nights* as “they are also a combination of magic and reality, of strange customs and enchantment of picturesque incidents and exotic setting”.<sup>(xxii)</sup>

All these oriental tales gave the writers of the eighteenth century an account of the manners, government and religions of the orientals and a convenient medium for their literary expressions.<sup>(xxiii)</sup> They also stimulated their imagination and provided them with matters and themes, which caused some of them to move away from the traditional way of writing stories. They offered new themes, material and especially “the element of plot”.<sup>(xxiv)</sup> Hence, Martha Conant was right when she declared that:

the oriental tales must have supplied the clue for which popular writers were searching, and if *The Arabian Nights* had not been translated into English, there would have been no *Robinson Crusoe* and *Gulliver’s Travels*.<sup>(xxv)</sup>

Thus in a similar convention, a number of English poets, dramatists and especially the novelists of the eighteenth century began to compose their works imitating or borrowing from *The Arabian Nights* or the Persian Tales. A large number of such works especially the short story, appeared in the periodicals of the period, in 1717, Addison wrote his remarkable oriental tale *The Vision of Mirza* in which he exploited an oriental setting. Later, in 1759, Samuel Johnson wrote one of the best oriental tales in the eighteenth century; *Rasselas, Prince of Abyssinia*, and some other periodical short stories, chief among them are: “Seged, Lord of

Ethiopia” (1752), “Nouradin the Merchant and his son Almamoulin” (1751), and *The Fountains* (1766). Yet the most famous oriental tale is *Vathek* of William Beckford, (1786). The Western borrowing from oriental tales and tradition is also reflected in the drama of Samuel Johnson *Irene* (1737), “William Hodson’s *Zoraida* (1780), and John Hugher’s *Siege of Damascus* (1719)”.<sup>(\*)</sup> All these tales were called pseudo-oriental tales written for numerous purposes such as satire, entertainment of children, didactic and moral lessons meant for the Middle classes.

### **Johnson’s Interest in the Orient**

In the eighteenth century, England witnessed a great wave of interest in oriental literature, stimulated by various means such as oriental tales, histories and studies. The accounts of travellers, which catered for the demand of the readers, supported what these tales said of the manners, customs, beliefs, literatures, histories and wisdom of the East. The English writers managed successfully to employ such material in their writings, in novel, drama and poetry for different purposes.

Johnson, like many of his contemporaries was interested in the Eastern mode of life. However, Johnson’s knowledge of the East was not obtained from practical experiences or direct observation and communication, for he had not travelled to the East. His knowledge was derived from his wide readings, some of which were in oriental books, in addition to what he had heard about this remote area.

Johnson’s knowledge of the East began when he was still a child. His mother was the main source of his knowledge about exotic and remote places, since she used to tell him legends and superstitious tales. In addition, Johnson learned from the maid servant the heroic tales of St. George and the Dragon. This type of stories that children like to hear,

stimulated his imagination and nourished his desire for the remote and the strange.

In later life, Johnson's interest in the Orient grew stronger and was expressed on several occasions. Once he revealed his desire to visit the Orient to Mrs. Thrale.<sup>(xxvi)</sup> In a letter to her dated July 11, 1775, he says: If I had money enough, what would I do? perhaps, if you and master did not hold me, I might go to Cairo, and down the Red Sea to Bengal, and take a ramble in India. Would this be better than building and painting? It would surely give more variety to the eye, and more amplitude to the mind.<sup>(xxvii)</sup>

It seems that Johnson was in favor of broadening the Western mind and knowledge through visiting the East. This idea and Johnson's desire for the East are eloquently expressed in a letter to Mr. Warren Hastings.<sup>(xxviii)</sup>

But my knowledge of them is too scanty to furnish me with proper topicks of inquiry; I can only wish for information; and hope, that a mind comprehensive like yours will find leisure, amidst the care of your important station, to enquire into many subjects of which the European world either thinks not at all, or thinks with deficient intelligence and uncertain conjecture. I shall hope, that he who once intended to increase the learning of his country ... will examine nicely the traditions and histories of the East; that he will survey the wonders of its ancient edifices, and trace the vestiges of its ruined cities; and that, at his return, we shall know the arts and opinions of a race of men, from whom very little has been hitherto derived. There are arts of manufacture practised in the countries in which you preside, which are yet very imperfectly known here, either to artificers or philosophers ... Many of those things

my first wish is to see.<sup>(xxix)</sup>

In another letter to Boswell dated 21<sup>st</sup> August, 1780, Johnson expresses his passionate desire to travel to the East. In this letter he declares:

I know not whether I shall get a ramble this autumn; it is now about the time when we were traveling. I have, however, better health than I had then, and hope you and I may yet show ourselves on some part of Europe, Asia, or Africa.<sup>(xxx)</sup>

Johnson's interest in the East continued even when he became old. Of his inclination for the East, Boswell tells Johnson's opinion about the act of travelling. According to Johnson:

The grand object of travelling is to see the shores of the Mediterranean. On those shores were the four great Empires of the world; the Assyrian, the Persian, the Grecian, and the Roman. – All our religion, almost all our law, almost all our arts, almost all that sets us above savages, has come to us from the shores of the Mediterranean.<sup>(xxxi)</sup>

On another occasion, Johnson urged his friend Boswell to go to Spain to see the wonders and beauty but when Boswell expressed his wish to see the Wall of China, Johnson immediately welcomed the idea and commented:

Sir ... by doing so, you would do what would be of importance in raising your children to eminence. There would be a lustre reflected upon them ... They would at all times be regarded as the children of a man who had gone to visit the Wall of China.<sup>(xxxii)</sup>

And when his pension was granted to him, he regretted that he had not

been to the East and revealed his desire to visit the city of Constantinople to learn Arabic. “Had this happened twenty years ago, I should have gone to Constantinople to learn Arabick, as Poccoke did”.<sup>(xxxiii)</sup> Unable to travel to the East himself, Johnson often complains of finding himself disappointed by the books of travel. One day he told Mrs. Thrale that “those whose lot is to ramble can seldom write and those who know how to write very seldom ramble”.<sup>(xxxiv)</sup>

Among numerous books Johnson read about the East *The Arabian Nights* might be one of them. Though we have no clear-cut evidence that Johnson read it, the analogy between Johnson’s short stories and some stories of *The Arabian Nights* may prove this. Also, Johnson’s close friend, Boswell had a copy of *The Arabian Nights Entertainments* which he had read”.<sup>(xxxv)</sup> This may lead us to the possibility that Johnson might have borrowed it, or heard some stories from Boswell. In addition, this claim is supported by Nedd Willard in an article concerning the main sources of *Rasselas*, when he says: “The two most important sources (*The Arabian Nights* and the *Persian Tales*) of *Zadig* were used by Johnson in writing *Rasselas*”.<sup>(xxxvi)</sup> But it is uncertain whether Johnson had read the French Version of Galland or the English one. Both cases are probable because Johnson mastered English and French.

The next book of literature which Johnson might have read was the *Persian Tales*. In effect, European knowledge of this oriental collection was mainly due to the translation of some tales by Potis de la Croix. His *Mills et Un Tour* appeared in five volumes 1710-1712. The first date of Philips’ translation into English was 1714. Another translation was made in 1714 by Dr. King and several hands. As for Philips’ translation, Geoffrey Tillotson informs us that it “was reprinted for the second time in 1722, for the sixth in 1750, again in 1783”.<sup>(xxxvii)</sup> All these dates,

except the last, suggest that the *Persian Tales* were at the reader's disposal before Johnson's *Rasselas*. In the meantime, this can be a clue that Johnson might have read the tales. Evidence is that Johnson mentioned these tales when writing the "Life of Philips":

Philips was a Zealous Whig ... but his ardour seems not to have procured him anything more than kind words, since he was reduced to translate *The Persian Tales* for Tonson, for which he was afterwards reproached. This book is divided into many sections, for each of which he received half-a crown his reward.<sup>(xxxviii)</sup>

These two oriental collections which contain imaginative and exotic tales had their spell on Johnson and his contemporaries who wrote oriental tales imitating the mode of *The Arabian Nights* and the *Persian Tales*. As for Johnson, the effect of these oriental collections is undeniable as it is revealed in some images, plots, details, themes and names he used in his oriental short stories such as "Omar the Son of Hassan" (1760), "Ortogruel of Basra" (1760), "Seged, Lord of Ethiopia" (1752) and others, all of which were published in his periodicals *The Rambler* and *The Idler*. He also wrote *Rasselas* (1759), and in 1766, he published a fairy tale, *The Fountains*. When he finished this tale, Johnson justified this new tendency in literature when he said: "Babies do not want to hear about babies; they like to be told of giants and castles, and of somewhat which can stretch and stimulate their little minds".<sup>(xxxix)</sup> This obviously shows that Johnson was really interested in the East and its literature.

Johnson's concern with the orient and its tradition was clearly maintained through his interest in foreign lands like Ethiopia, an exotic Christian country, and Egypt, a country of enchantment, beauty and ancient religions. This interest appears in *Rasselas* (1759), in the tale of

The Rambler numbers 204 and 205 (1752), namely “Seged, Lord a of Ethiopia”, and a little earlier in his translation of Lobo’s *Voyage to Abyssinia* (1735). Johnson’s knowledge of Ethiopia was derived from some books of European travellers to the country. One such book is Job Ludof, *Historia Athiopica* which was turned into English by J. P. Gent and published in 1682, and again in 1684. The author of this book was a pioneer scholar in the study of the Ethiopian languages, Go’ez and Amharic. It seems that Johnson might have read the English translation, because as Donald Lockhart asserts: “Johnson owned not the original Latin work, but rather the English translation.”<sup>(xi)</sup>

Another book which provided Johnson with ample information about Ethiopia was Jeronymo Lobo, *Relation historique d’Abissinie* (1728), which contains an extensive account of Ethiopia.<sup>(xii)</sup> In addition to these books, Johnson’s possibly read some other books on Ethiopia.<sup>(xiii)</sup> Johnson’s reading and borrowing from these books on Ethiopia, as Lockhart maintains, are evident by the close similarity between some details of Rasselas and these books.

Besides, Johnson’s reading extended to more than Ethiopia, as he was fascinated by another oriental country, Egypt. Johnson’s material about Egypt did not seem out of personal experience, but from his reading of some rare books on Egypt. One such book is Aaron Hill’s *A Full and Just Account of the Present State of the Ottoman Empire* (1706). Johnson’s acquaintance with Hill’s book is suggested by the striking similarities between the Egyptian details of Rasselas and Hill’s book. It is also confirmed by Johnson himself when he shows enough familiarity with Hill’s writings and expresses a few words of compliment on his style and language of which he says:

Mr. Hill whose humanity and politeness are generally known, readily complied with his request; but he is remarkable for singularity of

sentiment, and bold experiment in language.<sup>(xliii)</sup>

In addition, Arthur Weitzman maintains that “it is certainly possible that Johnson knew Hill and enjoyed a second edition in 1710”.<sup>(xliv)</sup>

Beside the above mentioned oriental books, Johnson was also interested in the history of the Ottoman Empire. Richard Knolles’ *General History of the Turks* (1603) must have fascinated not only Johnson, but also his contemporaries since it is possible to trace its marks in their works. Knolles’ book, however, which first appeared in 1603, was the best known book about the Turks in Johnson’s time. Captive with the excellence of the book, Johnson in his periodical The Rambler, No.122, commends “the author’s logical and wonderful arrangement of the numerable events, pure and elevated style and clarity of both the description and characterization”.<sup>(xlv)</sup> Although the book was not available in Johnson’s library, Johnson’s reading of this book is verified by Boswell who said that he remembered Johnson’s borrowing the Turkish History from Peter Garrick.<sup>(xlvi)</sup> Later Johnson exploited some events of the book to write his only stage play *Irene*, 1737.

To sum up, all these histories and tale collections read by Johnson must have provided him with ample material and useful information about the East, its tradition, people, religions, histories and certain modes of life, of in writing his oriental works.



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## Notes

- (i) Louis Wann, "The Oriental In Restoration Drama". Studies in Language and Literature, Vol.11 (Madison: The University of Wisconsin Press, 1918), p.163.
- (ii) George Elliot, quoted in Marie E. De Meester, Oriental Influence in the English literature of the Nineteenth Century. Introduction (Heidelberg, 1915), p.2
- (iii) This definition is given by the Standard Dictionary of English, Vol.II (New York, 1895) and adopted by Martha Conant: The Oriental Tale in England in the Eighteenth Century (New York, 1966), p.XV.
- (iv) Ahmed Ameen, The East and the West (Cairo, 1955), p.8.
- (v) Ibid. p. 8.
- (vi) Britannica World Language Dictionary, Vol. I (Chicago, 1959), p.397.
- (vii) Encyclopedia Britannica, Vo.8 (U.S.A., 1966), p.782.
- (viii) Ibid., p.790
- (ix) Edward Ullendorff, The Ethiopians: An Introduction to the Country and People (London, 1967), p.23.
- (x) Encyclopedia Britannica, Vol.8, p.782.
- (xi) Ibid., p.790.
- (xii) Samuel C. Chew, The Crescent and the Rose (New York, 1965), p.5.
- (xiii) Ibid., p.5.
- (xiv) Nawal Muhammad Hassan, Hayy Bin Yaqzan and Robinson Crusoe (Baghdad, 1980), p.1-2.

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- (xv) B. Lewis, et al., The Encyclopedia of Islam, Vol.II (Leiden, E. J. Brill, 1965), p.66.
- (xvi) A. J. Arberry, Oriental Essays: Portraits of Seven Scholars (London, 1960), p.12.
- (xvii) Husain Fareed Ali Haddawy, “The Oriental Mode in Eighteenth Century English Literature”. Unpublished Ph.D. Dissertation (Cornell Univ., 1962), p.24.
- (xviii) Arabian Nights Entertainments: Trans. from the French of M. Galland. The Epistle Dedicatory (London, 1706), p.3.
- (xix) Ibid., The Epistle, p.4.
- (xx) Suhair Al-Qalamawi, Alf Layla Wa Layla (Cairo, 1959), p.6.
- (xxi) The Arabian Nights, p.5.
- (xxii) Tarik, p.15.
- (xxiii) Issam Al-Khatib. “The Orientalism of Alfred, Lord Tennyson”. Unpublished Ph.D. Dissertation (Western Reserve Univ., 1967), p.9.
- (xxiv) Martha Conant, p.242.
- (xxv) Ibid. p. 242.
- (\*) See Haddawy, pp.127-131.
- (xxvi) Her full name is Hester Lynch Piozzi (1741-1821). She was an intimate friend of Dr. Johnson with whom she established both personal and familial relationship. She wrote a remarkable book on Johnson’s life, Anecdotes of Johnson, Life of Johnson (London, 1786).
- (xxvii) David Little John, ed. Dr. Johnson: His Life in Letters (New Jersey: Prentice-Hall, Inc. Englewood Cliffs, 1965), p.132.
- (xxviii) Warren Hastings (1732-1818). He was the first and the most famous of the governors of general India. As an English judge he dominated Indian affairs and played an active part in the history of India. He was assigned to Bengal in 1750. He was able to speak many oriental languages especially the Indian.

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(xxix) Boswell, pp.1117-1118.

(xxx) Ibid., p.1059.

(xxxi) Ibid., p.742.

(xxxii) Christopher Hibbert, The Personal History of Samuel Johnson (London, 1971), p.244.

(xxxiii) Boswell, p.1085.

(xxxiv) John Butt: The Mid-Eighteenth Century Literature, ed. By Geoffry Garnall (Oxford, 1979), p.38

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**Poetic Drama in English and Arabic Traditions:  
A Definition and Historical Survey**

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An extracted paper from Maysar Kassim M. A. Thesis:

**Poetic Drama in English and Arabic Literary Traditions: A Comparative  
Study of T. S Eliot and Salah Abd al-Sabur**

**Under my supervision in 2004**

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# Poetic Drama in English and Arabic Traditions: A Definitions and Historical Survey

This paper is an attempt to deal with the subject of poetic drama in two different traditions and languages. These two poetic dramas are in English and Arabic literary traditions.

## Poetic Drama: Definition and History

The term 'poetic drama' refers usually to drama whose dialogue is rather in verse. It has the same Aristotelian elements of plot, character, language and dramatic conventions including the unities of time, place and action. Unity and probability are also produced within each play (.1) Indeed poetry and drama were decidedly considered inseparable whereas poetic drama has mainly appeared to be of several forms since drama began to be written in prose. In this concern, Dryden's essay 'Dramatick Poesie (1688) stands as a suitable example of showing the relation between poetry and drama. He set the fashion for a new simple style in classical manner. ( 2 ) The main question of what is meant by poetic drama has significantly different views by critics or dramatists.

Before presenting some definitions of poetic drama, we have to state clearly the difference between the word 'verse' and 'poetic' which are frequently used in order to introduce specific meaning. The word 'verse' is mainly linked to metrical form; whereas the word 'poetic' in modern literature is not necessarily connected with meter. Besides, the word 'poetic', according to Jones, means certain themes or lyrical and musical style.<sup>3</sup> In this concern, the poetic is an attribute whereas verse is a technical form.

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To define poetic drama, M. Boulton mentions in his book *The Anatomy of Drama* that “metaphor, metre and imagery differ certainly from non-poetic or prose.”<sup>4</sup> Concerning the relation between verse and drama the English poet Mac Neice (1907-1963) says: “verse unifies drama.”<sup>5</sup> While in a contemporary definition of poetic drama Denis Donoghue states:

a play is poetic when its concrete elements (plot, agency, scene speech, gesture continuously exhibit in their internal relationship those equal qualities of mutual coherence and illumination required of the words of a poem. ( 6 )

This definition shows exactly the very important elements of writing poetic drama in clear way. While T. S. Eliot presents his own opinion of this genre when he says in his essay *The Possibility of a Poetic Drama*, “to create a form is not merely to invent a shape, a rhyme or rhythm, it is also the realization of the whole appropriate content of this rhyme or rhythm. (7)

This leads us to know some of its qualities which are according to David Jones, “organic unity, the crystallization of meaning in the imagery, and the capacity for lifting the action on to the plane of universal significance.” (8) The aim of poetic drama is not only “to excite us with the action” but also “to reveal the significance of the action.”( 9 ) Al-Soudani mentions that the function of poetic drama according to Nietzsche’s views is intoxicating our senses, minds and emotions. The function, he concludes, is not the practical criticism of modern life, but to present a symbol of life itself. (10)

However, poetic drama is not necessarily written in verse. Various poet dramatists such as W. H. Auden (1907-73) and Stephen Spender (b. 1909) wrote their plays in free verse; whereas Synge’s *Riders to the Sea* and John Masefield’s (1878-1967) *The Tragedy of Man* were obviously classified as poetic dramas though they were prose plays. The reason of this is their rich

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developed language in imagery, rhythm and coherence despite the absence of metre. In modern literature several forms of poetic drama have little or more prose included. The English poet Auden still uses poetry and prose in his plays. Yet poetic drama is not an imitation of prose drama which can be written in verse.(11) The modern poet Lascelles Abercrombie stresses on Aristotle's imitation believing that both forms of drama are mere imitation of reality "prose drama concentrates on the outermost reality while poetic drama concentrates on the innermost reality."(12 ) In this sense, we could also remember Eliot's view of the poet who writes successful plays in having good knowledge of the theatre itself, because poetic drama requires certain provocative and evocative devices such as imagery, deliberate metaphor and insistent metre.( 13 )

Poetic drama is a result of a series of gradual development. To begin with, the theatre in the middle of the 6th century B. C. was theatrically a temple. It started in Greek time when it developed gradually from religious ritual to become a plate-form. Various choral songs were chanted at festivals in the honors of Dionysus, the god of wine and vegetation. The chorus sang odes with highly stylized movements and such odes of ecstatic emotion or happiness were rather accompanied by a lively dance that was chiefly mimetic.(14)

However, Aeschylus (525-406 B.C.) employed one favorite dancer to describe dramatic events by means of gestures. Yet the chorus followed the story with descriptive movements conveying emotions of anxiety, terror, pity and hope. Indeed, he took a great step in adding a second actor and here we can say that Aeschylus and his successors did not include subplots in their treatments for probably the chorus could convey past and subsidiary events by means of vivid narrative. Greek drama continued its development by the three masters of this art, Aeschylus (525-456 B.C.) Sophocles (495-406) and

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Euripides (480-408 B.C.). Famous brilliant plays such as “Prometheus Bound”, “King Oedipus” and “Electra” were real examples of Greek drama written by them. (15 )

The fourth century was indeed the age of criticism. Aristotle analyzed in his famous book Poetics the works of his contemporaries and their predecessors. He stressed on the principle that stage drama is an imitation of an action and the unity of action. Moreover, he developed his theory of catharsis where tragedy purifies the emotions through pity and terror. (16) Aristotle, who believed that all drama was species of poetry, put the well-known conventions of writing a play such as: actions, characters through language music and spectacle. While metrical writing adds pleasure to it. What is to be mentioned here is that the noble age of dramatic poetry was long past. Obviously, in the Athenian, Elizabethan and Louis the fourteen ages there was not a sharp distinction between drama and poetry.(17)

Basing on Aeschylus, Sophocles and Euripides, Roman plays remained purely literary drama intended for private reading. The best famous writer of closet drama was L. Seneca whose plays survived to influence the Renaissance particularly his melodramas ‘Medea’ and ‘Phaedra’.(18)

### **Poetic Drama in English Literary Tradition**

As far as English drama is concerned, it is possible to say that years before the English famous playwrights Thomas Kyd (1558-1593) and Christopher Marlowe (1564-1593), the English literature had never known such type of writing except some poetic moral dialogues, some miracles and moralities and other courtly games and pageants. (19)

Between the thirteenth and fourteenth centuries, drama was secularized, no Latin and the actors were no longer clergymen but medieval guilds. The anonymous Everyman (1500) for example was a famous morality play of the fifteenth



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century. This play deals allegorically with the theme of death and the fate of human soul. It was written in verse but it lacks the real dramatic conventions (20)

As soon as the two English poets H. H. Surrey (1517-1547) and T. Wyatt (1503-42) transformed blank verse into English language, some major poetic dramas were immensely achieved to represent the conventional beginning of serious Elizabethan tradition of drama.

The first one was 'Gorboduc' (1562) which was written by both Thomas Sackville (1536-1608) and T. Norton (b. 1532). It was the first English formal tragedy that followed Senecan manner in using heavy long speeches to create poetic effects. It revealed the accepted verse line of blank verse form. Formality of pattern and repetitions can be clearly distinguished in many of its lines: (21)

Your age in quiet shall be their longer lust;

Your lasting age shall be their longer stay,

For cares of kings that rule as you have ruled.

(1. 2.99-104)

The second distinctive dramas were written by T. Kyd (1559-1595) and Christopher Marlowe (1564-1593). The first one wrote Spanish Tragedy (1589) which opened a new world of English verse drama. Kyd proved that blank verse can be converted into useful theatrical medium especially in its common repeated line-pattern, employing the Senecan model particularly the revenge motive. He used the plot in a developed form as in his second play Feversham though it has been acted late. This play is rather similar to Shakespeare's Hamlet (1599) in its dramatization of the revenge. Such type of drama reached its climax before Shakespeare (.22)

In the sixteenth century, Christopher Marlowe contributed brilliant plays such as Tamburlaine (1587), Dr. Faustus (1588) and The Jew of Malta (1589). Marlowe was one of the best known names of a group of dramatists known as

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the University Wits. These playwrights had contact with the classical tragedies. Marlowe dealt with the conflict within the mind of man himself. He, as Shakespeare, wrote plays on human ambition. The character could pour out his thoughts in a soliloquy.(23) His themes of history, legend and other aspects of man's life were much involved. He seemed also to be influenced by the Senecan model in revenge and in using blank verse as well. His style in each play represents its own organization. Marlowe used frequently alliteration, assonances and balance of adjectives in both halves of the lines in his poetical arrangement. Several new tones were added into blank verse. Eliot described him in his *Essays on Poetry and Criticism* that "Marlowe was a deliberate and conscious workman." (24)

In this period, drama witnesses a new age which rather concentrates on the greatness of man. The most obvious fact about an Elizabethan audience was much clearly prepared than a modern audience to use imaginations.

The third famous poet dramatist was William Shakespeare (1564-1616). The Elizabethan literature was well-represented by his dramatic contributions. His genius actually springs from applying poetic language to drama. Being a creative man in poetry and drama, he realized early that the play must come first and the words however brilliant, must be subservient to it. Shakespeare wrote various types of plays: tragedies comedies as well as histories. *Julius Caesar*, *Othello* and *Romeo and Juliet* are some of his famous plays (.25)

Shakespeare's language of poetry is dramatic especially in his tragedies. He relies on the imagination of the spectators in putting the scenery he could not have on the stage into the body of his verse. Shakespeare's poetic devices reflect his conscious dramatic art in verse dialogue, relations of characters, rhythm of iambic or in the rhythmic stresses. In the course of action, most of his characters are brought to critical test in delicate and effective use of figurative language. He offers us a picture of life as it is with all its contradictions and

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incoherence and his individuality asserts itself on the form of the plays, on their style and verse. Three of his violent plays are related to Roman history: Julius Caesar (1599), Antony and Cleopatra (1606) and Coriolanus (1607).

Among the characteristics which he gave his poetic drama its great dramatic effectiveness is the variation on the basic rhythm of iambic pentameter, the abundance of the popular imagery and figures of speech besides Shakespeare's control on the use of dramatic soliloquies.(26)

Another Elizabethan playwright is Ben Jonson (1573-1637) who was a classicist, a moralist and a reformer of the drama. He showed consistency of method and his characters were 'humors' particularly in his Prelude to Everyman Out of His Humor. While in his tragedy Sejanus he revealed the rhythm of his contemporaries especially in using blank verse. He wrote Senecan drama in English; whereas his verses will not move. Yet Jonson's genius in comedy is found clearly at its best and its influence was considerable. A part from his plays, Jonson excelled in the production of courtly masques. Jonson indeed made a notable contribution in non-dramatic verse both in lyric and Ode.<sup>27</sup>

At the beginning of the seventeenth century some dramatists followed realism which was mastered by Ben Jonson such as John Fletcher (b. 1579), Francis Beaumont who failed to give tragedy the normality which Shakespeare retained.(28)

Flexibility and revenge theme were reflected by John Webster (1580-1625). He concentrated on theatrical effective scene to illuminate and develop his materials through poetry. The White Devil and The Duchess of Malfi are two examples of his best plays where his verse in poetry of the highest order and equals the best of Marlowe and Shakespeare.

With the Restoration period (1660) verse drama tends to heroic or rhymed couplets which seemed rigid and non-dramatic. The drama did not really represent the whole of the age for characters were given grandiose and ranting

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speeches. The comedies of that period were many. William Congreve (1670-1729) was the most famous dramatist. In fact this period was distinguished in form and in dealing seriously with themes of love and valour.(29)

The fact which is notable is that Elizabethan and Jacobean verse drama concentrated on the importance on verse and heroes whose ambitions were mainly to construct “a world of human greatness.” (30) Despite the fact that various dramatists wrote heroic plays the best representative one of this age is the poet-dramatist John Dryden (1631-1700). The Conquest of Granada (1670) was one of his best plays. Dryden discovered the major principles of dramatic clear style. In *Essays on Dramatic Poesie* (1668), he recorded his obvious success in criticism and dramatic movements of his age. His other true tragedy was *All for Love* (1678) which was based on resources of language in imagery, technique and theme of love conflict. Most of his plays were written in rhymed couplets. His heroic play was rather “ridiculous and nearer to grand opera.”(31) Yet he turned to blank verse in his serious plays. The heroic play with its complete tragic sense and its subtle use of verse, continued for nearly two decades particularly after the opening of the theatres in (1660).

In the eighteenth century, heroic drama was not acceptable owing to the social changes including middle classes who began to go to theatre and have their own views on themes. They also wanted to see characters with whom they could sympathize. In this period blank verse continued as medium for both comedies and tragedies. Indeed, it was a period of fiction rather than drama. However, heroic drama remained until the middle years of this century whereas verse tended toward expression of sentiment and passion.(32)

This century was less notable in producing poetic dramas though some experiments continued till the closing decade of the eighteenth century by Sheridan (1751-1816) who wrote *School for Scandal* (1777) and *The Critic* (1779).

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In the early nineteenth century, drama was rather deplorable. The Romantic poets such as Coleridge, Byron and Shelley had their own dramatic attempts in poetic drama. They were influenced by Gothicism and the German drama without seeing a vitalizing dramatist except Shelley in his play *The Cenci* (1816) which recorded some genuine greatness. Coleridge's *Remorse* (1813), Wordsworth's *Borderers* (1795-6), Byron's *Manfred* (1817) and *Cain* (1821) were other verse plays written with little success for stage performance. The reasons may belong to some difficulties in controlling theatrical devices, the borrowed style or the characters which were mostly imitated. They were rather regarded closet verse plays.<sup>(33)</sup> Nevertheless, the nineteenth century witnessed important works of verse drama by A. Tennyson (1804-1892) who wrote *Becket* (1884) and *Harold in blank verse* with some rhythmic variations. *Becket* is clothed in "a flamboyant verse which reels under the intoxication of hyperbolic imagery." <sup>(34)</sup> Tennyson's *Becket* seems to be a plain and a straightforward figure; whereas his creativity appears in his poetic talent as in this example from *Becket*: <sup>(35)</sup>

I served King Henry well as Chancellor,  
 I am his no more, and I must serve the church.  
 This Canterbury is only less than Rome,  
 .....

And all the puissance of the warrior,  
 And all the wisdom of the Chancellor,  
 And all the heaped experiences of life,  
     I cast upon the side of Canterbury.  
     holy mother Canterbury, who sits  
     With tattered robes.  
 (1 – 1)

The second major poet dramatist in the nineteenth century was R. Browning (1812-1889) who showed real consideration of verse drama. His *Colombe's Birthday* (1844) and *Paracelsus* (1835) possessed some success. But Browning was a real genius in using dramatic monologue. Soliloquies are also well presented by his characters in their dialogues.

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Like the plays of the nineteenth century, Tennyson's and Browning's plays received little consideration because they were based mainly on blank verse and their needs for more tension. Later in the same century a great poet H. Ibsen, (1828-1909) the Norwegian dramatist, tended to give up writing poetic plays after he had done with *Brand* and *Peer Gynt* (1867) believing in prose as an appropriate medium for addressing others. In this view, he met with Shelley that the language could not suit the ordinary human beings.(36)

Indeed, it was the last decade of the nineteenth century when some poet dramatists began to contribute significant plays especially the Irish dramatists W. B. Yeats (1865-1939) and J. M. Synge (1871-1909). Yeats was a lyrical poet who inclined to exploit his capacity in language for he believes that construction can be learned from the masters and dialogue from ourselves.(37) Indeed the Irish poet dramatists tried to keep away from naturalism or realism. At the turn of the twentieth century. Yeats with other Irish friends as S. O'Casey (1880-1964) established the Irish literary society in London and he arranged an Irish amateur company of players. The company was then enabled to acquire and reconstruct Dublin's Abbey Theatre.

In fact, Yeats' plays are defective in construction and the most important play is *Purgatory* (1938). He used new rhythm of dramatic speech hoping to create the first true people's Theater. He believed in the speech of the simple countryman especially the Irish people. He used 'myth' and old stories of his society (38) His discovery to the Japanese 'Noh plays' encouraged him to formalize combination of dance, song and speech. In his works, he attempted to avoid the mode of the nineteenth and the twentieth centuries plays of realistic manner and to combine his dramas with symbolism. In his *Four Plays for Dances* certain features can be distinguished such as the new rhythm, ritual, mask, chorus and dance that belong as we mentioned, to no drama.(39) Yeats can be established as a playwright for the living stage.

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Another Irish playwright who contributed successful drama was J. M. Synge (1871-1909). The main reason behind his success is the use of prose or free verse. The dialogue in his play holds the language of the Irish rural people in poetic form. *Riders to the Sea* (1904), his poetic prose play, encouraged the new generation to experiment this type of drama as John Masefield (1878-1967) in his play *The Tragedy of Man*.

During the thirties of the twentieth century many poets returned to drama. Indeed, both the World War and the attempt to convey man's real life in concrete elements, motivated various poets such as W. H. Auden (1907-1973), Christopher Isherwood (1904-1986) and T. S. Eliot to revive this genre.

Other playwrights who attempted to present important plays were Christopher Fry (b. 1907) and Stephen Philips (b. 1868) whose success – the second one – in some of his plays was hailed as a new Shakespeare particularly in *Herod* (1901) and *Nero* (1908) while Fry's poetic play *The Lady's Not for Burning* (1949) recorded important success in verse form.

Isherwood (1904-1986) and Stephen Spender (b. 1909) broke the previous standards. Some of them evolved a new medium of expression through using free verse or mixing prose with verse. While various famous poets, Abercrombie, Bottomley, Eliot and Auden, agree that "poetry is the appropriate vehicle for passion, emotion, and the examination of man's predicament."<sup>(40)</sup> They all defend their views and they see that the reason for the stagnant state of poetic drama is not poetry itself but the inability of poets to use poetry in a play.

The relation between verse and drama remained organic and unified through many experiments in various stages of time. If Auden believes that poetic dramas are truer to human nature than prose plays, Eliot favors the inclusion of both verse and prose particularly in his famous play *Murder in the Cathedral* (1935). Eliot seems to hold a part of revolt and a part of tradition because "the

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language is only one manifestation of the original image of the play conceived in his mind.” (41)

We can finally point out that poetic drama is still rich independent genre despite the use of some prosaic forms of it. Poetry therefore reconciles extensively with poetic prose which serves the embodiment of this art through various evocative devices such as imagery, metaphor and rhythm.

### **Poetic Drama in Arabic Literary Tradition:**

The history of Arabic drama is still controversial. But it is known that it began around the middle of the nineteenth century, more specifically in 1847. Arabic drama can therefore be seen through two main periods: the first is before the mid 19th century including pre and post Islamic period. The second is after it.(42 )

Indeed the Arabs inherited an exceeding elaborate corpus of poetic traditions from their ancestors in addition to Gilgamesh, the famous Iraqi epic. This long poem is actually written, according to the Iraqi archeologist Taha Baqir, before 4000 B.C. obviously it has some dramatic elements : the hero Gilgamesh, the story is about the relation between man and god and how to find the plant of immortality. In addition to these, the epic’s language which is characterized with various repetitive terms to show musicality of narration. The epic also contains clear internal conflict in the hero’s mind.

However, some traditional types of dramatic recitations by rhapsodists were rather accompanied by single string instruments. Other dramatic romances were composed in a mixture of verse and prose. They were effectively narrated as أبو زيد الهلالي (Abu Zayd Hilali) and ‘Baybers’.(44)

The Arabs were really genius in their lyrical poetry which included great achievement of poetry particularly when poets stressed on the idea of fame and



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self-glorification. ‘Al-Muallaqat’ for example contained strikingly clear aspects of conflict and represented actual dramatic situations. They were long impressive poems recited by pre-Islamic poets with their organized form. Every year different poets of different tribes gather in Okad Suq to celebrate this occasion. The main subject of such poems was to demonstrate personal or national fame. The poet praises the virtues and achievements of himself, his tribe or another person. These poems were vividly recited while a poet was standing on a simple platform. All of the verses were rather characterized with traditional arrangement to include: “an invocation, an erotic preface (the poet tells of his love and sufferings), a description (of hearts, horses and places)” (45) and then the poet comes to his actual subject. Briefly then, the way of recitation, the hearers and spectators in such yearly meetings were rather motivated by the statement which says “each tribe had to have a poet who represents its publicist.”(46)

In the early Islamic period there were various patterns of dramatic poems which contained effective examples of monologues and dialogues. One of the best famous poems is by ‘Malik Bin al-Raeb’ who debates his death and laments himself as in these lines (47)

أقول لأصحابي ارفعوني فإنه يقرب بعيني أن سهيلٌ بدا ليا  
فيا صاحبي رحلي دنا الموت فانزلا برابية اني مقيم لياليا  
وقوما اذا ما استل روعي فهينا لي السدر والأكفان عند فنائيا  
وخطا بأطراف الاسنة مضجعي وردا على عيني فضل ردائيا

Another example by a famous poet is ‘Omar bin Abi Rabeah who describes his secret meeting with his beloved in a dramatic scene (:48)

وأنت امرؤ ميسور أمرك أعسرُ وقالت وعضت بالبنان فضحتني  
فقلت لها: بل قاذني الشوق والهوى اليك وما عين من الناس تنظرُ  
فلما تفضى الليل الا أقله وكادت توالي نجمه تتغورُ

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أشارت بأن الحي قد حان منهم هبوب ولكن موعد لك عزو  
فقال لأختيها اعينا على فتى أتى زائراً والامر للأمر يقدر  
فقال لها الصغرى سأعطيه مطرفي ودرعي وهذا البرد ان كان يحذر  
يقوم فيمشي بيننا متنكراً فلا سرنا يفشو ولا هو يظهر

It is reasonable to ask relatively why unlike the Greek, there was no drama; prose or poetic ones, in Arabic literature according to Aristotelian rules? The Egyptian critic Mohammad Mandur discusses this problem when he mentions that religious life, in Greek and Arabic society was completely different. While the Greek looked to their gods as symbols behaving and holding many of their qualities as love, hate etc., the Arab gods as ‘Hubal’ and ‘Lat’ were so religious and superior that they considered them as saints.(49)

It was not only man’s relation with god but mainly with his tribe as well. A. Badawi the Egyptian writer sees that the Arab found in his early life something “to be read rather than to be seen.”(50) Poetic expression continued after the expansion of Islam but socially the word representation linked for the Arab with rather joke and disgrace in his Islamic society particularly during the Umayyad and Abbasid periods. For that reason it was applauded. Yet, the poet tended to devote his verse to one subject. In this relation, some scholar still believe that the Arabs knew some types of dramatic representations in the twelfth and thirteenth centuries.

With the rise of Islam two main performances held some elements of drama (character, plot and language). They were خيال الظل (khayal al-Dil) (shadow theatre) and قرقوز (Qaraqoz) (puppet show). Some scholars as J. Khayat and Mandur see that such types of plays linked between ‘Arabic Maqamat’ and Arabic drama. ‘Maqama’, which means some fictional literary production, was mainly written by Isfahani (d. 967) who developed prose writings especially by the famous prose writer al-Jahid (740-835). All these writings with other distinct poems contained relatively dramatic features. (51)

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But the most popular and interesting action was the ‘shadow play’ by Ibn Danyal (b. 1248) whose plays were written in a mixture of verse and rhyming prose with some songs and music included. Like the form of ‘Maqama’ Ibn Danyal presented his stories in the thirteenth century. They deal simply with a trickster or a vagabond who lives by his wits in order to enjoy the audience.

Three of these stories were well known: طيف الخيال ‘Tayf al-Khayal’ (shadow spirit), عجيب وغريب ‘Ajib wa Gharib’ (The Amazing Preacher and the Stranger) and المتيمم ‘al-Mutayyam (The love stricken). They were actually written in verse and rhyming prose to mask the artist’s subtlety. Such type of stories comes closer to medieval European drama. They were mainly performed in Egypt until seventeenth century (52)

إذا ما تعنتت قلت شكوى صباية وأن رقصت قلنا حباب مدام  
أرتنا خيال الظل والستر دونها فأبدت خيال الشمس خلف غمام  
or as in other lines:

رايت خيال الظل أعظم عبرة لمن كان في علم الحقائق مراقي  
شخوصاً وأصواتاً يخالف بعضها بعضاً وأشكالاً بغير وفاق  
تجئ وتمضي بأية بعد أية وتقنى جميعاً والمحرك باقي

Although Ibn Danyal’s plays added much to shadow drama, later works by other authors showed less interesting manner in performance. ‘Shadow play’ began to decline since the middle ages.

Other prevalent form of shadow play was ‘Qaraqoz’ which was similar to a puppet show. It was well known during the sixteenth century. The performances were in great demand in courts to present satirical people or animals with masks on their faces. They usually try to entertain the Caliph or the high class people in the Abbasid period.(53)

Such narrative ways of performances dominated a long history of Arabic drama without any explorations of Aristotle's Poetics. The narrative way of the ‘shadow play’ continued in its episodic structure to affect the technique of

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modern drama. Certain themes of the underdog, the helpless, and the match-maker are best examples adapted in subsequent modern works of Arabic drama. This proves that the Arabs had their own simple features of dramatic traditional forms.

By nearly the mid nineteenth century a new phase of distinctive theatrical representations started by new generation of Arabic playwrights. Despite the importance of the dramatic representations written or adapted since 1847, there might have been basic reasons behind this experimentation. Obviously, western drama influenced in presenting initial developed forms.

The first main contact is the effect of Napoleonic Mission on Egypt (1798). Some performances were presented in an open air by French soldiers with dancing and music.

Second is the cultural contact between Europe and the Arab world. In this period local stages began to be built after many visits to Europe achieved by students, merchants and tourists. They came back to promote civilization and to revive before the mid nineteenth century certain theatrical traditions and exhibit simple theatrical works especially in Egypt, Syria and Lebanon. Obviously, works of famous playwrights such as Moliere, Racine, and Shelley etc. were either presented or imitated.(54)

During this period the Egyptian critic Hameed Ghunem mentions some main characteristics of theatrical performances before the mid nineteenth century “that stages were places or houses, the focus was on rather humorous gestures in addition to absence of dramatic dialogues.”(55)

The dialogues, for instance, seemed to be unsatisfactory with little dramatic effect. The following scene is a traditional conversation:

الناظر: (يسأل) كم قرشاً دين عوض بن رجب

الكاتب: ألف قرش

شيخ البلد: كم دفع؟

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الكاتب: خمسة قروش

!شيخ البلد: ليس عندك نقود؟ اطرحوه

(فيأتون بشئ منفوخ على شكل سوط ويضربونه فيستغيث الفلاح بالناظر)

الفلاح: وشرف ذيل حصانك يابيه.. وشرف سوال زوجتك يابيه.. وشرف عصابة رأس أمرك يابيه

[ينتهي الضرب بعدة صيحات – ثم يقاد للسجن وتحضر امراته لتطمئن عليه وتساله]

(p. 18)

Besides, the characters were not well portrayed; whereas the language was not concentrated or selected. The actors were rather free in their stage dialogues.

Around the middle of the nineteenth century, a notable change in drama took place. Three main playwrights tended to present dramatic representations: the Lebanese Marum Al-Naqqash (1817-1855), the Syrian Abu Khalil Al-Qabbani (1833-1902) and the Egyptian Yaqub Sannu (1839-1912). The three playwrights were rather interested in adaptation or Arabization of the play and translation. They tried mainly to adapt dramas by Moliere and Racine and present them according to the taste of the Arab audience.(56)

Indeed النقاش Al-Naqqash was an educated artist. He was considered the father of modern Arabic drama. He travelled many times to France and Italy. In his first work (البخيل) al-Bakhil (The Miser, 1877) which he translated from Moliere's 'L'Avare', he included much music and singing. While the main themes of his plays were to instruct and give some morals to people. Al-Naqqash wrote his second play ابو الحسن المغفل 'Abul Hassan al-Mughaffal (Abu Hassan the fool) in a new form of mixing poetry with singing. The play was based mainly on operatic scenes. In 1851, he wrote his third play السليط الحسود 'Al-Salit al-Hasud (The Sharp-tongued, the Envious).

Al-Naqqash's first play was in verse form. Various lyrical poetry was involved in his style whereas his technique in writing drama lacked some dramatic conventions. Al-Naqqash's speeches indeed were rather narrative and

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prosaic. He also varied his speeches with some comical or satirical requirements and with colloquial language and dialect:(58)

(قراد: لذاته)

الاخت ان كانت نظير اخيها بذاخة مالي خلاص فيها  
مابال هند لم تزل محجوبة او هل تناست انها مطلوبة  
فلتأت حالاً هاهنا منصوبة  
ثعلبي: ها أقبلت  
قراد: رح انت لا تخشيها  
قصدي أجرب طبعها وهواها وبمعزل استقصي عن مسراها  
ان اشبهت ذاك الذميم أخيها  
ثعلبي: لا تفكر فالبنت بنت ابها  
(p. 18)

The dialogue is so rich and musical that can be sung. Despite all the gaps in language, Al-Naqqash established an important attempt of forming an independent Arab theatre.

The second dramatist is القباني Abu Khalil al-Qabbani (b.1833). the Syrian playwright seems to deal with rather Arabic tradition in his plays. He shared the two playwrights, Naqqash and Sannu, the interest in adapting and translating plays. He performed more than fifteen plays including translated plays by European dramatists as Corneille and Racine.

Al-Qabbani's first play was ناكِر الجميل Nakir al-Jamil (The Ungrateful Man) (1870). He was stressing on some historical characters as the poet Antarah Bin Shaddad (ca.525-615) or on modified figures of past stories from الف ليلة وليلة (The Thousand and One Night). His next play was حيل النساء (Hiyal al-Nisa) 'The Trickeries of Women' (1871) which based on European plays.(59)

The third famous playwright was يعقوب صنوع Yaqub Sannu (b.1839). The Egyptian dramatist studied music and painting. During his various visits to

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Europe, he learned many languages such as French, Spanish, Italian and English. He was very much interested in journalism and his satirical style was well known. Some of his news papers that he established were “ابو نضارة” and “ابو زمارة” in full caricatures.<sup>60</sup>

Sannu tackled in his plays some political themes in comic sense which did not only cause his theatre to be closed but to be exiled for satirical issues. Most of his themes deal with the conflict between the simple farmer and cruel rulers. His characters are drawn from common people who represent classes of people rather than individuals. Some of his representatives are of two types ‘المحاورات’ and ‘اللعبات’ which contain specific episodes of social and political contents. They are presented in spoken language with slang words.

They are rather reportages such as: (61)

[محاورة بين علي أفندي ومستر بول في قهوة البورصة بالقاهرة]  
علي: أنت مبسوط اليوم يامستر بول. انا شايف مشكرك  
مستر بول: مشكرك، مشكرك، ده كلام أنا مش فهمتو هو مشكرك يعني ايه؟  
علي: يعني فرحان يعني مليون فنطزية. فهمت؟  
مستر بول: (يضحك ضحكة رطل) معلوم اخنا شكرك و فنطزية كثير في بطن اخنا اشترينوا ورق بتاع  
مصر اربعين في واحد ميه

(p. 51)

In his dialect he affected the audience and created intensive scene of how people are deceived and badly treated by the Turkish rulers in Egypt.

Consequently, the three playwrights ‘Naqqash’, ‘al-Qabbani’ and ‘Sannu’ formed important foundation of Arabic drama though they lacked some depth and dramatic conventions in their plays. In addition, they all dealt with didactic and moral function of drama. Their plays also held a mixture of verse and rhyming prose using classical style with spoken terms and dialect. Despite this, they gave rich sources of inspiration for next Arab playwrights.

In the beginning of the twentieth century the classical verse line in Arabic poetry remained with its two hemistiches (Sadr and Ajiz) including the lyrical mode of expression. Various poets wrote in this form as Al-Yaziji who wrote his verse play (المروءة والوفاء ١٨٨٤).

One brilliant poet insisted on achieving distinguished verse plays in developed language. He was the Egyptian poet ‘Ahmed Shawqi’ (1888-1932) who acquired and enriched his dramatic experience through frequent visits to some European countries. Obviously Shawqi responded to different Shakespearean plays and to Corneille. The Arabic famous critic M. Mandur says that Shawqi “was a tremendous operatic dramatist.”<sup>62</sup> He achieved clear success in refreshing his traditional subjects as in his play ‘ مصرع كليوباترا ’ (١٩٢٩) (Murder of Cleopatra) though it rather echoed Shakespeare's Antony and Cleopatra.

We have to mention that Shawqi’s plays imposed certain traditions on other dramatists, in verse form, in choosing historical characters or in including much lyrical poetry to express tragic situations:<sup>63</sup>

:كليوباترة

مكانك قيصر لاتذهبن ولا تبرح القصر، أهلك أسي

:أنطونيو

فلي في غدٍ شأنان في البر والبحر  
ذريني أهيبى للأحاديث في غد  
ذريني أزد تاجيك غار وقائع  
ولست أخاف الدارعين وانما  
ذريني اعبى للقتال كتائبى  
فان غداً يوم سيبقى على الدهر  
وأقرن بثعباني جلالهما نسري  
وليس كمين الحرب ماأنا هائب  
تدبر لي خلف الشراع وما ادري

As a lyricist, Shawqi’s images in his speeches are carefully portrayed and his sentences are well expressed whereas rhyme seemed artificial in some of his lines:

:أنطونيو

(لأخيل)

فيا قائد الاسطول هل من مكيدة  
تدبر لي خلف الشراع وما أدري



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In fact, Shawqi's scenes lacked some dramatic conventions whereas the main heroes of his verse plays were mostly kings, leaders and lovers. The playwright's descriptive style dominated his classical form of poetry. In addition, his play 'مجنون ليلى' Majnun Layla (The Mad Lover of Layla) (1931) echoes Romeo and Juliet in its romantic love story, in the suffering and death of his characters. As a matter of fact, Shawqi represented the bridge between the nineteenth century verse drama and the next dramatic experimentation in the sixtieth of the twentieth century.

Concerning the form of language, new generation of poets followed nearly the same technique of Shawqi especially Aziz Abada and A. Ba-kathir (b. 1901) who progressively used certain dramatic devices as soliloquies and monologues. The impact of the European drama was significantly important on A. Ba-Kathir who intended to escape out of the classical hemistiches of Arabic poetry. If Aziz Abada wrote an adaptation of Shakespeare's Julius Caesar, Ba-Kathir intensely composed his famous *أخناتون ونفرتيتي* Akhnaton and Nafartiti (1938) depending on Egyptian historical characters. He called for using what is called the pure Arabic meters in addition to abandoning the single repeated rhyme in favor of many rhymes. He used long and short tensive sentences as well.(64)

Aziz Abada wrote in verse form *Al-Abbasa* (1945), *Al-Nasir* (1947) and *Caesar* in narrative rather than dramatic form. While M. Abu Hadid stressed on verse play to write in blank verse and publish his play *مقتل سيدنا عثمان* (1924).

All these dramatists could not embody the requirements and conventions of poetic drama. They dealt according to Badawi with rather poetry in theater.<sup>65</sup> Yet, some of them enriched the modern technique of poetic drama in translating European plays or in adapting their themes in

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favour of blank verse. Obviously, they would prepare another generation who would achieve a great deal of success in using contemporary syllabic poetry which al-Malaeka and Sayyab experimented around 1950.

Before speaking of the new experiments, Khalid Al-Shawaf, an Iraqi poet dramatist, wrote in the same classical form of poetry some verse plays such as الاسوار (Al-Aswar) (1950) and شمسو (Shamsu) (1952). In Iraq were immensely evaluated though they were rather written in a kind of Shawqi's manner of asserting on episodic structure and in classical Arabic poetry.<sup>66</sup>

However, after nineteenth fifty new cultural and political changes took place in Arabic countries. In this period new poems were published in dramatic technique as mask poems and fragmentary poetry etc. various theatrical attempts have been exhibited either by clubs or by other groups of playwrights to encourage this art in every country.

The best result of such new change was the birth of real poetic drama by an Egyptian poet dramatist 'Abdul Rahman Al-Sharqawi' who wrote in flexible speeches some successful plays in modern blank verse such as مأساة جميلة Masat Jamila, 1962 (The Tragedy of Jamla), الحسين ثائراً Al-Hussein Thairan (Al-Hussein the Revolutionist), الفتى مهران Al-Fata Mihran (1966) (The Young Mihran).

Al-Sharqawi's plays were rather influenced by Eliot and other French dramatists. But he followed the right beginning in applying the Aristotelian conventions of drama especially in his play Al-Fata Mihran. It actually "included some theatrical devices though his characters lack formality."<sup>(67)</sup>

In 1965 the prominent poet S. al-Sabur presented, in developed metrical technique his famous play مأساة الحلاج (The Tragedy of al-Hallaj 1965). He obviously experimented verse drama after discarding the classical form of poetry. His poetic plays such as مسافر ليل (A Night's Traveller) 1969 and بعد ان يموت الملك (After the King's Death) 1973, which were rather considered real

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examples of Arabic poetic drama in our age. His originality in Arabic literature is quite clear despite the influence of Eliot on him.

After 1965, various Arab poets in Egypt, Syria, Palestine and Iraq etc. contributed successful verse plays though they could not create independent Arabic poetic theatre.

Among the best poet dramatists are M. Basico (b. 1927) the Palestinian who really enriched this genre with developed plays such as *ماساة جيفارا* (Tragedy of Jivarah) (1971), *ثورة الزنج* (Al-Zing Revolution) and *شمشون ودليلة* (Samson and Dalila). (68)

We can conclude that there was no poetic theatre in Arabic literature according to Aristotelian convention except certain dramatic features and representations. These aspects were based rather on social and religious traditions and folklore. While many Arab contemporary dramatists have managed firmly to present their dramatic models in order to constitute their identities through intersection with world drama especially after the sixties of the twentieth century. Poetic drama, therefore, cannot “only excite us but also reveal the significance of the action” which our community needs. (69)

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### Notes

1. Lynn, Altenbernd and Leslie L. Lewis, *A Handbook for the Study of Drama*, (London: the Macmillan Co., 1966), pp. 2-3.
2. Mousa Jaffar Al-Soudani, *Modern English poetic Drama as an Anti-naturalistic Movement* (U.S.A: Vantage Press, 1990), p. 25.

The writer sees that Dryden’s essay was written in response to controversies on the relation between poetry and drama for the beginning of the breath in the theatrical tradition particularly after the (1660) Restoration.

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3. C. D. Jones, *The Plays of T. S. Eliot* (London: Routledge & Kegan Paul, 1960), p. 16.
  4. Marjorie Boulton, *The Anatomy of Drama* (Britain: Routledge & Kegan Paul, 1966), p. 137.
  5. Louis Mac Neice, *Modern Poetry* (London: Oxford University Press, 1938), p. 193.
  6. Because the original source is not available, this quotation is taken from: Munther G. Odish, *The Poetic Drama of T. S. Eliot*, M.A. Thesis, University of Mosul, 1989), p. 8.
  7. T. S. Eliot, *The possibility of a poetic Drama*, in *The Sacred Wood* (London: Methuen & Co., LTD, 1967), p. 63.
  8. Jones, p. 17.
  9. Jones, p. 15.
  10. Al-Soudani, pp. 29-30.
  11. Al-Soudani mentions in his book *Modern English Poetic Drama* (p. 28) that Abercrombie sees that poetic drama has its own characteristics. It is not an imitation or aversion of prose drama.
  12. Because the main source is unavailable, this quotation is taken from Al-Soudani, p. 29.
  13. Al-Soudani, p. 37. He depends on Eliot's lecture delivered at the University of Glasgow in 1942 and published by Glasgow University Press.
  14. John Gassner, *Masters of the Drama* (New York: Random House, Inc., 1954), p. 28.
  15. Gassner, p. 30.
  16. Altenbernd and Lewis, p. 16.
  17. Moody E. Prior, *The Language of Tragedy* (New York: Columbia University Press, 1947), p. 382.
  18. Grassner, p. 75.

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19. Odish, p. 8.
  20. Prior, p. 136.
  21. Ifor, Evans, *A Short History of English Literature* (Britain: Penguin Book Ltd, Harmondsworth Middlesex, 1978), 143.
  22. Prior, p. 48.
  23. George Whitfield, *An Introduction to Drama* (G. Britain: Oxford University Press, 1963), p. 55.
  24. T. S. Eliot, *The Sacred Wood*, p. 88.
  25. Bamber Cascoigne, *Twentieth Century Drama* (London: Hutchinson University Library, 1962), p. 59.
  26. Odish, p. 8. See also "The Blank Verse of Marlowe", *Essays on poetry and Criticism in Eliot's The Sacred Wood*, pp. 88-89. Eliot analyzes significantly the rhythm of both dramatists Marlow and Shakespeare and its effect on their styles.
  27. Evans, pp. 172-173.
  28. Other playwrights are Thomas Dekker (b. 1570), T. H. Haywood (b. 1575), Thomas Middleton, Philip Massinger (1583) and Cyril Tourneur in his play "The Revenger's Tragedy" which moulded to suit the effective speaking on the stage. They all relatively failed to give drama its normality which Shakespeare retained.
  29. Evans, p. 189.
  30. Whitefield, p. 53.
  31. John Mulgan and D. M. Davin, *An Introduction to English Literature* (Britain: Oxford University Press, 1964), p. 59.
  32. Al-Soudani, p. 25.
  33. Prior, p. 218. See also Allardyce Nicoll, *British drama* sixth ed. (London: George G. Harrap, 1978), pp. 166-168. she mentions that the romantics poets tried their hand at play-writing. Coleridge was a trifle more successful in his

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- Remorse. Except Shelley's *The Cenci*. Coleridge and Wordsworth abstract philosophic emotion and shows the impact of German romantic play. Byron's plays are surer in theatrical technique.
34. Fayeze Iskander, "The Theme of Becket in Tennyson-Eliot-Anouilh" in *Bulletin of the Faculty of Arts* (Cairo: University Press, vol. XXIV, part II, 1962), p. 22.
35. Prior, 274.
36. Al-Soudani, p. 25.
37. Prior, p. 329.
38. Raymond Williams, *Drama from Ibsen to Brecht* (London: Chatto and Windus Ltd., 1971), p. 115.
39. Noh drama is a traditional Japanese theatrical form and was distinctive in the fourteenth century. No means talent or skill. It developed from dance drama. It is rather a short in dialogue and serves as a mere frame for the movement and music. Yeats established his personal form from its traditions.
40. See Al-Soudani, p. 27. he points out that each group of poets has its own concept of writing poetic drama especially in dealing with rhythm and imagery.
41. J. L. Styan, *The Elements of Drama* (G. Britain: Cambridge University Press, 1967), p. 46.
- طه باقر، ملحمة كلكامش، العراق، دار الحرية للطباعة، ص ١٥-١٦ 42.
- جلال الخياط، الاصول الدرامية في الشعر العربي، بغداد، دار الرشيد للنشر، ١٩٨٢، ص 43٣٩.
- See also:
- محمد حسين الاعرجي، فن التمثيل عند العرب. بغداد، دار الحرية للطباعة، الموسوعة الصغيرة، ع(٨٨)، ١٩٧٨.
- عبد بدوي، المسرح الشعري مرشح لنهضة جديدة، مجلة الفيصل، م.ع.س، ع (٢٣٨)، 44
- ٥٠ ص ١٩٩٦.

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45. Khalil I. Seman, "T. S. Eliot: Influence on Arabic Poetry and Theatre", in Comparative Literature Studies (U.S.A: Illinois, University of Illinois, vol. VI, No. 4, 1969), p. 475.

46. Alauddin Samarrai, "The Idea of Fame in Medieval Arabic and its Renaissance Parallels." In Comparative Literature Studies (U.S.A: Urban Illinois, vol. XVI, No. 4, 1979), p. 280.

.جلال الخياط، ص 47٧٤.

.نفس المصدر السابق، ص 48٧٧.

محمد مندور، محاضرات عن مسرحيات شوقي، مصر، جامعة الدول العربية، معهد 49.  
.الدراسات العربية العالية، ١٩٥٤، ص ٥

.بدوي، ص ٥٦ 50.

51. Both writers Al-khayat and Mandur agree that "shadow theatre", 'Garaqoz' and other performances have distinguished importance in the Abbasid period.

52. Tawfiq Yousif, "The Influence of the Western Theatre on Arabic Drama", in Dirasat Magazine (Jordan: University of Jordan, 1999), p. 47. Here the Egyptian writer 'Abdul Hameed Younis' mentions in his book خيال الظل (Shadow Play), pp. 60-62 that Ibn Daniyal al-Mawsily emigrated to Cairo after the Mongol conquest to Baghdad and Mosul in 656. he was a poet as well as a chemist. In his style, he used colloquial and daily speeches.

عبد الحميد يونس، خيال الظل، القاهرة، الدار المصرية للتأليف والترجمة، ٥٣، ١٩٦٥، ص ٦٠-53.  
٦٣.

See also:

T. Yousif in Dirasat Magazine, p. 48.

54. عبد الحميد غنيم، صنوع رائد المسرح المصري، القاهرة، الدار القومية للطباعة والنشر، ١٩٦٦،  
ص ١٦-١٧

See also:

محمد يوسف نجم، المسرحية في الادب العربي الحديث، ١٨٤٧-١٩١٤، بيروت، دار الثقافة، ١٩٦٧،  
ص ١٨-١٩.

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- غنييم، ص 5519.
- محسن أطيماش، الشاعر العربي الحديث مسرحيا، بغداد، دار الحرية للطباعة والنشر، سلسلة 56.  
دراسات (108)، 1977، ص 22.
57. Yousif, p. 48.  
اطيماش، ص 16-5817.
59. Yousif, p. 47.
60. غنييم، ص 42.
61. غنييم، ص 17-18.
62. مندور، ص 5.
63. اطيماش، ص 93.
64. بدوي، ص 57.
65. بدوي، ص 57.
- See also Yousif in Dirasat Magazine, p. 50. While  
A. Badawi mentions in his article "المسرح العربي مرشح لنهضة جديدة" in Al-Faisal Magazine, No. 238, 1996, p. 57 that Ali A. Bakathir got his postgraduate from Cairo University in English Language. He acquainted with English drama and translated Shakespeare's Romeo and Juliet in blank verse. You can see also:  
عبد الستار جواد، في المسرح الشعري، بغداد، دار الحرية للطباعة والنشر، الموسوعة الصغيرة (49)،  
1979، ص 86-87.
66. الخياط، ص 99.
67. محمود امين العالم، الوجه والقناع في مسرحنا المعاصر، بيروت، دار الآداب، ط 1، 1973، ص 109.
68. بدوي، ص 58.
- There are also in Iraq some rich attempts of writing verse drama by M. Ali Al-Khafaji "ثانية يجي الحسين" and (M. Al-Jubouri in his plays 'Adaba' (1971) and Sheimokin (1979) inspired by the Babylonian myth.
69. Jones, p. 15.



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- (xxxv) Joseph W. Reed and Frederick A. Pottle, Boswell: Laird of Auchinleck (London, 1977), p.343.
- (xxxvi) “English Literature: A Current Biography”, PQ, XXXIX, III (July, 1960), p.333-39.
- (xxxvii) Geoffry Tillotson, “Rasselas and the Persian Tales”, T.L.S (August 29, 1935), p.534.
- (xxxviii) Bertrand H. Bronson, ed. Samuel Johnson: Rasselas, Poems and Selected Prose, 4<sup>th</sup> ed. (New York, 1960), p.407.
- (xxxix) Quoted by Muhsin Jasim Ali, in “Nineteenth Century Criticism of The Arabian Nights” ... Unpublished Ph.D. Dissertation (Dalhousie Univ., 1978), p.47.
- (xl) Donald Lockhart, “The Fourth Son of the Mighty Emperor, the Ethiopian Background of Johnson’s Rasselas”, PMLA LXXVIII (December, 1963), p.518.
- (xli) Ibid., p.516.
- (xlii) For more details see Ibid., The Appendix, p.527.
- (xliii) Lives of the English Poets, by Samuel Johnson. With an Introduction by Arthur Waugh Vol.II (London, 1964), p.106.
- (xliv) Arthur J. Weitzman, “More Light on Rasselas: The Background of the Egyptian Episode”, PQ, Vol.XLVIII, No.1 (January, 1969), p.44.
- (xlv) Mona Wilson, ed. Johnson: Poetry and Prose (London: Rupert Hart-Davis, 1950), p.237.
- (xlvi) Boswell, p.73.

الملاح المشتركة بين ملحمة "جلجامش" وقصيدة الشاعر  
الإنكليزي ملتن " ليسيداس "

عبدالجبار جاسم محمد

قسم اللغة الإنكليزية

كلية الآداب / جامعة الموصل "

## الملاح المشتركة بين ملحمة "جلجامش" وقصيدة الشاعر

### الإنكليزي ملتن " ليسيدياس

يرجع اتصال الغرب بالشرق إلى العصور التاريخية القديمة حيث بهر الأوروبيين به وبجماله الفائق وعادات أهله وطقوس شعوبه الدينية، مما دفع العديد من الرحالة الباحثين والمستشرقين إلى زيارته والكتابة عن ما شاهدوه في بلدان هذه البقعة الساحرة. ويعلمهم هذا أدوا خدمات عظيمة للأدباء وعامة الناس، إذ زودهم بمعلومات قيمة عن الشرق مما أثار في نفوسهم رغبة ملحمة لرؤيته والكتابة عنه. فاقتبسوا مواضع جديدة لم يألّفها القارئ الأوربي من قبل. فظلا عن ذلك. فان هذا الاتصال كان يتم أيضا عبر قنوات أخرى كالزيارات التي كان يقوم بها الحجاج الأوروبيين إلى الأرض المقدسة في فلسطين لأداء فرائض الحج، كما ولعبت وسائل الترجمة والنقل دورا فاعلا في زيادة تأثير العرب على أوروبا. كما أن الحروب الصليبية بين العرب المسلمين والصليبيين أسهمت أسهاما كبيرا في زيادة مساحة التأثير العربي في أوروبا وعلى كافة المستويات العلمية والأدبية. وقد نتج عن هذا الاتصال إن اقتبس الأوروبيين العديد من مظاهر الحضارة العربية الإسلامية بما في ذلك التراث الأدبي العربي، وكان الأمر طبيعيا أن تجد حكايات "ألف ليلة وليلة" أو لمحات من كتاب "كليلة ودمنة" في العديد من الأعمال الشعرية والروائية لأشهر الأدباء الإنكليز والفرنسيين.

لكن الأمر الذي يدعو إلى الاستغراب و التساؤل هو التشابه بين الملحمة العراقية "جلجامش" التي كتبت قبل (٤٠٠٠) سنة ق.م. وبين قصيدة الشاعر الإنكليزي جون ملتن (١٦٠٨-١٦٧٤) "ليسيدياس". وقد أشار الباحثون في الأدب المقارن إلى العديد من أوجه التشابه بين ملحمة وادي الرافدين وبين "ليسيدياس". والسؤال الذي قد يطرح نفسه هو كيف وصلت هذه الملحمة إلى إنكلترا مخترقة كل هذا البعد الزمني الشاسع؟ إن الأمر الذي يلاقي قبولا هو أن الملحمة ربما قد وصلت إلى بلاد اليونان ومن هناك انتقلت إلى أوروبا. وهذا ما أوضحه الأستاذ باقر طه في كتابه "ملحمة جلجامش" (١٩٧٥)، إذ يقول: "والبطل جلجامش انتقل اسمه إلى معظم الآداب القديمة إذ أن أعماله نسبت إلى أبطال أمم أخرى مثل "هرقل" و "أخيل" والبطل اوديسوس

في "الأوديسة" والمرجح أن يكون ملتن قد سمع أو اطلع على احد هذه الملاحم، أن هذه الدراسة الموجزة تهدف إلى إبراز بعض من أوجه الشبة بين الملحمة العراقية الخالدة وبين المراثاة الإنكليزية "ليسيداس".

تعود كل من الملحمة العراقية "جلجامش" وقصيدة الشاعر الإنكليزي ملتن إلى نمطين مختلفين من الأدب والى فترتين زمنييتين متباعدتين وحضارتين متباينتين. ومع هذا، فإنهما يكشفان نمطا معينا من التفكير البدائي للإنسان القديم واهتماماته. كما يشتركان أيضا في طرح بعض المضامين الحضارية ذات المعاني الإنسانية.

"ليسيداس" مراثاة رعوية تعود إلى النصف الأول من القرن السابع عشر، كتبها شاعر مسيحي تتضمن إشارات مسيحية ووثنية وتتبع أسلوب المراثاة التقليدية. أن الموضوع الذي يناقشه الشاعر في هذه المراثاة هو رثاء صديق عزيز، ادوارد كوك ، الذي مات وهو في ريعان شبابه. لقد عاشا سووية يتقاسمان الهموم والذكريات. أن المضمون الحقيقي الذي تطرحه هذه المراثاة هو مخاوف الإنسان واهتمامه، انه خوف وغضب وتمرد الشاعر ملتن نفسه.

أما ملحمة "جلجامش" فقد كتب قبل (٤٠٠٠) سنة ق.م. ويرجع أصلها إلى فجر السلالات الحضارية العراقية القديمة التي ازدهرت في جنوب العراق. وتتضمن هي الأخرى إشارات وثنية. إن الموضوع الذي طرحته الملحمة هو موت إنسان قوي، انكيديو صديق جلجامش، والخوف والحيرة اللتان انتابته ومحاوله بطل الملحمة البحث عن أجوبة للمشكلة الناجمة عن هذه الحالة.

وتتناول القصيدتان موضوعا مشتركا، هموم الإنسان واهتمامه بالفناء والخوف من الموت، الهدف من الحياة، الحياة بعد الموت وموضوع الخلود الذي طالما شغل حيزا كبيرا من تفكير الإنسان منذ أقدم العصور. وهذه المواضيع عالمية وغير محددة بزمن وتبرز في الأوقات العصيبة التي يمر بها الإنسان. فكل من جلجامش وملتن يمران بتجربة مماثلة والناجمة عن موت صديق عزيز، ويحاول كل منهما أن يجد حلولا للمشكلة التي إثارتها ألزمة التي واجهته، هكذا يعبر ملتن عن قلقه من فناء الإنسان:

مرة أخرى .. أه يا اكليل لغاز ... مرة أخرى يا نبات  
الأس المزدان باللبلاب النظر جئت اقطف ثمارك ...  
اقطفها بعنف يا مكره ... إنها مناسبة أليمة...

جبرتني أن أزعجك قبل موعد نضجك لان  
ليسيدياس مات... مات في ريعان الشباب ولم يترك له نظيرا.

ليسيدياس اسم رعوي لإدوارد كنعك، صديق ملتن ، أن موته المبكر هو الذي أثر فيه. لقد كانا صديقين حميمين يحملان صفات مشتركة وهموما يتقاسمان وطأتها. إلا أن الملامح المشتركة بينهما جعلت ملتن يفكر تفكيراً جدياً في احتمال موته المبكر قبل أن يتمكن من نيل هدفه في الحياة. من هنا جاء خوفه من الموت:

واسفاه ، ما فائدة أن يكتب الشعر ،  
وان تعيش حياة مثابرة ،  
وان تفكر بالشهرة الواسعة  
طالما يأتي قدر الموت الأعمى حاملاً مقصه  
ويقص خيط الحياة الرفيع؟  
ما جدوى أن يصبح الإنسان شاعراً ويرتقي سلم  
المجد، إذا كان هذا الطريق محفوفاً بالخطر...  
خطر الموت.

أن ما حدث لصديقه الشاب إدوارد كنعك يمكن ان يحدث له في أي لحظة.. لهذا السبب فقد تملكه الرعب .. ثم يتساءل عن الهدف من الحياة وما نفع أن يعمل الإنسان للحصول على الشهرة؟ ومع ذلك على الإنسان أن يعمل من اجل الشهرة والمجد أو يعيش حياة المتعة لأنه يكافأ أن لم يكن في هذا العالم ففي العالم الآخر، هناك حياة بعد الموت ، وان الخلود ينال من خلال تطبيق فضائل السيد المسيح، أنها مشيئة الله أن يكافأ بالخلود الذين يعيشون حياة مثابرة:  
لقد مات إدوارد كنعك غرقاً، لأنه أصاب الخلود لخصاله الحميدة.

إن السبب الذي دفع جليجامش إلى تدوين هذا السفر الملحمي الخالد هو نفسه الذي حفز ملتن كنعك إلى كتابة "ليسيدياس". انه موت صديقه العزيز انكيديو الذي يشترك معه في أعمال بطولية وذكريات لم يمحها

حتى الموت. وأثار هذا الموت المبكر لانكيديو مكامن الأحزان في قلب جلجامش وولدت لديه هاجس الخوف من المجهول وجعلته في الوقت نفسه يفكر في فكرة خلود الإنسان:

كيف لا تذبل وجنتي ويمتقع وجهي ويملا الاسئ  
والحزن قلبي وتذبل هيئتي وقد أدرك مصير البشر  
صاحبي وأخي الأصغر الذي صاد الحمر الوحشية  
والنمور في الصحاري انه "انكيديو" صاحبي وخلي  
الذي أحببته حبا جما لقد أنتها إلى ما يصير إليه البشر  
جميع ا فافزعني الموت حتى همت على وجهي في  
الصحاري الموت حظ الإنسان وقدره قد انتزع  
انكيديو من صديقه جلجامش.

والآن يواجه بطل الملحمة مشكلة أحزنته كثيرا وجعلته يفكر بالموت كثيرا ، لانهما كانا صديقين مخلصين، يحملان صفات مشتركة وأنجزا أعمالا بطولية خارقة، وهذا ما جعله يفكر في مسألة موته وصار يناجي نفسه:

إذا مات، إلا يكون مصيري مثل انكيديو  
لقد حل الحزن والأسى بروحي خفت من  
الموت وها أنا أهييم في البوادي

وكما هو الحال في قصيدة "ليسيداس" فان هذه الحالة تقود إلى مشكلة الهدف من الحياة والتي تثيرها الملحمة العراقية أيضا. وتطرح الملحمة هدفين للحياة: الأول يطرحه الكاتب:

فنقش في نصب من الحجر كل ما  
عانه وخبره بني أسوار "اوروك"  
المحصنة وحرم "أي-أنا" المقدس  
والمعبد الطاهر فانظر إلى سوره  
الخارجي تجد افاريزة تتألق كالنحاس

مرة أخرى، مثل ملتن يتعهد جلامش مشاريع عظيمة ليحظى بالشهرة والمجد في هذه الحياة، وكونه ملكا يوجه اهتماماته لخدمة شعبه والآلهة. أما الهدف الثاني فنجد على لسان نادلة الحانة وهي تخاطب جلامش:

إلى أين تسعى يا جلامش  
أن الحياة التي تبغي لن تجد  
حينما خلقت الآلهة البشر  
قدرت الموت على البشرية  
واستأثرت هي بالحياة  
أما أنت يا جلامش فليكن كرشك مملوءا  
على الدوام وكن فرحا مبتهجا مساء  
وأقم الأفراح في كل يوم من أيامك

ومثل ملتن، فإن اختيار حياة اللهو والمتعة كانت مفتوحة أمام جلامش، ألا انه يختار أعمال الخير وهدفه هو الحصول على الشهرة. ألا انه يواجه مشكلة الموت التي تحفزه للبحث عن الخلود. وعليه يقوم برحلة طويلة وشاقة من أجل الحصول على سر استمرار الشباب والخلود عن الحكيم "توبيشتم" ويفلح في الحصول على شجرة الخلود. إلا أن أفعى تخطفها منه. ومع هذا فإن جلامش لم يغضب، بل بدأ قانعا خاضعا للآلهة ومعتقداتها. إن هذه القناعة هي نفسها التي يتوصل إليها ملتن وهي الأيمان بالله والرضوخ لمشيئة.

ومثل "ليسيداس" فإن "جلامش" تشير إلى الحياة بعد الموت. وكما تقول الملحمة فإن جلامش طلب من الآلهة أن تخرج انكيديو من العالم السفلي، فلي طلبه واخذ الصديقان يتحاوران عن الحياة في العالم الآخر، ونكتشف إن الحياة مرتبطة بكيفية تصرف البشر في هذا العالم وعدد الأطفال والطريقة التي ماتوا بها.

إن المقتطفات التي تم شرحها أعلاه، ترينا أوجه الشبه بين الملحمة العراقية "جلامش" وقصيدة الشاعر ملتن "ليسيداس". فهما تطرحان قضايا وهموما إنسانية مشتركة طالما أقلقنا الإنسان منذ بداية الخليقة ولحد الآن إن ردود الأفعال التي أبدتها كل من بطل الملحمة العراقية والشاعر ملتن للمشاكل التي تواجهها

تكشف مواقف فكرية وعاطفية متشابهة وان أهميتها الإنسانية غير محددة بزمن. إن المحنة التي يمر بها الرجال تزيج الستار عن فطرة الإنسان في اللاوعي الجماعي وهي حالة تولد مع الإنسان منذ ولادته حتى مماته.

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اثر " الف ليلة وليلة " على حكاية " صادق "  
للروائي الفرنسي فولتير

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## اثر " الف ليلة وليلة " على حكاية " صادق "

### للروائي الفرنسي فولتير

#### مقدمة

يعد فرانسوا ماري اروية (فولتير) (١٦٩٤-١٧٧٨ ) واحدا من اشهر الروائيين الفرنسيين الذين نالوا حظا وافرا من الشهرة لما قدمه من كتابات اسهمت في نقد رجال الدين والسياسة في فرنسا وتعريتهم. وقد اهتم النقاد والدارسون بهذا الجانب من حياته الادبية كثيرا فكتبوا المقالات الادبية والدراسات الكثيرة, الا ان هناك جانبا اخر من اعمال فولتير لم يزل يعاني من الاهمال ولم ينل حظه من الدراسة. وهذا الجانب هو اهتمام فولتير بالشرق واثر حكايات "الف ليلة وليلة" في اعماله الادبية. وهذا لا يغني ابد انه لا توجد كتابات تتناول هذا الجانب من اهتمام فولتير بالشرق. بل هناك عدد من المقالات والدراسات العابرة في هذا الكتاب او ذاك واتي تتحدث باقتضاب عن هذه الناحية عند فولتير (١) ولهذا السبب فان البحث يهدف الىلقاء نظرة سريعة على اهتمام الفرنسيين بالشرق عبر العصور التاريخية المختلفة والقاء الضوء على ابرز واهم المصادر التي اعتمد عليها الفرنسيون في اخذ معلوماتهم عن هذه البقعة الساحرة والجذابة من العالم. يحاول البحث ان يلقي الضوء على اهتمام الفرنسيين بحكايات "الف ليلة و ليلة" و بيان تاريخ واسلوب دخولها الى فرنسا وردود افعال الفرنسيين لهذا الكتاب ومن ثم بيان اثره في اعمال بعض الكتاب الفرنسيين عبر الحقب التاريخية المختلفة مركزين على الروائي فولتير. ويهدف البحث ايضا الى اجراء دراسة مقارنة تطبيقية بين عدد من حكايات " الف ليلة وليلة " وحكاية " صادق " لبيان مدى تأثر هذا الروائي بهذه الحكايات والأسلوب الذي تعامل به معها .

واخيراً يختم البحث بذكر لأهم الاستنتاجات التي توصل اليها البحث .

## اهتمام الفرنسيين بالشرق:

يعود اهتمام الفرنسيين بالشرق الى حقبة تأريخيه قديمة جدا. وقد برز هذا الاهتمام في العصور الوسطى , ففي هذه الحقبة التي سادت فيها النزاعات الدينية والتعصب الاعمى, ظهر المسلمون والشرق في الادب الفرنسي بصورة وثنيين لا اخلاق لهم , سرعان ما يهزمون امام الابطال المسيحيين و يرتدون عن دينهم.( ٢ ) كما هو الحال في مسرحية "القديس نيقولا " للكاتب جان يوديل داراس. (١١٦٥-١٢١٠ ) وكذلك "تشيد المأثر" الذي كتبه مجموعة من الرهبان في القرن الحادي عشر. ويتألف من ( ٤٠٠٢ ) بيت شعري تتحدث عن الحروب الصليبية والمراحل التي مرت بها وكذلك عن صلاح الدين الأيوبي (٢)

اما في عصر النهضة فقد اوليت عناية قليلة بالشرق بسبب انصراف الفرنسيين الى العناية بالآداب اللاتينية . ومع ذلك فقد ظهر بعض الكتاب ممن ابدوا اهتماما بالشرق واستخدموا العناصر الشرقية في اعمالهم الادبية. فقد قلد فرانسوا رابليه (١٤٩٤-١٥٥٣) رواية "كاركا نتوا " وفيها ملامح من حكايات السندباد وفيها ملامح من حكايات السندباد وقد قلدها فيما بعد الروائي الانكليزي جونثان سويفت . ويبدو انه اقتبسها من حكايات "الف ليلة وليلة " . (٤) كما كان اتين جودبل (١٥٣٢-١٥٧٣) متأثرا بالشرق وكتب مسرحية "كليوباترا والتي استوحى عنوانها وشخصها من الشرق. (٥)

الا ان الشرق احتل مكانة خاصة ومهمة في اذهان الفرنسيين في القرنين السابع عشر والثامن عشر. اذ اخذ الفرنسيون ينظرون الى الشرق نظرة خاصة تختلف عن تلك التي سادت في القرون الوسطى. فالشرق في الادب الفرنسي في هذين القرنين ارض السحر والخيال يمتاز اهله بالكرم وحس الضيافة وهم متسامحون لا تعصب عندهم . فالمسرحي الفرنسي بيير كورتي (١٦٠٦-١٦٨٤) كتب مسرحية "السيد" التي تحتوي على الكثير من العناصر الشرقية. (٦) وكذلك الحال بالنسبة للكاتب الفرنسي جين دي لافونتين (١٦٢١-١٦٩٥) الذي تأثر بكتاب "كليلة ودمنة" وكتب قصصا تسير على نفس منوال الكتاب الشرقي (٧) ولعل من اشهر الادباء الفرنسيين واكثرهم اهتماما بالشرق هو الروائي الفرنسي فولتير (١٦٩٥-١٦٧٨) . لقد فتن هذا الروائي بالشرق كثيرا وقد انعكس تأثيره هذا في العديد من الاعمال الروائية مثل "اميرة بابل" و حكاية

"صادق" واعمال اخرى كانت لحكايات الف ليلة وليلة اثرا كبيرا فيها(٨) اما في القرن التاسع عشر فقد كثرت الرحلات الى الشرق ، واتسع افق الرحالة في وصفهم للشرق والحياة الشرقية . وامتازت كتابات هذه الحقبة بالدقة . اما الرومانسيون فقد اختلفوا عن كتاب القرن الثامن عشر . اذ ان لهم نظرتهم الخاصة الى الشرق . فهذا فلوبيريت (١٨٢١-١٨٨٠) يزوب حبا وشوقا للشرق ليبحث فيه عن صور تشبع خياله.<sup>(٩)</sup> وهذا شاتوبريان (١٨٤٨-١٧٩٨) الذي رحل الى الشرق سنة ١٨٠٢ لكي يبحث عن صور الجمال ليستعين بها لكتابة "ملحمة الشهداء" وهي من ضمن مؤلفاته المشهورة "رحلته من باريس الى اورشليم"<sup>(١٠)</sup> . وهذا فكتور هيغو (١٨٨٥-١٨٠٢) قد

صور الشرق من خلال "الف ليلة وليلة" " فرأى فيه عالما جميلا مشرقا ساحرا لم يألفه من قبل . فالشرق في نظره جنة الدنيا وربيعها الدائم، ومن مؤلفاته عن الشرق " ديوان الشرقيات " " و جدير بالذكر ان الفرنسيين ، شأنهم شأن بقية الأوروبيين ، استقوا معلوماتهم عن الشرق عبر وسائل عديدة منها ما تم مشافهة عن طريق الحج والتجارة والرحالة الذين جابوا أقطار المشرق ، ومنها ما تم عن طريق الكتب التي كتبت عن الشرق او تلك التي ترجمت الى اللغات الانكليزية او الفرنسية والتي تركت أثرا كبيرا في الأدب الفرنسي . وتعد "الف ليلة وليلة" من أكثر الكتب أهمية والتي لولاها لما وصل الأدب الانكليزي والفرنسي الى ما هو عليه الان: وان ماريا كونانت ، كان لها الحق عندما قالت: " لولا ترجمة "الف ليلة وليلة" لما كان "ريوبسن كروسو " ولا "رحلات كليفر" (١٢) وهذا القول ينطبق ايضا على الروايات والحكايات الفرنسية . فلولا ترجمة " الف ليلة وليلة " الى الفرنسية لما كانت حكاية "صادق" ، " اميرة بابل" وغيرها من الحكايات.

### ألف ليلة وليلة " في فرنسا:

ابتداءً يمكننا القول أن حكايات "الف ليلة وليلة"، بعد أن ترجمت الى العديد من اللغات الاوربية والعالمية ، اثارت شغفا في نفوس القراء ولا سيما الغربيين منهم. وأثارت فيهم في الوقت نفسه حب التطلع الى معرفة الشعوب التي أنتجت هذا التراث القصصي الرائع، ولسنا نبالغ اذا ما قلنا ان حكايات " الف ليلة وليلة" كانت الحافز الاقوى لعناية الغرب بالشرق واهله وادامة حركة الاستشراق.<sup>(١٣)</sup> وقبل أن يترجم انطوان جالان حكايات "الف ليلة وليلة " الى الفرنسية عام (١٧٠٤)، كان هناك اتصال مع الشرق الذي أثر في

الأدب الفرنسي في القرنين السابع عشر والثامن عشر . وكان ابرزه تطور اللون الشرقي المؤثر في الأدب الفرنسي ، فهو لون تركي ثم فارسي ، ثم صيني ، ثم هندي . وكان اقوى هذه الألوان هو اللون التركي ، ولعل السبب في ذلك يعود الى قدم اتصال الفرنسيين بالأترك . ومنذ بداية القرن التاسع عشر بدأ تأثير الشرق يظهر في الأدب الفرنسي . وكانت ترجمة حكايات " الف ليلة وليلة " اثرا من اثار هذا الاتصال الفرنسي بالأترك • فقد أوفد الوزير الفرنسي كوبلير الذي عرف بميله وتشجيعه للحركة الاستعمارية في الشرق انطوان جالان الى العاصمة العثمانية . وعندما ترجم جالان " الف ليلة وليلة " كان يعتقد انه لم يضيف اي شي الى الأدب الفرنسي . ولكن الف ليلة وليلة " أثرت في الغرب بصورة عامة وفرنسا بصورة خاصة . فقد دخلت حياتهم عن طريق الأدب وكل ما يتعلق بالأدب من رواية ومسرح وفن .

كان بداية دخول حكايات " الف ليلة وليلة" الى فرنسا عام (١٦٧٠) عندما جلبها شخص يدعى بيكار وهو سفير فرنسا لدى الحكومة العثمانية في اسطنبول . فقد عثر هذا الرجل على " الف ليلة وليلة " واخذها معه الى العاصمة الفرنسية باريس . وقد عثر عليها انطوان جالان فراح يسلي نفسه بها وبدا بترجمتها عام (١٧٠٤-١٧١٧) وتعد هذه المحاولة الاولى لدخول " الف ليلة وليلة " مكتوبة الى فرنسا . ثم التقى جالان برجل سوري يدعى حنا الحلبي الذي جاء في زيارة الى باريس ، وقد كان يخرتن في ذاكرته العديد من حكايات " الف ليلة وليلة " فراح يرويها ويترجمها ا جالان . وبعد ترجمة جالان انتشرت حكايات " الف ليلة وليلة " كالنار في الهشيم في انحاء اوربا كافة فترجمت أكثر من ثلاثين مرة في فرنسا وانكلترا واسبانيا ودول اوربية اخرى.<sup>(١٤)</sup>

ففي فرنسا لاقت ترجمة جالان رواجاً منقطع النظير ، وراح العديد من الأدباء الفرنسيين يبدون اعجابهم بهذا الكتاب . فهذا الأديب الفرنسي ستاندا (١٧٨٣-١٨٤٢) يعبر عن حبه لهذه الحكايات واعجابه بها قائلاً: "وان حكايات " الف ليلة وليلة " تحتل مساحة واسعة من فكري ، فأنا معجب، بها حد العبادة(١٥) اما بول دي سانت فيكرر فقد امتدح هو الاخر حكايات " الف ليلة وليلة" بقوله :

في "الف ليلة وليلة" تجد روعة الخرافات التي تعكس عظمة

الشرق وروعة حضارته وجمال طبيعته كل شيء

عجيب وعظيم. الاشجار تغني ، الماء يتكلم ، الاحجار

الكريمة تمارس الحب، الورود تطرح الألبان، الطيور  
الخرافية تحمل في نهاية مناقيرها الطلاسم، البساط  
السحري يحمل الا مرآة الى الهند . كل هذه الصور  
الساحرة تجدها في " الف ليلة وليلة" (١٦)

ويذهب فولتير الى ابعد من هذا عندما يعبر عن اعجابه بها وحبها لها قائلا : "اتمنى ان افنقد الذاكرة  
لأستعيد لذة قراءة الليالي قراءة جديدة" (١٧)

واستغل الفرنسيون هذا الكتاب استغلالا كبيرا فأمدهم بعوالم وافرة من الشخصيات والحوادث والبيئات  
التي لم يألفوها من قبل . فقد كشفت لهم عن حياة الشرق الساحرة : صور السراي والحريم واسواق الرقيق  
وحمامات النساء حتى أن العديد من الكتاب اقتبسوا الكثير من حوادث هذا الكتاب القصصي الرائع وابطاله .  
فهذا راسين (١٦٣٩-١٦٩٩) قد تأثر بحكايات "الف ليلة وليلة" واقتبس بعض احداث مسرحية " فيدر " من  
حكاية " قمر الزمان ابن الملك شرماني " ( الليلة ٢٩٩-١٩٩). (١٨) وهذا جازوت ينشر كتابا يسميه "   
تكملة " " الف ليلة وليلة" وكذلك قلد لأكروا (١٨٠٩-١٨٨٤) هذا الكتاب واثرت " الف ليلة وليلة" في نفوس  
القراء وساهمت بظهور نمط من الأدب في فرنسا هو أدب الهجاء . فقد اتخذ الفرنسيون لباس الترك والعرب  
ستارا على شخصياتهم في نقدهم اللاذع للكنسية وفساد رجال الحكومة. وهكذا فعل الكاتب الفرنسي المشهور  
مونتسكيو (١٦٨٩-١٧٥٥) في كتابه " رسائل فارسية " . كما قلدها فيرن (١٨٢٨-١٩٠٥) في مسرحية  
" et une Nuits" . (١٩)

ومن الكتاب الفرنسيين الذين قرأوا " الف ليلة وليلة" الروائي والناقد فولتير ، الذي انصرف منذ صباه  
الى قراءة حكايات "الف ليلة وليلة" ، ثم قلدها عندما اصبح كاتباً مشهوراً . (٢٠) وقد استخدم فولتير هذه  
الحكايات ستارا لنقده اللاذع للكنسية والحكومة الفرنسية . وقد برز تأثير هذه الحكايات في العديد من اعماله  
الروائية منها على سبيل المثال "اميرة بابل" و "صادق" التي هي محور البحث.  
أثر " الف ليلة وليلة " في حكاية " صادق ":

يظهر تأثير " الف ليلة وليلة " في حكاية " صادق " بصورة واضحة في موضوع القصة الاطار .  
فالقصة الاطار التي تكون سببا في سرد حكايات "الف ليلة وليلة" . تتحدث عن خيانة المرأة. فهذا الملك

شهريار يفاجا بزوجته التي تخونه من أحد عبيده مستغلة غيابه عن القصر . ويعظم مصابه عندما يكتشف ان زوجة اخيه هي الاخرى، تخون زوجها. وللتقليل من هول الصدمة يقرر شهريار أن يسافر مع اخيه ليريا العالم من حولهما وفي أثناء رحلتها يلتقيان بامرأة خانت ازواجها مرات عديدة . وعندما يكتشفان ان مصيبتهما اهون ، يقرران العودة ، ويتخذ شهريار قرارا خطيرا وهو ان ينتقم من النساء.<sup>(٢١)</sup> ونجد ان القصة الاطار لحكاية "صادق" مشابهة للقصة الإطار في "الف ليلة وليلة" . وعلى الرغم من ان موضوع خيانة المرأة عالمي ، فان التشابه في اسلوب العرض وذكر المفروض تعريفنا بأجواء وشخصيت وزمان ومكان قصة "صادق" فهي تدور في بابل القديمة ايام كانت وثنية وصادق هذا (زادوخ) او (زادخ) حكيم قديم من تلك الايام، ...الخ.

عدد من التفاصيل يوحي ان فولتير ربما يكون قد استمد هذا الموضوع من حكايات "الف ليلة وليلة". ففي الفصل الاول من رواية "صادق" ، نجد أن زوجة صادق الاولى تخونه ، ويحاول أن يجد الحب والاخلاص، مع زوجة اخرى الا انها هي الاخرى تخونه. وعليه يقرر ان يرحل الى الطبيعة عله يجد السعادة في اثناء رحلته يخوض سلسلة من المغامرات الشيقة ، والتي كان اولها حكاية الصياد الذي خانته زوجته على الرغم من حبه لها .<sup>(٢٢)</sup>

يتضح لنا من ما سبق ذكره ان كلا الكتابين يعالج موضوعا واحدا هو خيانة المرأة . ففي "الف ليلة وليلة" تخون زوجة الملك شهريار زوجها، وتفعل زوجة صادق الشيء نفسه . ومن الملامح المشتركة ان كلا من شهريار و صادق يحاول الهرب من جحيم الخيانة الزوجية ويغادر قصره على امل ان يجد العون والمواسيات التي تخفف عنه هول الصدمة ، ويكتشف أثناء رحلته انه ليس الوحيد في هذا العالم الذي تخونه زوجته. اذ يكتشف الملك شهريار ان اخاه هو الآخر ضحية خيانة زوجته ، وان المرأة التي سبق لها ان خانت ازواجها السابقين ، لا تتردد في خيانة اخر أزواجها وهو من العفاريت، ويمر صادق ، الى حد ما بتجربة مماثلة لتجربة شهريار ، فقد خانت زوجته الاولى سميرة ، ثم الثانية ويقابل اثناء رحلته الصياد الذي خانته زوجته ايضا عندها يقول صادق:

ماذا في العالم اشقياء مثلي ؟ اذا اشترك إثنان

او اكثر في شقاء ، اذن خفت حدة الشقاء.<sup>(٢٣)</sup>



وهذا القول يشبه ما قاله شهریار بعد ان قابل المرأة التي خانت ازواجها :

فلما سمعا هذا الكلام ، تعجبا غاية العجب وقالا

لبعضهما اذا كان هذا عفريت وجرى له اعظم

مما جرى لنا فهو شيء يسلينا. (٢٤)

ويتعدى اثر " الف ليلة وليلة " في حكاية " صادق " القصة الاطار ليشمل العديد من فصول الحكاية. فقد وجدنا أن هناك شبها كبيرة بين الفصل الثالث عشر الذي يحمل عنوان "المواعيد " و"حكاية " الف ليلة وليلة " المرأة والخمسة الذين راودوها الليلة ( ٥٩٣-٥٩٤). ولأجل إبراز اثر "الف ليلة وليلة " في رواية فوليتير نرى من المناسب إعطاء القارئ ملخصا لكل من حكاية فولتير " المواعيد" وحكاية "الف ليلة وليلة" وفيما يلي ملخص لحكاية "المرأة والخمسة الذين راودوها ":

تتحدث الحكاية من امرأة ذات جمال ساحر ، متزوجة من تاجر كثير

الغياب عن البيت، وتستغل المرأة غياب زوجها فتقع في حب

شاب وسيم وحدث ان حكم على هذا الشاب بالسجن لجرم ارتكبه.

فأرادت ان تنقذ عشيقها ، فذهبت الى الوالي تتوسل اليه كي يطلق

سراح عشيقها ، فيوافق شرط ان تدعوه الى بيتها . فتوافق على ذلك

وتحدد له موعدا محددًا. ثم ذهبت الى كل من قاضي المدينة،

والوزير ومن ثم الخليفة وطلبت منهم اطلاق سراح حبيبها . فيوافق

الجميع شرط ان تهبهم نفسها . ثم ذهبت الى احد النجارين وطلبت

منه ان يصنع لها صندوقا من خمسة طوابق، فيوافق النجار وبالشرط نفسه.

وكان الوالي اول الواصلين الى منزل المرأة الذي ما أن هم بها حتى

سمع طرقا على الباب ، فادعت المرأة ان الطارق هو زوجها فأدخلته الى

الطابق الاعلى من الصندوق، ثم جاء القاضي وحدث له ما حدث للوالي فأدخلته الطابق الآخر وهكذا فعلت بالوزير والخليفة والنجار الذي احتل الطابق الاعلى في الصندوق. وبعد ان اخذت تواقيعهم وامر اطلاق عشيقها هربت معه وتركت هؤلاء ، اضحوة للناس.

اما ملخص حكاية "المواعيد " التي تحتل الفصل الثالث عشر من حكاية "صادق" فهو كما يلي : (٢٩)

تتحدث الحكاية عن امرأة جميلة جدا اسمها منى ، وقد احبت صادقا حبا عظيما . وقد حكم على صادق بالموت حرقا . وقد دفع حب منى لصادق الى انقاذه من الموت حرقا ، فذهبت الى رنييس الكهان وتوسلت اليه ان ينقذ صادقا من المحرقة فوافق رئيس الكهان شرط ان تهبه نفسها فوافقت على ذلك واعطته موعدا في منزلها واخذت منه امر اطلاق السراح. ثم ذهبت الى الكاهن الثاني ومن ثم الثالث والرابع فوقعوا اسرى لجمالها فوافقوا شرط ان يمارسوا معها الفاحشة فاضطرت على الموافقة بعد ان اخذت تواقيعهم ووعدهم في منزلها في اوقات متباينة. وبعد ان حضر الكهنة الاربعة ارتهم تواقيعهم امام القضاة والناس واصبحوا اضحوة الجميع.

أن الفكرة الرئيسية لكل من القصتين واحدة . نهاية المرأة والخمسة الذين راودوها" تتحدث عن وفاء المرأة ومحاولتها انقاذ من تحب بفضل مكرها ودهائها . ونجد ان حكاية "المواعيد " ترينا الفكرة نفسها ، فهي تتحدث عن وفاء المرأة للرجل الذي تحبه وتعمل المستحيل من اجل انقاذه من الموت ، وهذا يعني بأي حال من الأحوال ، أن فولتير قد نقل حكاية "الف ليلة وليلة " حرفيا ، بل ان احداث "المواعيد" ترينا ان الروائي قد اجرى العديد من التغيرات ، مضيئا ما اعتقد انه يتلائم والبيئة الفرنسية ، حاذفا ما لا يناسبها وما لا يخدم الاهداف النقدية التي توخاها من هذه الحكاية . ولو حللنا الحكايتين بعمق لتضح لنا العديد من الملاح

المشتركة التي تؤكد ان حكاية "المواعيد مستقاة من "الف ليلة وليلة". كما ستبين لنا اهم التحويرات التي أجراها فولتير والاهداف التي توخاها من هذا التغيير.

ابتداءً ، نجد ان كل من الشخصيتين النسائيتين في كلا الحكائيتين تتمتع بجمال فائق وفتنة تاخذ الالباب، وذكاء خارق ، وتستخدم الوسيلة نفسها في انقاذ من احبت، فهذه بطلة حكاية "الف ليلة وليلة " تدرك بذكائها نقاط الضعف عند رجالات الدولة ، وتفهم ميلهم الى الفسق ، فتستخدم مفاتها سلاحا لتحقيق غرضها. وقبل ان تذهب الى بيت الوالي نجد المرأة قد:

لبست اخر ملبوسها ومضت الى بيت الوالي فسلمت  
عليه .. واسال من فضل مولانا اطلاقه من السجن  
فلما قرأ الرسالة عشقها. (٢٧)

وفي حكاية فولتير تقوم منى باستغلال ذكائها وجمالها ومعرفتها بخصائص الرجال وضعفهم امام المرأة ، وتفعل مثل ما فعلت المرأة في حكاية "الف ليلة وليلة ":

تطيبت وتبرجت ولبست افخر ملبوسها من الثياب  
واغراها و ذهبت الى راس الكهان فطلبت مقابلته  
على خلوة .ولما مثلت بين يد هذا الشيخ  
الوقور وسالته العفو عن صادق. (٢٨)

ومن الملامح المشتركة بين الحكائيتين ، والتي ترجع احتمال اقتباس فولتير من حكاية " الف ليلة وليلة " هو رد فعل الكاهن الذي يشبه رد فعل الوالي في الحكاية الشرقية. فالوالي في حكاية "الف ليلة وليلة " يتسم بالفساد والضعف امام جمال المرأة ومفاتها ليقع في شباكها وينسى واجباته بوصفه مسؤولا عن الرعية ويقول للمرأة :

ادخلي المنزل، حتى احضره بين يدي.. لا اطلقه

لك حتى تدخل المنزل واقضي حاجتي منك. (٢٩)

فتجيبه المرأة بذكاء قائلة :

انا امرأة غريبة لا اقدر على دخول منزل احد .. ان اردت ذلك فلا بد ان تحضر عندي في منزلي وتعد وتنام وتستريح نهارك كله. (٣٠)

ويحدث المشهد نفسه في حكاية "صادق" اذ يقع رئيس الكهان هو الآخر في حب المرأة الجميلة مما ينسيه موقعه بوصفه رجل دين يصلح الاخرين وفي لحظة ضعف ينسى واجباته تجاه مواطنيه فيقول للمرأة

بمليء الرضا اوقع ، على أن تكون الخطوة بأن  
ثمن توقيعي. (٣١)

وتجيبه المرأة بأسلوب وعبارات مماثلة لتلك التي تستخدمها المرأة في حكاية "الف ليلة وليلة" قائلة :

قد غاليت ، يا سيدي ، في تشريفي . غير اني اسالك  
شيئا واحدا ارجو ان تطيب له نفسك وهو ان تأتي  
الى غرفتي .. إن جئتني وجدنتي متأهبة على خشية  
حمراء فتمتعت بما شئت ان تصنع. (٣٢)

وتسير أحداث الحكايتين بخط متواز . فبعد أن تنهي المرأة في حكاية "الف ليلة وليلة" حديثها مع الوالي ، تقصد وعلى التوالي كلا من قاضي المدينة ومنزل الوزير واخيرا الخليفة وتسالهم العفو عن عشيقها. ويقع الجميع في حبها ويرادونها عن نفسها فتعطي لكل منهم موعدا يلتقي بها في منزلها وجعلت فاصلا زمنيا بين كل شخص واخر. وتدور في حكاية "صادق" في احداث مشابهة، حيث تذهب منى الجميلة الى

الكاهن الثاني والثالث والرابع وتكلمهم بشأن العفو عن حبيبها، ويفع الجميع اسرى جمالها فيوافقون شرط ان تهبهم نفسها. فنزلت عند رغبتهم جميعا وواعدتهم على اللقاء .

ونلاحظ ان نهايتي الحكايتين متطابقتان، فحكاية "الف ليلة وليلة" تنتهي بان تتجح المرأة اللعوب في استغلال ضعف كل من الوالي والحاكم والقاضي والنجار امام جمال المرأة وحبستهم جميعا في الصندوق بعد ان :

واخذت ورقة الوالي ومضت اليها الى الخازنذار

فلما اخذها وقرأ ما قبلها واطلق لها الرجل

عشيقها من الحبس. (٣٣)

وتنتهي حكاية المواعيد " بأسلوب مشابه لحكاية "الف ليلة وليلة ":

فلما حضروا ارتهم التواقيع الأربعة واخبرتهم

باي دين اشترت من الكيان العفو عن صادق

ونجا صادق بدهاء منى وسر سرورا عظيما

حتى انه اتخذها زوجة له. (٣٤)

ومن الملامح المشتركة ايضا ان الاهداف التي توختها كل من الحكايتين تتشابه. فالهدف الرئيس الذي تهدف اليه حكاية "الف ليلة وليلة" : وكما يقول احمد الشحاذ، هو السخرية من الوزراء والمسؤولين في العصر الذي وضعت فيه والذين انشغلوا بالجري وراء النساء وشهواتهم والطعن باخلاقيتهم. (٣٥) ويبدو ان فالتير قد توخي الهدف نفسه ، مع فارق انه قد انتقاد رجال النية الكنيسة والدين في زمانه لاهم لهم سوى الركنض وراء شهواتهم وجمع الثروات ، إذ أن فولتير ، كما يشير اندرية كريستون ، يحمل كرها لهذه الطبقة من الناس وعداء للكنيسة الكاثوليكية (٣٦)

ويبدو تأثير حكايات "الف ليلة وليلة" واضحا في فصل اخر من فصول حكاية "صادق"، الفصل الحادي عشر، قصة "المحرقة". وقد تمكنا ان نؤشر العديد من اوجه الشبه بين "المحرقة" و "رحلة السندباد الرابعة" وحكايات اخرى سيتم التطرق اليها فيما بعد. ولأجل تسليط الضوء على الملامح المشتركة بين قصة فولتير و"رحلة السندباد الرابعة"، وتسهيل مهمة استيعاب القارئ، نرى أن اعطاء ملخص لكل من الحكايتين قد يخدم هذا الغرض. وفيما يلي ملخص "الرحلة السندباد الرابعة"

تغرق سفينة السندباد، وتقذفه الأمواج الى احد الجزر، حيث يعيش مع اهل الجزيرة الذين كانوا يعبدون الشمس والقمر والنار. ثم يقابل اقواماً اخرى ويتزوج من احدى بناتهم. وهناك يطالع السندباد على عادة قبيلة يمارسها اهل البلد وتقضي هذه العادة ان يدفن الزوج حيا مع زوجته الميتة وبالعكس، كدليل على الوفاء الابدي. وعندها تموت زوجة السندباد يدفن مع زوجته بعد ان ذهبت كل محاولاته لإقناع الملك بالإقلاع عن هذه العادة.<sup>(٣٧)</sup>

اما ملخص حكاية "المحرقة" كالآتي :

يباع صادق في اثناء احدى رحلات في سوق العبيد الى احد التجار ويدعى صادقا. وقد اكتشف صادق أن مولاه يعبد الشمس والنار والكواكب. وتعرف على عادة ذميمة والتي تقضي انه في حالة وفاة احد الزوجين فان الزوج بحرق ليلتحق بالزوج الآخر، ويحاول صادق ان يقنع الملك بمساوئ هذه الممارسة، الا انه لم يفلح ويثير غضب الكهنة الذين يحكمون عليه بالموت.<sup>(٣٨)</sup>

واضح من خلال هذين الملخصين أن الفكرة الرئيسية التي تعرضها كل من القصتين واحدة . اذ تتحدث، قصة "المحرقة" عن رجل كثير السفر ويخوض في اثناء سفره الكثير من المغامرات وكان اخرها انه يباع في سوق الرقيق. وفي حكاية السندباد نرى السندباد كثير السفر ايضا وتعرض الى المخاطر والمغامرات ويباع في احدى مغامراته في سوق الرقيق. ونجد في قصة "المحرقة" ان البطل يتعرف بعد بيعه على اقوام يعبدون الشمس والقمر والنار ، ويطلع على عادة قبيحة يمارسها هؤلاء الاقوام وتقضي بان يحق احد الزوجين وهو حي بعد وفاة الزوج الآخر، وقد مورست هذه العادة منذ زمن بعيد كدليل حذب ووفاء. وربما تكون هذه الفكرة مقتبسة من "حكاية السندباد الرابعة" فالسندباد يتعرف على اقوام يمارسون عادة ذميمة وهي ان يدفن الزوج او الزوجة حيا اذا مات احدهما تعبيراً عن الاخلاص الابدي ، فضلا عن ذلك ، فأن عبدة النار والشمس والقمر تظهر في هذه الحكاية وحكايات اخري ، ففي حكاية "حسن الصائغ البصري" يظهر عبدة الشمس والقمر<sup>(٣٩)</sup> كما تظهر في قصة " قمر الزمان بن شهرمان" حيث يلتقي الأسعد باقوام يعبدون النار. ونجد تشابها اكثر بين حكاية فولتير "المحرقة" وقصة "سيف الملوك وبديعة الجمال" ففي كلا الحكائيتين نجد اقواما يعبدون الشمس والقمر والنار ويلاحظ ايضا ان مثل هذه العبادة لا تروق، لبطالي الحكائيتين ، ويحاول كل منهما ان يقنع هؤلاء الاقوام بالكف عن هذه العبادة. فهذا صادق يحاول ان يقنع سيدة بان عبادة الشمس والقمر غير صحيحة ويقول له:

ان هذه الاجرام هي كسائر الاجرام ليست احق بالاكرام

من اي شجرة ولا من اي سخرة كانت.<sup>(٤٠)</sup>

وهذا كلام مشابه لما قاله اصف لوزير فارس في حكاية "سيف الملوم وبديعة الجمال"

ان الشمس كوكب من جملة الكواكب المخلوقة لله ، وحاشا

ان تكون ربا لأن الشمس تظهر احيانا وتغيب احيانا

ربنا حاضر لا يغيب وهو على كل شي قدير.<sup>(٤١)</sup>

ومن الملامح المشتركة ان عبدة النار والشمس والقمر في كلا الحكايتين يتركون عبادة هذه الكواكب والنار ويرجعون الى عبادة الله سبحانه وتعالى ففي حكاية " سيف الملوك وبديعة الجمال" يقتنع عاصم بن صفوان وزير فارس ببطلان عبادته ويعود الى عبادة الخالق الأحد، وكان ذلك بفضل الجهود التي بذلها آصف في اقناع عاصم بن صفوان.<sup>(٥٤)</sup> ونجد حدثا مماثلا في حكاية فولتير حيث يفلح صادق في إقناع مولاه صادق ببطلان عبادة الكواكب فيعود الى الطريق الصحيح فيعبد الله سبحانه وتعالى.<sup>(٤٣)</sup>

اما ملخص الجزء الثاني ، فإننا نلمح ملامح مشتركة ايضا فحكاية "ألف ليلة وليلة" رحلة السندباد الرابعة" تعدتنا عن ممارسة عادة نذيمة يمارسها سكان الجزيرة التي لجاء اليها السندباد • وتشبه هذه العادة دفن الزوج والزوجة اذا مات أحدهما حيا . وتشاء الاقدار ان تموت زوجة السندباد فيدفن معها. إلا أن السندباد بشجاعته وذكائه ينجو من الموت. ويبدو ان فولتير قد اخذ الفكرة نفسها ، الا انه حورها الى عادة الحرق . بدلا من ان يدفن الزوج ، فانه يحرق بعد ان يستولي الكهنة على ما يملك . ونجد فضلا عن ذلك ان السندباد يبذل جهدا كبيرا في محاولة اقناع الملك بالكف عن هذه العادة ، الا انه يفشل في مسعاه هذا. وفي "المحرقة" يفشل صادق ، ايضا في اقناع الملك يترك ممارسة هذه العادة القبيحة. وكما نجد ان كلا من الحكايتين تنتهي بأسلوب مشابه ، حيث ان الله ينقذ بطلي الحكايتين من الموت. الا ان الوسيلة التي استخدمها فولتير في انقاذ بطله صادق تختلف عن تلك التي استخدمها السندباد . ففي الوقت الذي استخدم فيه فولتير ذكاء المرأة ومكرها في انقاذ صادق من المحرقة.<sup>(٤٤)</sup> (انظر ص، ص ٨-١٠) نجد ان السندباد ينجو بفضل شجاعته وذكائه. ان التغيير الذي أجراه فولتير جاء ملائما للبيئة الفرنسية حيث أن عادة الحرق كانت مألوفة في اوربا وفرنسا بالذات. اذا اعتاد الاوربيون حرق النساء. ومن التغييرات التي اجراها فولتير تغيير شخصية الضحية . ففي حكايته تكون الضحية امرأة يموت زوجها. اما في "الف ليلة وليلة" فالضحية هي رجل تموت زوجته.

ويتجسد اثر "الف ليلة وليلة" في حكاية "صادق" بصورة واضحة في الفصل الحادي والعشرين الذي يحمل عنوان "الالغاز" وتحدثنا القصة عن مغامرة يقوم بها صادق بطل الرواية تتمحض خلالها مقدرته الذهنية وذكائه عبر عرض عدد من الأسئلة المحيرة والغاز المستعصية التي يفشل في حلها جميع من حضروا مبادرة حل الألغاز في البلاط ، فيحلنا صادق لأنه اكثر الحاضرين كفاءة وأبلغهم حلما. ان الاسلوب



الذي يعرض به فولتير هذه الألغاز مشابه لأسلوب عرض "الف ليلة وليلة" ومن هذه الألغاز ما عرضه رئيس الكهنة :

أى شيء في العالم هو أطول الأشياء وأقصرها ، وأسرعها وأبطأها  
وأكثرها تجزوا أو أوفرها امتدادا وتلاهما ؟ يتهاون الناس به أشد  
التهاون ويندمون على فراته أشد الندم ، لا يصلح شي من دونه  
وهو يلتهم كل ما كان صغيرا ويحبي كل ما هو كبير؟<sup>(٤٩)</sup>

ونلاحظ ان جميع المتبارين يفشلون في حل الألغاز ، وينح صادق وحده في ايجاد الحلول التي تدل على الذكاء والفتنة . ولهذا نراه يعرف الحل ويقول انه الزمن ثم يسأل رئيس الكهنة الغازا محيرة اخرى ويجيب عليها صادق بسهولة . وتنتهي مباراة حل الألغاز بأسلوب مشابه "الالف ليلة وليلة " وذلك بان يكافا الذي يحل الألغاز فيكافا صادق بان ردت اليه حبيبته عشروت.

تعج "الف ليلة وليلة بالعديد من الألغاز. ففي حكاية "تودد" الليلة ( ٤٣٨-٤٦٢ ) تعرض تودد الى امتحان عسير تختبر فيه قابليتها الذهنية والعلمية. فهي امام الخليفة هارون الرشيد وبحضور جمع غفير من العلماء والفقهاء تتفوق عليهم وتجيب على العديد من الألغاز التي فشل، في حلها المتحدلقون في العلم والحياة . ومن هذه الألغاز عندما سألها أحد العلماء :

ما احلى من العسل، وما أحد من السيف ، وما أسرع من السهم<sup>(٤٦)</sup>

فتجيبه قائلة :

اما ما هو احلى من العسل، فهو حب الاولاد البارين بوالدين،

واما ما هو احد من السيف فهو اللسان، اما ما هو اسرع

من السهم فهو عين المعايين.<sup>(٤٧)</sup>

وتنتهي الحكاية ، بان يكافئها الخليفة وذلك بان يرد اليها حبيبها أبا الحسن ، اكراما لغنى علمها وقوة ذكائها.

ويبدو ان فولتير لديه نفس الهدف، الذي تهدف اليه " الف ليلة وليلة " من ادخال الالغاز . وهو كما تقول سهير القلماوي : ان الالغاز على شكل اسئلة يتفنن السائل في ان يلغز السؤال، فقد كان ذلك ادعى الى الاعجاب بالجواب من جهة ، والى اثاره شوق السامعين من جهة أخرى.<sup>(٤٨)</sup>

وفضلا عن ذلك ، فأنا نجد أن هناك عددا اخر من الافكار والمواضيع التي ربما يكون فولتير قد اخذها من الف ليلة وليلة ، فعلى سبيل المثال يوجد شبه بين مضموني قصة "النايك" لفولتير وحكاية النبي وعدالة السماء"<sup>(٤٩)</sup> اللتين تتحدثان عن القضاء والقدر والعناية الإلهية ، وحكاية فولتير "كانديد" والتي بدورها تناولت مسألة العناية الالهية بشكل ساخر والتي يلخص فولتير الى مقولته الشهيرة " لو لم تكن العناية الالهية موجودة لكان من الضروري اختراعها".

## الخاتمة:

يتضح لنا بان الفرنسيين ، شأنهم شان الانكليز قد اولوا اهتماما واسعا بالشرق فعدوه ارض السحر والجمال والخير ومصدر الهام وخيال خصب. ومنذ أن دخلت الف ليلة وليلة" فرنسا على يد مترجمها الفرنسي انطوان جالان، وهي ما تزال مثار إعجاب الأدباء الفرنسيين لانها اسهمت بتقديم الشرق وعادات شعوبه بأسلوب قصصي شيق لم يألفه الفرنسيون من قبل. ومن الفرنسيين الذين التصقوا التصاقا بحكايات " الف ليلة وليلة" الروائي فولتير الذي احبها وعددها مصدرا مهما من مصادر الأدب.

١ . ومنذ أن قرأها نفخت في عروقه دماء جديدة، وفي رثته هواء نقيا وحملته الى افاق لم يكن له عهد بها ، والتي انعكست بوضوح في رواية "صادق" ، فقد اعتمد فولتير على "الف ليلة

وليلة " بوصفها مصدرا رئيسا في تايته حكاية "صادق" من اعتماده على مصادر اخرى. والا مر الذي يرجع احتمال اعتماده على هذه الحكايات هو اوجه الشبه الكبيرة بين عدد من فصول رواية "صادق" وبعض من حكايات الف ليلة وليلة " فضلا عن استعارته اسلوب القصة الاطار : قصة شهريار وخيانة المرأة فمن المحتمل أنه قد اقتبس عددا من حكايات "الف ليلة وليلة"، فقصة "المواعيد" وكما بينت الدراسة المقارنة، مقتبسة من حكاية "الف ليلة وليلة" "المرأة والخمسة الذين راودوها". كما نلاحظ إن قصة "المحرقة" مقتبسة من اكثر من حكاية منها حكاية "رحلة السندباد الرابعة" وحكاية "سيف الملك وبديعة الزمان". ويمكننا القول ان تفاصيل أخرى من رواية الصادق مستوحاة من حكاية "الف ليلة وليلة" نذكر منها على سبيل المثال قصة "الالغاز" والتي ربما تكون مأخوذة من حكاية "تودد" .

الا اننا نزي فولتير لم يقتبس حكايات الف ليلة وليلة " بحذافيرها ، بل اجرا العديد من التغيرات المهمة بحيث تتلاءم مع البيئة الفرنسية الغربية والاعراض التي توخاها من الكتابة . فهو تعبير شخصية الخليفة في حكاية "المرأة والخمسة الذين راودوها" الى رأس الكنسة والوزير الى الكاهن الاول وهكذا.

فالخليفة والوزير والقاضي، شخصيات لا يمكن للقارئ الفرنسي أن يستوعبنا في حين نجد أن راس الكهان والكاهن الاول والثاني والثالث شخصيات مأخوذة من المجتمع الفرنسي ، ويمكن الستار الفرنسي أن يتعامل معها.

ويتضح لنا ايضا أن استخدام فولتير لالف ليلة وليلة وللشرق ليس، من باب استمرار المعلومات كما كان يفعل بعض الكتاب الاوربيين<sup>(٥٠)</sup> ، بل كان يهدف من وراء ذلك الى توجيه النقد اللاذع الى رجال الكنيسة وتصرفات رجالها تحت غطاء شرقي . وفي الوقت نفسه استخدمنها في عرض افكاره ومهاجمة اعدائه والتهكم عليهم.<sup>(٥١)</sup>

واخيرا ، يمكننا القول ان " الف ليلة وليلة" قد نالت حظا وافرا من اهتمام فولتير وزودته بمواضيع لم يكن بالفها من قبل فاقتبس من حكاياتها لخدمة أغراضه النقدية والتهكم على اعدائه من رجال الدين والسياسة.

## المصادر:

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الاحتجاج على الحرب العالمية الاولى عند الشاعر  
الإنكليزي ونفرد اوين

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## الاحتجاج على الحرب العالمية الاولى عند الشاعر

### الإنكليزي ولفرد اوين

أهتز العالم باندلاع الحرب العالمية الاولى عام ١٩١٤ والتي كان لها تأثير بالغ في وعي الانسان المعاصر والانسانية. ومنذ البدايات الأولى للحرب، قامت الحكومة البريطانية بالعديد من الحملات الدعائية والإعلامية لخدمة هدف الحرب. لهذا فقد شرعت معظم الصحف والمجلات البريطانية بشر اخبار كاذبة ومزيفيه عن الدوافع الحقيقية وراء دخول بريطانيا الحرب الى جانب الخلفاء. فقد ادعت انها اشتركت للدفاع عن شرف وسيادة الجزر البريطانية وكرامة شعوبها وخاصة في الاشهر الاولى للحرب. وعندما استمرت الحرب واصبحت اثر شراسة، صحا البريطانيون من الخدر الذي سببته لهم الدعاية عندما اكتشفوا الاهداف الحقيقية لهذه الحرب المدمرة والتي لا تحقق ولا تخدم الأهداف الوطنية لإنكلترا. ومن ناحية اخرى اكتشفوا ان حكومتهم قد خدعهم في البداية وتحت في إثارة حماسهم الوطني. ولكن باستمرار الحرب القاسية، وتسرب الاخبار الحقيقية عن الظروف الصعبة والتعيسة التي يعيشها المقاتلون هناك خارج وطنهم، ايقنوا انهم قد خدعوا. وهذا ساعدهم على التمييز بين الحرب التي يدافعون فيها عن وطنهم وبين الحرب العدوانية التي زج فيها الالاف دون وازع ضمير سوى تحقيق اطماع الشركات الاحتكارية وتجار الاسلحة. إن هذه الامور هي التي دفعت البريطاني للتذمر من الحرب، ان هذا الموقف يعود بالدرجة الاساس الى ان الجنود يقاتلون خارج حدود بلدهم التي كانت بمنأى عن ساحة العمليات الحربية. بمعنى اخر انها حرب للسيطرة والتوسع على حساب الشعوب الأخرى. هذا فقد ادرك البريطانيون وخاصة الادياء مغزى هذه الحرب التي لا طائل منها ورفعوا أصواتهم مطالبين ايقاف المجزرة. ومن الشعراء الذين احتجوا ضد الحرب وهم: جارلي سوري (سيكفرد ساسون)، ولفرد اوين (١٨٩٢ - ١٩١٨) واخرون، ويعد الشاعر ولفرد اوين من الشعراء البارزين الذين عاشوا الحرب وجحيمها ومن ثم احد ضحاياها الابرياء.

ولد ولفرد اوين في ١٨ آذار ١٨٩٣ من عائلة تنتمي الى الطبقة الوسطة. كان والده يتمتع بروح المغامرة وكثرة التجوال، وقد صحب الله معه الى بلدان عديدة ومنها الهند وفرنسا عندما كان عمره ١٨ عاماً.



وكان والده على درجة من الثقافة مما سهل عليه مهمة القراءة. ومن رسائله التي ارسلها الى امه واخوته تتضح لنا سمات شخصية هذا الشاعر: فهو شاب حريص على عمله ، إلا انه ساذج ومعتد بنفسه ولديه نزعة التسلط والزعامة. وفي مراحل شبابه الاول كانت لديه اهتمامات اهمها القراءة: ... فدرس التشريح وعلم الآثار والرسم. وقرأ روايات شارلوك هومز ، چارلس ديكنز، سكوت ، جورج اليوت ورسكين واخيرا الشاعر الرومانسي كيتس الذي ترك اثرا بارزا في اعماله الشعرية . أنخرط عام ١٩١٥ في سلك الجيش بصفة ضابط مجند و بعد فترة من التدريب ارسل الى منطقة السوم، وفي احدى المعارك وفي ثناء قيادته لوحده اصيب بطلق ناري فتوفي بسببه في تشرين الاول ١٩١٨.

إن معظم القصائد التي نظمها الشاعر ولفرد اون تتضمن خلاصة حية وصادقة لتجربة عاشها الشاعر ومعاناة قاسية المت به في جبهات القتال... لقد كان امينا في نقله لمعاناة الوف المقاتلين البائسين، دقيقاً في تصويره المشاعر الانسانية للجنود وهم يعيشون هاجس الخوف والرعب من المجهول . والموضوع الذي تطرق اليه الشاعر في قصائده والذي كان سببا في شهرته ، الاحتجاج على الحرب على اولئك المسؤولين عن اشعالها . اذ لم يرفع ولفرد اون صوته ضد الحرب والتذمر منها لكونه جباناً او متخاذلاً ، بل ان صوته المدوي صدر عن رجل شجاع ، كان ضابطاً متقدماً حصل على وسام الشجاعة في احدى المعارك . وكانت قصائده الصوت المتعاطف مع اولئك التعساء الذين لاحول ولاقوه.

عندما اندلعت الحرب العالمية الأولى في آب ١٩١٤ ، كان الشاعر بعيداً عن الحرب وماسيها، تفصل بينه وبين جبهات القتال مسافات شاسعة.. انها المسافة التي تفصل بين انكلترا وفرنسا. إذ كان ينعم في فرنسا بحياة مترفة وهادئة، بعيدا عن هدير الطائرات وازير الرصاص. لهذا فإن ردود افعاله ضد الحرب لم تكن قوية، بل عدها حدثاً طارئاً ازعج حياته الخاصة الناعمة في فرنسا.

وبعد شهر من اندلاع الحرب، اطع الشاعر على المآسي والآلام التي تسببها الحرب عندما سنحت له الفرصة له لزيارة احدى المستشفيات العسكرية التي كانت تستقبل الجرحى والقتلى. ومن هناك قدم لنا الشاعر صور شعبة عن فظاعة الوضع الصحي للجرحى الذين كانت العمليات الجراحية تجرى لهم دون استخدام المخدر. وفي رسالتهم التي ارسلها الى اخيه في تشرين الاول ١٩١٤ تتضح لنا الحالة المأساوية للجنود البريطانيين:

ذهبت مع صديقي الى احدى المستشفيات العسكرية ... احد

الجنود المساكين سحقت ساقه بعجلة مدرعة ... آخر ثقت  
ركبته ... و اخر اخترقت رصاصة جمجمته وخرجت من  
الجانب الاخر... ارسل لك هذه المعلومات لأجعلك على  
بينة من مآسي الحرب. (٢)

وعلى الرغم من ذلك فقد الهبتة الحماسة وعلن في اكثر من مناسبة عن رغبته الجامعة في القتال : " الان لي رغبة ملحة للقتال والدفاع عن وطني" (٣). إن هذا الموقف المؤيد للحرب يعود بالدرجة الاساس ان قراءته للحرب كانت عن بعد وليس عن تجربة ومعاشية حية في الخنادق والملاجئ الموحلة. (٤) وفي عام ١٩١٥ انخرط الشاعر في الجيش والتحق بأحد معسكرات تدريب الجنود المستجدين ، من هذا المكان بدأت البذرة الأولى لمرحلة النضوج الفكري والعاطفي لديه بالظهور. وكان في مناسبات عديدة يعبر عن اشمئزاه وضجره من التدريب والحياة العسكرية. ومع ذلك فقد أثرت فيه الدعاية البريطانية وانجرف في تيارها.

فكان موقفه مؤيداً للحرب ... وهذا ما تكشف عنه سألته التي بعث بها الى اخيه في كانون الأول ١٩١٧ بعد ان نقل من انكلترا الى جبهة الحرب في فرنسا تقول فيها:

"هناك شعور وطني عال يدفعني للذهاب الى فرنسا... معنوياتي عالية". (٥)

وبعد مضي شهر واحد من وجوده في فرنسا، تغيرت نظرته إلى الحرب، إذ ارسل الى جبهة السوم حيث المعارك الضروس بين الحلفاء والألمان، ويرى غالبية النقاد والمهتمين بهذا الشاعر ان وجوده في هذه المنطقة يعد نقطة التحول في مجرى حياته كلها مشاعرا و انسانا. لقد غيرت الفترة القصيرة التي أمضاها هنالك المفاهيم والمبادئ الوطنية التي يؤمن به ... وزعزت ايمانه بالقيم الدينية والاعلامية والانسانية... (٦) إذ اصبح وجها لوجه مع الحرب على ارض الواقع، فاكتشف انها تختلف عما قرأه وسمعه من أجهزة الاعلام البريطانية . وعلى الرغم من اكتشافه الحقيقة، فان موقفه من الحرب كان متذبذبا بين متحمس لخوضها ومنتزح من ويلاتها. وقد عبر عن هذا الموقف المتذبذب في قصيدته "صفقة النقود" (٧) ، ومطلعها:

الوطن أمان للطفل والارملة

ولشعب انكلترا

لان الرجال قد ضحوا بأرواحهم  
لإنفاذها ...

وجنتها بذكر ويلات الحرب واهوالها:

الايام الجميلة تركت للشيوخ  
وخدود الاطفال ملطخة بالدم  
بعد ان رقد الشباب تحت الثرى  
ووجوههم ملطخة بالدم.

هذا هو الموقف العام للشاعر الذي بدا يظهر في شعره. وباستمرار الحرب واتساع مداها وازديادها عنفاً، وصل الشاعر الى قناعة مطلقة ان الحرب وحش ضار يلتهم الالف من الشباب .... لا مسوغ لها ... وبسبب وجوده في الخنادق الامامية فقد كان يسمع عن قرب دقات القلوب الخائفة وصرخات ونداءات استعانة المقاتلين التعساء الذين لا حول لهم ولا قوة ... ليس هذا فحسب، بل الصور اليومية للجنود القتلى والمشوهة اجسادهم والجرحى المكدمين كالمواشي... فضلاً عن وجود الفئران والجرذان والعقارب بين الملاجئ. كل ذلك دفعه الى تغيير موقفه من الحرب ... وكانت جراته وصراحته قد اعطه احساساً ان بمقدرته ان ينقل معاناة اولئك المخدوعين في الملاجئ الى الشعوب البريطانية والعالم.<sup>(٨)</sup> فشرع من ارض المعركة وبكل جرأة وعبر رسائله، وقصائده، بتعريية نفاق الصحافة البريطانية واولئك المنفعيين من الحرب. وقد بلغ استفزازه من الحرب حدا دفعة لمهاجمة الحرب في المناسبات كلها . وعندما كان في اجازة مرضية ، كان يحمل معه صوراً للجرحى والمشوهين يرمي بها الى كل من يدعي الوطنية زايد عليها،<sup>(٩)</sup> وكان همه الاول توعية الناس واثارة مشاعرهم لرفع اصواتهم والمطالبة بإنهاء الحرب. وعند عودته الى جبهات القتال عبر عن فوحه قائلاً: "اني سعيد لعودتي الى هناك ... لكي اتمكن من التعبير عن رأي واطلق العنان لصوتي لا يقاف هذه الحرب المدمرة.<sup>(١٠)</sup> إن كل هذه الأحداث المتلاحقة في مسار الحرب، اضافة الى قناعته ان هذه الحرب غير دفاعية ولا تحقق طموحات بلاده في العيش الكريم، حررته من الوهم الذي وقع فيه بداية حياته العسكرية وحفزته على التعبير عن سخطه واحتجاجة على الحرب وعلى اولئك الذين وأقدو فتيلها. وقد استطاع الشاعر ان يبلغ هدفه من خلال العديد من الاساليب اللغوية والبلاغية.

ومن اهم الوسائل المؤثرة, التي وظفها الشاعر في التعبير احتجاجه على الحرب التدقيقية وبأسلوب مؤثر كما شاهدها وعاشها في جبهات القتال ، حيث الموت يتربص بالأبرياء والخوف والمعارك الضروس متحالفات مع الطبيعة القاسية ضد الإنسانية ، فشرع بما يملكه من دقة الملاحظة ورهافة الحس بتقديم صور شعرية واقعية لإحداث وقعت امام عينيه : الحياة في الخنادق العفنة حيث تتقاسم الجرذان والفئران طعام الجنود ، والبرد القارص يذبحهم ويسلب النوم من عيونهم المتعطشة للنوم. ففي قصيدته "معاناة في العراء" استطاع الشاعر بما يمتلكه من عاطفة جياشة وقابلية فذة على النقل ان ينتقل للقراء في بريطانيا صوراً شعرية. للجنود وهم يتجمدون في خنادق القتال وابراج الحراسة يقتلهم هاجس الخوف من المجهول ويسلب النوم عيونهم:

ادفعتنا تَوَلْمنا.. وتذبحنا رياح الشرق الباردة  
انهكنا التعب وسلبت وحشية الليل نومنا  
وقنابر التنوير تضيئ المنطقة  
معلقين بين الصمت والخوف.. والحراس يتهامسون  
يدفعنا الفضول الى التوجس  
ولكن لم يحدث شيء  
وعندما بزغ الفجر ادركنا ان الحرب لم تنته..

وفي قصيدة "حالة جنون" يرسم الشاعر صورة مأساوية لبعض الجنود البسطاء وقد دفعتهم الحرب الى حالة من الهستيريا والجنون:

من هؤلاء؟! لماذا يجلسون في الظلام؟!  
يتأرجحون مثل اشباح مطهرة  
متدلية السنهم  
فاغرة أفواههم  
واسنانهم بارزة مثل جمجمة مرعية  
هؤلاء هم الذين سلب الموت عقولهم.

وفي قصيدته "رائع ان تدافع عن الوطن" تحدث الشاعر عن تجربته المريرة التي عايشها في وحدته التي كان أمرمها ويرسم لنا صورة مثيرة للمشاعر الانسانية:  
انحنوا مثل الشحاذين تحت اكياس الرمل  
بأرجل معوجة... يسعلون مثل الشيوخ  
ادرنا وجوهنا لوهج الانفجار  
خصنا في الوحل الى الركبتين  
مشينا بتثاقل نحو موتنا القريب  
والرجال تنزف دما"... فقدوا ابصارهم  
حفاة  
سكارى من التعب... صم... لا يسمعون انفجار القنابل

إن القارئ سيصاب بالدهشة والرعب من هول هذه الصور الشعرية المرعبة للمقاتلين وهم يقدمون نحو مصيرهم المجهول... في حين يتمتع الساسة البريطانيون والمنتفعون من الحرب من رجال الدين وتجار الاسلحة بالنعيم والرفاهية في انكلترا. إنها رسالة كبير للشعوب البريطانية مفادها ان الحرب لا طائل منها ولا مسوغ لاستمرارها... فلترتفع اصوات الاحتجاج ضدها. انها رسالة توعية للشعوب البريطانية الى حقيقة ما يدور في جبهات القتال...<sup>(١١)</sup> الجنود يتركون في العراء.. لا تجهيزات كافية... لا ذخيرة تصل اليهم وهم يقاتلون خارج حدودهم الاقليمية. إنها صورة تختلف تماماً عما اعتاد الناس على سماعه من اجهزة الدعاية والاعلام الحكومية التي كانت تزيف الواقع وتدعي ان المقاتلين في نعيم وان معنوياتهم عالية جدا.  
ومن الاساليب المؤثرة التي عبر فيها الشاعر عن رفضه للحرب اسلوب التهكم والاستهزاء التي يبرز في قصيدته "الدفاع عن شعري":

من فرط سعادتنا ضحكنا في أرض المعركة  
حيث الموت سخيفا والحياة اكثر سخافة  
السلطة تجلدا بالسياط ونحن عراة

ان احسنا بالمرض او الندم للجريمة.

من الواقع ان الشاعر يدعي ان الجنود التعساء سعداء ويتواجدون في ارض المعركة والخنادق المعتمة والعفنة، إلا انه لا يعني ذلك ابدا .. انه يسخر من الدعاية البريطانية. اذ من المستحيل ان تجد مقاتلا خائضا في الوحل الى الركبتين ... كل لحظة يموت من الخوف يلفحه البرد وتصم انفجارات القنابل اذنيه، سعيداً فرحاً. ويكرر الشاعر هذه الصور في الوقت الذي يؤكد فظاعة الحرب ومعاناة المقاتلين المغلوبين على امرهم ... ولكي يزيد من التأثير على عواطف القراء ويثير مشاعرهم يقدم لنا صوراً ساخرة اخرى:

هناك ... احسست بالسعادة الغامرة

وفي القسم الذي رفع معنوياتنا

وفي هدأة الليل الخدرة ... استمعت الى موسيقى هادئة

ونعمت بالسلام ... والطمأنينة بين هدير المدافع وانفجار القنابل.

من يصدق هذا القول ؟ الجنود ينعمون بالهدوء والسكينة والسعادة ..كيف؟ في هذه الظروف القاسية .. تحت وطأة القصف المدفعي المرعب ورائحة الموت؟! ولكي يجعل القارئ يلتبس من هذه السعادة والطمأنينة التي ينعم بها المقاتلون، يدعو الشاعر قراءه الى زيارة جبهات الحرب ... هناك سيدركون حقاً اي سعادة وطمأنينة واي معزوفة موسيقية تسحرهم في خنادق القتال. بين الوحل و الجثث المكدسة واسراب الفئران المكتنزة باللحم والشحم.

مع هذا ... لن تدرك معنى سعادتهم

لن تحس بقناعاتهم

مالم تقاسمهم

الجحيم .. والليل المظلم

وعالمهم الكئيب الداكن

إن هذه الصور التهكمية تهدف الى اثاره عاطفة المواطن وتنبهه إلى مخاطر الانجراف في تيار الدعاية البريطانية ... وانتشاله من حالة الخدر الحي وتحفزه على رفع صوته لإيقاف هذه المجزرة التي ابتلعت الملايين.

ومن الوسائل الشعرية الأخرى التي يستخدمها الشاعر، المقارنة. ففي قصيدة "الحب الأعظم" يجري الشاعر مقارنة مؤثرة بين نوعين من الحب.. حب الوطن والحب العاطفي او الجنسي. تبدأ القصيدة بمقارنة شفاه مقاتل متيبسة من العطش وملطخة بالدم مع شفاه إمرأه شابة توردت شفناها من كثرة ما قبلها المترفون في الحياة ... البعيدون عن لظى الحرب ... بينما يقبل المقاتل الارض والحجارة الملطخة بدماء اولئك الذين سقطوا صرعى . وهنا يلجأ الشاعر الى توظيف العديد من المصطلحات التقليدية التي استخدمها الشعراء في القرون السابقة:<sup>(١٢)</sup> شفاه المرأة.. العيون ونقاوتها ويقارنه مع العيون الجامدة والشفاه الباردة للقائلين الموتى...

الشفاه الحمر ليست حمراً

عندما قبل الحرب القتل الحجارة الملطخة بالدم ..

عشق الحبيب لحبيبه

يقف خجلا امام حبهم لهم

آه ايها الحب ... تفقد عيناك بريقتها

عندما انظر الى عيني المقاتل التي اصابها العمي.

إن الشاعر يهدف من المقارنة او يوضح للناس ان حب الجندي لأهله ووطنه أرفع واسمى من حب الرجل للجنس الذي تقف امامه...

ولكي يضاعف من قوة التأثير على القارئ يلجأ الشاعر الى مقارنة اخرى بين رجل يتلوى من الالم بسبب اصابته بشظية ومعانته لسكرات الموت وبين رجل مترف يتلوى من فرط اللذة المصاحبة للاتصال الجنسي بينه وبين امرأة...

يتلوى... ويتدحرج هناك

والرب لا يعيره اي اهتمام

حتى يصيبهم حبهم لوطنهم

بتشنجات الموت... وحالات العجز...

ما يود ان يوكده الشاعر هنا ان في كلا الحالتين يحدث التشنج... الا ان الاول هو من فرط الالم ، اما الثاني فهو لبلوغ اللذة ذروتها .. ان مقارنه من هذا النوع تثير دون شك عواطف القراء وتثير عندهم هاجس الخوف والرعب.

وفي قصيدة "الضحكة الأخيرة" يحتج الشاعر بقوة مستخدماً لذلك صوراً استعارية، إذ يمنح بعض الأسلحة المستخدمة في الحرب صفات انسانية تلائم خصائصها وصفاتها... فهي تضحك مثل الانسان... ولا تكثر ابدا للقتلى من الالمان والبريطانيين وتستهزئ في الوقت نفسه من الانسان وقسوته... ففي المقطع الاول نجد الشاعر يضيف على بعض الاسلحة صفات انسانية :

الطلقات ضحكت - وصاحت عبثاً! عبثاً! عبثاً!

ثم ابتسمت المدافع الرشاشة وهتفت توت! توت! توت!

واخيراً فهقه المدافع..

ويخبرنا الشاعر ان سبب من الضحكات النهكية هو موت جندي يسط اصيب بطلق ناري : "اه ايها المسيح... لقد اصبت" قالها واسلم الروح . تم يقدم لنا الشاعر صوراً استعارية اخرى عندما تضحك الاسلحة وتخرس جندي آخر يموت متبسماً ويسقط ارضاً وهو يردد اسم والديه :

تنهد اخر وصاح... اماه... ابته

ابتسم مثل طفل ومات.

ثم تسخر اسلحة اخرى من غباء الانسان:

ان احدهم... اه حبي...

انحنى ببطء... دفن وجهه بالتراب

كشرت الحراب عن اسنانها

وصاحت الشظايا وتأوهت

ثم همس الغاز.



من الواضح ان هذه الخصائص التي يقدمها الشاعر مرعبة ... الحرية تضحك مستهزئة من كلمة الحب التي ينطق بها المقاتل المصاب "حبي". والقذيفة تضحك ضحكة تهكمية على جندي يموت ... و أخيرا يهمس الغاز قائلاً:

"يا لعبث الانسان وظلمه". كنا نتوقع ان نسمع اوصاف للأسلحة نميز تلك التي ذكرها الشاعر .. كأن تهدر الاسلحة مثل الرعد وان تكون قاتلة ... لكن الشاعر يقدم لنا صفات اخرى ، انها صفات انسانية... إذ تعد هذه الاسلحة طرفاً ثالثاً في الحرب... تعمل على استمرارها. ... وتحفز الطرفان على التضامن حتى يغني الجميع وتبقى هي ... ما يود ان تقوله الشاعر هنا انه لا رايح في هذه الحرب المدمرة ... بل ان كلا الطرفين خاسر وان انتصر احدهما على الاخر.. وبذلك يكون قد هاجم الحرب وبشاعتها وهاجم اولئك المسؤولين عن اشغالها ... اضافة لذلك فان هذه المشاهد المأساوية للمقاتلين تثير مشاعر الانسان وتوقظه من حالة الخدر وتحثه على الاحتجاج على الحرب والدعوة لإيقافها...

وفي قصيدة "حكمة الرجل العجوز والشاب" يستخدم اوين اسلوب الرمز لإيصال صوته إلى العالم<sup>(١٥)</sup> فهو يوظف قصة النبي ابراهيم عليه السلام الواردة في الانجيل الذي يشرع فيها بقتل ابنه تلبية لنداء ربه الذي اراد اختبار أيمانه بالله<sup>(١٦)</sup>... والشاعر هنا لا يقتبس القصة كلها ، بل يجري عليها تحويراً في الخاتمة لملائمة الهدف من استخدامه الرمز، ففي الانجيل نرى النبي ابراهيم يستمر في عملية ذبح ولده الى ان افتداه الله بكبش سمين. إلا ان الشاعر يحور ذلك .. فالرجل العجوز الحكومة البريطانية ، يتصرف بقساوة مع ابناء شعبه ويهمل مصالحهم، لذا عندما منحوا فرصة للسلام وحقق الدماء وقتل الابن الذي يرمز الى الشعوب البريطانية ، نراه يرفض بإصرار ويمضي في عملية القتل المتعمد دون مبرر. إذن فهو يحذر الشعوب البريطانية من جهة ويهاجم حكومتهم من جهة اخرى لأنها لم تراع مصالحهم وزوجتهم في حرب لا طائل منها:

نهض ابراهيم ، جمع الحطب وانصرف

اخذ معه ناراً وسكيناً

وسافرا سوياً

تكلم اسحاق وقال: ابناه

كل شيء جاهز النار والحديد

اين مصباح التضحية ؟  
قيد ابراهيم ابنه بالأحزمة والشرائط  
وحفر قبراً هناك  
قرب السكين من رقبة ابنه  
سمع صوتاً من السماء ينادي:  
لا تذبحه... انظر  
لقد افتداه الله بكبش سمين  
الا ان العجوز ابي... فذبح ابنه  
وهكذا ذبح العجوز نصف ابناء اوربا واحدا واحدا...

إن الأسلوب الأكثر تأثيراً الذي يوظفه الشاعر في اثاره الناس ودفعم الى الاحتجاج ضد الحرب  
يتمثل في استخدامه للألفاظ والمفردات بدقة وعناية... ولما كان هدف الشاعر الدقة والاختصار والسرعة في  
ايصال افكاره، فهو يتأنى كثيرا ويدقق في اختياره لتلك الالفاظ التي ينوي استخدامها في المكان المناسب  
لتعبر عن الحدث المناسب ... ولأجل وصف صورة واقعية لمعاناة المقاتلين بكل تفاصيلها، يستخدم الشاعر  
الفاظه بدقة لتعبر عن هذا الوضع المزرى للمقاتلين، ففي قصيدته "الحارس" تبرز براعة الشاعر في اختياره  
للألفاظ:

يمزرب المطر كشلال طيني  
يزداد عنفا... يعلو الوحل ساعة بعد اخرى  
غاصت ارجلنا بالطين السميك  
اي هواء فاسد بقي  
مع صوت القذائف... ورائحة الرجال  
الذين عاشوا هناك سنين... وتركوا لعناتهم  
إذا لم يتركوا جثثهم...

ويستخدم الشاعر في هذه الابيات الفاظاً ذات معان ودلالات كبيرة، فهي تتعدى معانيها العجمية لإعطاء تفاصيل واقعية عن الواقع التعيس الذي عاشه اولئك الجنود في الخنادق الغارقة في الوحل محاصرين بين الموت وغضب السماء. فكلمة "يزرب" تعني القنوات المملوءة بقاذورات البالوعات والمواد المتفسخة والمياه الاسنة. وكلمة "طين رغوي" توحى بالوحل القذر المليء بالطحالب والفضلات . وتعتبر كلمة "نظام" عن واقع الجو الخانق الذي يسود خنادق المقاتلين وملاجئهم. وان استخدام هذه الالفاظ يخلق في مخيلة القارئ صوراً واقعية لما يدور في جبهات القتال... انها صور الموت والدمار والتعاسة ممزوجة باللغات الابدية التي يطلقها التعساء على الحكومة البريطانية والمنتفعين من الحرب.

ثم ينتقي الشاعر مفردات اخرى لتعبير عن حدث آخر : الصراع النفسي والجسدي للمقاتلين اثناء تقدمهم في الوحل والمطر المنهمر بكثافة "الوحل كثيف"، "المطر غزير"، "الرجال يتخبطون" ، "الجنود يتقيؤون" ، من بشاعة مشهد الجثث المتفسخة ، بينما تهدر المدافع ممزقة سكون الليل معلنة قدوم الموت لجنود اخرين ... ثم يستخدم الشاعر كلمات أخرى تعبر عن أصوات الاسلحة واشكالها . فكلمة "وزبانك" صوت الاطلاق او القذيفة المنطلقة في الجو. وكلمة "شد" تعنى صوت الرصاص وهو يحترق جسماً ناعماً او جسد الانسان.<sup>(١٨)</sup>

وختاماً ، يتضح لنا ان شعر احتجاج على الحرب العالمية الاولى نتج عن قناعة كاملة ان الحرب التي تخوضها انكلترا هي حرب استعمارية هدفها التوسع والسيطرة وليس الدفاع عن الوطن ... كما اتضح ان الشاعر ولغرد اوين الذي عاش الحرب وقاس من جحيمها كان اول الشعراء الذين نقلوا بكل صدق ومن ارض المعركة معاناة المقاتلين في الخنادق الامامية والملاجئ العفنة. لهذا فقد شرع بالاحتجاج على الحرب وعلى اولئك الذي اشعلوا فتيلها ... ان قراءة لقصائد هذا الشاعر تجعل القارئ يحس بالمعاناة وتجعله يعيش الحرب كما هي كما وتكشف لنا موقف هذا الشاعر من الحرب . إن موقفه من اتجاهين:

اولاً: يتعاطف الشاعر مع اولئك الجنود المساكين الذين زجوا في هذه الحرب المهلكة دون ان يدركوا سبباً مقنعاً لها.

ثانياً: يحتج على الحرب واجمعها اسي لا مبرر له من صنع الانسان نفسه.

واخيراً يمكننا ان نلخص موقف الشاعر بمرحلتين:

المرحلة الأولى: مرحلة البطولة والحماس التي اجتاحت انكلترا في بداية الحرب وانجرف الشاعر في تيارها. وهذه الحالة تعكس عدم وضوح تجربة الشاعر الحية من جهة وعدم نضوجه الفني، وانعكس هذا الموقف في قصائده التي كتبها في بداية الحرب حيث كان بعيدا عن جو المعارك.

المرحلة الثانية: وهي مناقصة للأولى ... رفض الحرب وهذا ما عبر عنه في قصائده التي كتبها في الفترة التي اشتدت الحرب فيها وازدادت قوة وضراوة... باختصار ان موقف الشاعر يكمن في التعبير عنه بمرحلة القبول ثم مرحلة الرفض والاحتجاج.

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معة الموصل.



# دراسات نقدية في الأدب المقارن

الأستاذ المساعد

عبدالجبار جاسم محمد

قسم اللغة الإنكليزية كلية النور الجامعة



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