CHAPTER – III
CONTRIBUTION OF AHMAD ZAKI ABU SHADI TO THE
DEVELOPMENT OF ARABIC POETRY
UNIT – I
LIFE AND WORKS OF AHMAD ZAKI ABU SHADI
Among the cutting edge writers Ahmad Zaki Abu Shadi was incredibly impacted by English writing since he contemplated in Britain for a long time. Amid his stay at Britain he examined Keats, Shelly, Wordsworth, Dickens, Arnold Bonnet and George Barnard Shaw and so on. He built up a magazine called Apollo and those artists who related with this development were known as Apollo artists. Later on, he set up eight magazines, proficiency and logical. He was a logical humanist and was one of the abnormal scholars created by the Arab world. Also, Ahmad Zaki Abu Shadi’s tendency verse is affected by European Romanticism. Some of its ballads convey English scenes and is practically like Words Worth. Like the Romantic he doesn’t consider nature to be an end itself. It is emotive and prompts reflection on the universe of men.

His birth and parentage:

Ahmad Zaki Abu Shadi was conceived on ninth February, 1892. His father, Muhammad Bey Abu Shadi, was a famous legal counsellor. He possessed the post of leader of the Egyptian Bar Association. He was additionally a prestigious author and logician of Arabic writing. He distributed a few accumulations of sonnets. He additionally led an abstract salon i.e. a little shop for abstract discourse where they used to
sit on Thursday night. Amina Naguib, the mother of Shadi, and the little
girl of Mustafa Naguib, originated from a Turkish scholarly family, who
was a poetess. Along these lines, comment can be made that Abu Shadi
experienced childhood amidst abstract climate.

**His childhood and education life:**

Like other children of the Egyptian society, Ahmad Zaki Abu
Shadi also spent his childhood playing in nearby fields. He used to play
soccer and other village games of that time. After taking his primary
education from his native village, he took his secondary education from
*al-Tawfiqiyya* school of Cairo he went to *Madrasa al-Tibb*, a medicinal
school. After a few days study in this school, he left out this school due
to some emotional troubles at home which forced him to go abroad for
his study. As a result, he went to England in 1912 and stayed there for
ten years where he continued his medicinal studies at the University of
London. He obtained a diploma in bacteriology in London in 1915. He
also studied beekeeping and founded the *Apis Club* in Benson in 1919,
Oxford shire, launched and edited its periodical *The Bee World*, which
was later edited by Annie D. Betts and then by Dr. Eva Crane.

In 1920, Ahmad Zaki Abu Shadi married Annie Bamford of
Stalybridge, a descendent of Samuel Bamford the Lancashire poet,
author and labour organizer. In 1922, he returned to Egypt with his English wife and dedicated his life for literary and social activities. In fact, he saw himself as an ambassador of Anglo-Egyptian relations. Thereafter, he went to work for short duration in various laboratories and also took up residence at Benson near Oxford, where he became the managing director of an apiary. As a bacteriologist, Ahmad Zaki Abu Shadi worked in Cairo, Suez, Port-Said, Alexandria and Cairo and again in Alexandria. He published the magazine *Adabi* (My Literature) in Alexandria from 1939. When the second Egyptian University was founded in Alexandria in 1942, he was appointed there to the Chair of Bacteriologist and made Vice-Dean of the medical faculty.

In January 1946, Ahmad Zaki Abu Shadi’s wife Annie Abu Shadi was died after a long illness. Hence, he got severe shock at the death of his beloved wife, which he expressed in the following lines:

اسديت عمرك الحياة فما وقت
ومضيت لابرازو الشهداء

قهريت فوق جبينك الوضاء
لهفي عليك وقد ابتثت مودعا

منى الدموع عليك كا لانداء
زاد الممات جماله وتناثرت

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1. Ahmad, Ashfaq Nadwi, Jadid Arbi Adab Ke Irtiqa, Allahabad, 1983, pp-255
From that point, Ahmad Zaki Abu Shadi moved to the USA in April 1946, where he built up a general public in particular Minerva and a magazine Al-Huda (Guide) and Al-Imam’ (The Leader). He was additionally inspired by painting, who kept a studio in New York and on tenth December in 1952, a presentation of his oil artistic creations was opened in New York, which endured till twentieth December. In the wake of settling in New York, he altered daily papers and magazines of the Arab people group in New York and was a Professor of Arabic writing at an Asiatic Institution. He additionally worked for Saut Amrika (The Voice of America) and delivered radio communicates in Arabic. He was a privileged individual of the American Medical Association. He additionally involved the enrolment of numerous restorative, logical, and scholarly associations in various nations. He was likewise an individual from the Board of Directors of the International League for the Rights of Man and the World Parliament of Religions.

The literary contribution of Ahmad Zaki Abu Shadi:

The Egyptian poet Ahmad Zaki Abu Shadi had a wonderful contribution in the literary world of Modern Arabic Literature, especially in the field of Modern Arabic Poetry. He composed a large
number of books in various fields, such as: poetry, operas and plays, essays, and also translated several books from English to Arabic, similarly from Arabic to English. Few of Abu Shadi’s literary works are given below:

**Diwans:**

i) Andau al-Fajr (Dew Drops of Dawn) in 1910

ii) Al-Shafaq al-Baki (The Weeping Down) in 1927

iii) Ash’iah wa Zelal (Rays and Shadows) in 1931

iv) Al-Shu’la (The Torch) in 1932

v) Atyaf al-Rabi’ (Spring Phantoms) in 1933

vi) Fauqal Ibab (On the Torrent) in 1935

vii) Min al-Masa’ (From the Heavens) in 1949 etc.

**Ahmad Zaki Abu Shadi as a poet:**

The start of the twentieth century denoted another and progressive stage ever. Numerous writers, even the best neo-traditional delegates attempted to discover new media and to present a few strategies, topics, thoughts and structures from European verse. In any case, much of the
time they didn’t know how to do this or from where to begin. In this way numerous writers were profoundly required in constant attempts to locate a reasonable medium, for the most part through direct impersonation of Western structures and subjects.

Sentimentalism was to spread quickly without a doubt in Arabic verse, moulding to works of a curiously vast number of talented writers who were dynamic especially amid the between war period i.e. from 1919-1945. Say might be made of couple of exceptional authors and writers to be specific: Ahmad Zaki Abu Shadi, Ibrahim Naji and Ali Muhmud Taha in Egypt, Iliyas Abu Shabaka in Lebanon, Umar Abu Risha in Syria, Al-Shabbi in Tunisia, and Yusuf Bashir al-Tiani in the Sudan in the USA: Gibran Khalil Gibran, Nasib Arida, Mikhail Nuaima and Iliya Abu Madi and in South America: Rashid al-Khuri, Iliyas Farhat and Fawzi al-Maluf. Their works are set apart by an awesome lyricism and suddenness, straightforward and reminiscent dialect, subjective emotions, a feeling of puzzle and ponder adoration for nature and life by and large.

Among the previously mentioned extraordinary journalists and artists Ahmad Zaki Abu Shadi was one of the major scholarly figures to ascend to acclaim in the thirties in Egypt. He is viewed as a pioneer and
trend-setter in present day Arabic Poetry. The North American Mahjar Romantic artist investigated every possibility in creating and modernizing the Arabic Literature either as an Egyptian or North American Mahjar artist.

Amid his lifetime, Abu Shadi’s beautiful commitment was the protest of acclaim and in addition a matter of feedback in the field of Modern Arabic Literature. From his prior days Abu Shadi was a productive author and the esteemed minister of the Romantic Movement in Egypt. His enduring commitment was to the advancement of sentimental verse both in his own particular work and his work propelled and empowered others; he likewise played to the full conventional part of the writer in the social milieu. That was reflected in the diwan called Al-Shafaq al-Baki, the poet narrates as following:

وأرى الجمال مجملا في ذاته وارى الملاقة في بساطة كاسي
والعمق في التفكير قبل صياغة وتأثير التفكير للمنتاني

At least five diwans of Abu Shadi showed up in the middle of 1931-1935. A considerable lot of his diwans are a great deal more sentimental than accumulations of verse and furthermore containing various articles and basic analysis on verse, writing and an extensive

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3. Ahmad Zaki Abu Shadi, Al-Shafaq al-Baki, from the poetry of “Al-Shi’r al-Aziz”, p-381
variety of social themes in which the expressive arts were normally agreed a noticeable talk, to the degree that some of his diwans look more like scholarly and social audit than volumes of verse. Few of Shadi’s diwan additionally show a comparable blend of sentimental verse of significant quality and innovation which is frequently practically lost in the midst of various sections of verse news-casting which are not any more well suited than they had been when created by Ahmad Shawqi or Hafiz Ibrahim.

The subjects of the vast majority of his diwans are from traditional mythology, scriptural stories, old Egyptian intentions, western craftsmanship and additionally, a specific number of contemporary Egyptian depictions. Other than these, the bare female shape was a standout amongst the most mainstream subjects of the above delineations, which are being given a recurrence and honesty that were amazing for the time and setting.

Abu Shadi gives sonnets regarding the matters treated in the peddles. Among the wonderful accumulations of Abu Shadi, Andau al-Fajr, (Dew Drops of Dawn) was his first and real Diwan, which was distributed in 1910 and republished in 1934 with some later increments which were excluded in the main version. Between this diwan and the
last, Min al-Sama’ (From the Sky/Heavens), distributed in New York in 1949, he issued no less than fifteen diwans some of which were the accumulations of chose sonnets. The reality Abu Shadi’s genuine idyllic creation was begun with Zaynab which was distributed after his arrival from England. The accumulation was composed in melodious albeit now and then rather formal tone.

One of his most vital accumulations is Al-Shafaq al-Baki, (The Weeping Dawn, 1927), again altered by Giddawi. The measures of this volume is cumbersome containing exactly 1336 pages which incorporates a few articles by Shadi, all way of subjects, for example, writing, craftsmanship, social issues, science and religion, intermittent sonnets, sentimental and also cherish verse and finally yet not minimal ballads on clear verse. Other than these it contains various scholarly articles and interpretations, now and then, the first content is printed alongside the interpretation. In this treasury he adulated Mahjar verse and in addition the Lebanese artists in North America as cases of fraternity and co-operation in scholarly fields which Egyptian artists ought to take after.

Then again, Shadi’s gathering Misriyyat (Poems on Egypt) was distributed in 1924. In this accumulation countless are devoted to Sa’d
Zaghlul, who was then the pioneer of the Wafd party and furthermore routed to a more extensive open. He encapsulated better beliefs than other contemporary writers of his local land Egypt, whose culture and vision were far more extensive and less subjective.

His gathering *Ashi’ā wa-zilal* (Rays and Shadows, 1931) was an intriguing one since it is perfect of proliferations of works of art and the vast majority of them European and some by Egyptian counterparts.

After a top to bottom investigation of Ahmad Zaki Abu Shad’s verse, we find diverse components which are as per the following:

Abu Shadi’s idyllic works mirrors the sentimental utilization of nature as a reflection of man’s estrangement and a picture of his scan for self i.e. himself as a writer. In typical and hopeful ballads, he saved the Arabic custom by utilizing formal dialect yet making rhythmical advancements in free verse. In a Qasida, which known to all is the most well-known Arab verse shape, titled *al-Jadidah*, Shadi presented the new writer who denies the established custom of fitting the words to the guidelines and starts a pattern where the artist liberates his rhyme conspire as a component of a familiarity with nature.  

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The sonnet installs Abu Shadi’s require a hopeful artist who chats and acts with nature as a major aspect of the way toward liberating himself. Indeed, even in some cases his political verse concentrated on his own emotions about existence. Abu Shadi opened the way to self-acknowledgment through addressing nature and his general surroundings. However the nature Abu Shadi conjures is portrayed just in unique, non-sensible terms.\(^5\)

Abu Shadi has the credit of lyrics of high request which are free from flaws and portrayed by profound enthusiasm and virtue in style. His sonnet the song of the orange tree demonstrates the conspicuous sentimental inclination, which was composed in rhyming couplets. That mirrors the new sentimental slant and in addition mentality. He was the admirer of excellence in nature to which he supplicates in the way of spiritualist and the overseer of his people groups grand past.

Abu Shadi’s first significant diwan entitled *Andau al-fajr* as specified prior was distributed as right on time as in 1910. It was republished with some later augmentations in 1934, which were excluded in the principal version. The commitment to this second

\(^5\) Patrick D. Murphy, Terry Gifford, Katsunori Yamazato, Literature of Nature: An International Sourcebook, pp. 351-351
release is to the secretive lady Zaynab who turned into the leitmotiv of quite a bit of his later verse.⁶

A portion of the passionate verse by Abu Shadi unquestionably contains capable suggestive hints, quite a bit of his affection verse distributed in the 1920’s in the accumulations Zaynab (1924), and Al-Shafāq al-Baḵi (1926-27), demonstrates a propensity to create the romanticized, practically bodiless pictures of womankind, which were getting to be noticeably average of the female perfect in the new Romantic creative energy. One can watch correspondingly ethereal dreams of ladies in large portions of the statuettes created by Mahmud Mukhtar in the 1920’s and which are in plain view in his exhibition hall in Cairo; a portion of the more remarkable illustrations are ila al-Nahr, Munajat, ‘ala difaf al-Nil, and Fellaha. These are remote Madonna-sort figures whose impact is definitely not sexual. They are the three dimensional adaptations of the naked goddess figures which show a significant number of the arrangement of diwans by Abu Shadi, as a rule delineating identities or occasions from Ancient Greek or Egyptian mythology. The model of Mukhtar and the adoration ballads of Abdur Rahman Shukri and Ahmad Zaki Abu Shadi made romanticized and non-romantic portrayals of female figures, stressing the way that

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⁶ Shadi, A.Z.A., Zaynab, Cairo, 1924, p-16.
relations between the genders preceding marriage had more to do with flights of the creative energy than with any unmistakable physical contact. Sentimental love is played out in the domains of imagination both joyful and anguished. In this way Abu Shadi formed the lyric Oh My God in which plainly the question of his veneration is a lady yet a lady who has a celestial, unattainable quality which makes it outlandish for him to pick up her in his life.\(^7\)

In 1949, Shadi’s diwan, *Min al-Sama* showed up and distributed in New York. The graceful Society of America regarded the presence of this diwan and its artist in an incredible festival held at the Waldorf Astoria in New York on 30\(^{th}\) April, 1950 to which writers and men of letters (both Arab and American) were welcomed, and famous Orientalists and individuals from the Arab conciliatory corps in the United States.

*Min al-Sama* involved his ballads from 1942 to 1949. In the vicinity of 1949 and 1955, Shadi sufficiently composed verse to fill four major diwans, which he arranged by and by for distribution, giving them the titles of *al-Insan al-Jadid, al-Nayruz al-Hurr, Anashid al-Hayat* and *Izis*.\(^8\)

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By 1955, the time of his passing, he had officially arranged four volumes for the print, which in likelihood had not yet been distributed, albeit some of their substance was incorporated into M. A. Khafaja’s book on the writer. This rundown may give a thought of the stunning yield of this profoundly beneficial man, to state nothing of his interpretations from English verse, including his interpretation of The Tempest, from Umar al-Khayyam or Hafiz of Shiraz, or of his abstract and basic reviews, of which three volumes showed up after death: Islamic Studies, Literary Studies, and Contemporary Arab Poets, or of his incalculable logical distributions or of his trips into painting which brought about a display of his works of art held in New York in the blink of an eye before his passing.

Abu Shadi’s name will dependably be related with sentimental Style of Arabic Poetry which prospered fundamentally in Egypt in the decades between the two world Wars and furthermore with the name Apollo, which was the title both of the abstract diary which he established and altered in 1932, to enhance and advance the reason for writing and to help and increment collaboration between Arab essayists both adjacent to and outside Egypt.
UNIT – II

FREE VERSE OF AHMAD ZAKI ABU SHADI: A STUDY
As an effective writer Ahmad Zaki Abu Shadi has composed various types of verses in the field of present day Arabic verse. The differing qualities of topics makes his verse delightful; as he created verses on a) Free verse, b) Blank verse, c) Love ballad, d) Political and National lyric, e) Narrative and Historical lyric, f) Social lyric, g) Dramatic lyric and h) Spiritual sonnet also.

Shadi’s idyllic commitment was the protest of both acclaim and feedback. Through his few quantities of Diwans, he attempted to clarify his thoughts on verse and safeguarded his beautiful strategies. He was considered as the most intensity Arab artist to explore different avenues regarding lovely structures and was profoundly impacted by English writing and a nearby understudy of the advancement of contemporary English and American verse.

Abu Shadi used to compose distinctive sorts of verse, particularly the selection of subjects was unpredictable and in impression of adoration for life in all angles. Topics were differed and reflected both Romantic and sensible states of mind. Since the primary purpose has been given on Abu Shadi and subsequently, the point by point investigation of free verse of Ahmad Zaki Abu Shadi is talked about here.
The beginning of 20th century is considered as the sign newness and literary movement in modern Arabic language and literature as during this period Arabic poetry was influenced by the western literature; and this influenced opened the door of new ideas like free verse and other connotations of poetic developments. In this regards many writers, thinkers and philosophers came out and contributed their best for the development of Arabic language and literature. Among the most outstanding contributors of the newness in Arabic poetry Ahmad Zaki Abu Shadi is remarkable.

Ahmad Zaki Abu Shadi was highly influenced by the English writers and poets. He studied each and every aspect of English literature and finally he adopted free verse for his own. Dr. Shafi’ al-Syed and Dr. Sa’d Masluh wrote on the beginning of free verse of Ahmad Zaki Abu Shadi in their translated book of Samuel Moreh as:

وأيا ما كان الأمر فإن أول محاولة جادة لكتابة الشعر الحر القائم على إيقاع

شعري لا نثري في الأدب العربي الحديث--قد قام بها أحمد زكي أبو شادي

(1892 1955). و كان أكثر الشعراء جرأة على تجربة الأشكال الشعرية، كما كان

متثاغرا بالادب الإنجليزي تاثيرا عميقا، ودارسا مستبغا لتطور الشعر الإنجليزي

الأمريكي المعاصر. ولم تقتصر محاولاته على تجربة الموشح وغيره من الأشكال
Free verse is an abstract term and a development that utilized as a part of present day verse; which is free from the consistent meter or beat. It doesn’t have a specific or settled shape. Free verses are additionally free from rhyme plans. It generally gives aesthetic expression according to the perspective of the artist. He can even give his own particular shape to a ballad as per his wishes. However, it enables writers to utilize similar sounding word usage; sound similarity, rhythms to get the impacts that might be considered as reasonable with respect to the beautiful piece.

The term free verse is by and large utilized as a part of contemporary verse. Numerous artists of present day age took it as a

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system for flexibility from mood and rhyme as on the grounds that this
term changes the attitude of individuals unconventionally. One of the
imperative parts of the free verse is the creative ability of the writer that
can be framed of any solid through the pitches rather than meters. This
term gives a more extensive self-rule for the choice of words and
passing on their implications to the gathering of people. In perspective
of the way that the free verse relies on components i.e. the sounds,
expressions, sentences and words. In addition, it is free from imitation of
a run of the mill graceful expression.

Free verse is the first and foremost kind of Abu Shadi’s poetry. Free verse is a poetry that does not have any confined rhyme or have no any regular rhythm. It is a literary device that can be defined as poetry that is free from limitations of regular meter or rhythm and does not rhyme with fixed forms.

In Arabic poetry Abu Shadi was one of the earliest experimenters of free verse and considered as its true pioneer. It may mention here that the first serious attempt to write free verse, based upon metric and not prose rhythm in modern Arabic literature was made by Ahmad Zaki Abu Shadi. He was the most daring Arab poet to experiment with poetic forms, and was deeply influenced by English literature and followed up
the development of contemporary English and American poetry. He not only experimented on the *muwashshah* and other forms of strophic verse including the English sonnet, but also on English free verse. Abu Shadi attributed the introduction of free verse into modern Arabic poetry to the efforts of his master and friend Khalil Mutran, saying somewhat exaggeratedly:

فما نشوء الشعر المرسل ولا الشعر الحر ولا ما بلغناه من الحركة التحريرية للنظم ولا ما نتناوله من الموضوعات الإنسانية إلا الرقي الطبيعة لرسالة مطران

He used free verse for narrative, philosophic, epic and dramatic poetry. In his experiments on free verse he sought new forms, a tender personal and free rhythm close to prose rhythm and vernacular speech, to allow the poet the maximum freedom in expressing his feeling and thoughts. For the most part, therefore he employed akin to that of the language of speech.

Shadi’s first free verse appeared in 1926 in his anthology called *al-Shafaq al-Baki*’ (The Weeping Twilight). In the foreword to his first free verse poem *al-Fannan* published in the above anthology he wrote:

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10. Abu Shadi’s Anthology Anda’ al-Fajar, (Cairo, 1934), pp-117, 119, 128
In fact, Abu Shadi was persuaded to adopt free verse by his desire for a new, simple and personal style, for a new music and rhythm which enabled him to discard the sonorous conventional form, its declamatory tone and the simple statement of the results of the poetic experience or what he called *al-uslub al-khabari al-taqriri al-ladhi yaqum ala al- bayt wa-tasannu al-hikma al-manzuma*, and to avoid refined and highly rhetorical poetic diction. He wanted to probe his inner world and subconscious, to use symbols and images in order to convey the environment of his experience.

He also advocated freedom of expression and the employment of his experience and the talent of the poet. Shadi preferred free verse because he found that it is better medium for epic, drama and narrative poetry since it is unrhymed and more flexible. It enables him to vary the

rhythm according to the thought and emotion and to use the exact expression to convey his intention.\textsuperscript{12}

In this sense the poet says as follows:

ساعة البعد عنك شهر، وعام الوصل يمضي كأنما هو ساعة

انتجم الليل الطويل صباية

وتنجمي لنجوم ذي تقليك

ويخفق مني القلب ان هبت الصبا

ويذكرني القدر المثير محباك

الايلات شعري كم يقاسي من النوى

وأنحانه قلب يذوب تجلدا\textsuperscript{13}

Abu Shadi tried his best to development free verse in Arabic poetry influencing by \textit{sher al-Mursil} because he finds there the best form and technique like drama and dramatic verse. Samuel Moreh wrote:

\textsuperscript{12} Moreh, Samuel, \textit{Modern Arabic Poetry: 1800-1970; the Development of its Forms and Themes} \ldots p.162

\textsuperscript{13} Shadi, Ahmad Zaki Abu, \textit{Al-Shafaq al-Baki}, p-965
وحاول أبو شادي من خلال جماعة ابولا وملجعها تحقيق التعاون بين جميع الشعراء المصريين كما كانت الحال في الرابطة القلمية، وعمل على أن يبدأ حركة من النقد الموضوعي تقوم أسسها على المناهج الغربية، ومعايير النقد الإنجليزي بها بوجه خاص. وعلى أي حال فقد وصف أبو شادي نفسه في كتابه "مسرح الأدب"، ومن خلال ما كتبه عن أحمد شوقي، بأنه مؤسس لمدرسة شعرية جديدة.

والحق أن الذي أقنع أبو شادي بأن عليه أن يبني قضية الشعر الحر هو رغبته في تحقيق أسلوب جديد يتسم بالبساطة والذاتية، وخلق موسيقى وإيقاع جديدين بمكانه من إطارات الشكل التقليدي الصاحب ونغمته الخطابية، والصياغة التقريرية السائدة لتنتائج التجربة الشعرية أو ما سماه هو "بالأسلوب الخبري التقليدي الذي يقوم على البيت وتصنف الحمكة المنظومة"، كما يمكنه أيضا من تجنب المعجم الشعري المصفي بما يتميز به من المبالغة في الصنعة البلاغية. لقد كان يريد أن يكشف عن عالمه الداخلي وعقله الباطن، وأن يستخدم الصور والرموز لكي ينقل من خلالها الحو المحيط بتجربته. ودافع أبو شادي عن حرية التعبير، وعن استخدام تكنيكات جديدة تمليها عليه التجربة الشعرية وموهبة الشاعر.

وكان دائم البحث عن شكل يتيح مزيدا من الحرية في استخدام الإمكانيات العروضية، ويسمح بحرية التعبير، شكل يحتوي موسيقى جديدة، ويمكن الشاعر من اختيار الصيغة الصحيحة لتجربته الشعرية.
Likewise, Abu Shadi tried to give some proves that the classical forms of poetry has no relation with perfection. This was unable to point out the purpose of the poem. According to him one who follows this style he may fail to draw the attention of the readers. So the poets should have changed their mind as per the will of the readers. He says:

"أثر أبو شادي الشعر الحر على الشعر المرسل؛ لأنه وجد في الشعر الحر وسيلة أفضل لصباغة الملامح والدراما والشعر القصصي، فهو ليس مطلقا من قيد القافية فحسب، بل إنه أيضا أكثر مرونة. إنه يمكن الشاعر من تنوع الإيقاع تبعا للفكرة والعاطفة، كما يمكنه من استخدام التعبير المحكم لنقل مراده إلى المتلقي.

وإلى جانب ذلك أكد أبو شادي أن الشكل الشعري التقليدي ينزع إلى استعباد الشاعر، فالوزن التقليدي يجر الشاعر إلى استخدام أسلوب وإيقاع وتقنيات تضرب بجذورها في أعماق عقله الباطن، وتملي عليه الإيقاع والمعجم والأسلوب، وتغلبه على إبداعه وذاته. ورأى أن من الممكن باستكشاف وسائط جديدة تجنب ما سماه "بالتشابه للفظي والمعنوي".

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وإلى جانب ذلك أكد أبو شادي أن الشكل الشعري التقليدي ينزع إلى استعباد الشاعر، فالوزن التقليدي يجر الشاعر إلى استخدام أسلوب وإيقاع وتقنيات تضرب بجذورها في أعماق عقله الباطن، وتملي عليه الإيقاع والمعجم والأسلوب، وتغلبه على إبداعه وذاته. ورأى أن من الممكن باستكشاف وسائط جديدة تجنب ما سماه "بالتشابه للفظي والمعنوي"."}

As per the English free verse it is the expansion to current poem. It has a colossal number of attributes picked by different artists. A portion of the vital elements are as per the following:

1. Free verse lyrics have no normal meter and musicality
2. They don’t take after an appropriate rhyme plot in that capacity; these sonnets don’t have any set standards
3. This sort of ballad depends on typical delays and regular rhythmical expressions when contrasted with the counterfeit imperatives of ordinary verse.

But Ahmad Zaki Abu Shadi did not follow these three elements in his free verses. His elements can be found in his poem *al-Funnan*. In his first eight verses he follows:

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يعني

تفتش في لب الوجود معبرا عن "الفكرة" العظمى به لألياء

تترجم اسمى معاني البقاء

وتمثث بالفنسر "الحياة"

وكل معنى يرف لديك في "الفن" حي
In these eight verses Abu Shadi used four of Arabic Buhur. He used Bahr al-Tawil in first verse; al-Mutaqarib in the second and third verses; al-Mujtath in fourth, fifth, sixth and seventh verses; while he used al-Basit in the eighth verse. If we see this poem in grammatical perspective then we may find it is one of the best poems by Ahmad Zaki Abu Shadi. Likewise he used much this kind of examples in his verses. Samuel Moreh wrote:

"إذا تأملت شيئاً قبست منه "الجمال"
وصنته كحبيس في ذلك المتلالي!
تبت فيه العبادة
تبت فيه جلالاً انقضاء له!

...... قام تكنيك أبو شادي في شعره الحر على استخدام بحور عربية مختلفة
تبعة لما تتطلب تجربته الشعرية. أما عن عدد التفعيلات فقد يشمل السطر على
تفعيلة واحدة أو تفعيلتين وهكذا إلى تمام العدد الذي تتم به تفعيلات البحر، بل قد
يصل إلى ضعف هذا العدد. وليس ثمة تقسيم للأبيات إلى أشباط، كما أن الغواص
Apollo Movement of Ahmad Zaki Abu Shadi and the development of free verse:

The name of Ahmad Zaki Abu Shadi has dependably been appraised to the foundation of the Apollo amass which took its name from Apollo, the Greek divine force of verse. This gathering spoke to a standout amongst the most vital Arab verse developments in the primary portion of the twentieth century. Abu Shadi reported its foundation in Cairo in September 1932. A diary with a similar name Apollo showed up around the same time talking for its sake.

In 1950 Shadi was regarded with a Haflat Takrim (Welcome meeting) in New York. Shockingly without having come back to Egypt, Abu Shadi endured a stroke and passed on at his home in Washington on twelfth April, 1955.

After the passing of this extraordinary artistic figure, an Egyptian postage stamp was issued in 1992 to respect his memory and a road

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adjacent Shadi’s home in Alexandria, Shari’a Doctor Ahmad Zaki Abu Shadi was named after him.

In 1932, the Jamat Abulu i.e. Apollo gathering was set up in Egypt by the Egyptian Romantic artist Ahmad Zaki Abu Shadi. The Apollo gathering was a critical artistic development and it has an essential part to the advancement of the Modern Arabic writing as a rule and verse specifically. This gathering supported a wide range of radical developments; it was a free association for the administration of Poetry, likewise called Apollo Society. The highborn artist of Cairo Ahmad Shawqi was chosen as the President of the gathering; however he kicked the bucket few days after the initially meeting and was prevailing by the Lebanese writer Khalil Mutran. Alongside this Apollo Society Abu Shadi additionally distributed a scholarly magazine with a similar name called Abulu i.e. Apollo and was first issued in 1932. The name gets especially from English Romantic references to Apollo as the divine force of verse, as in Shelley’s Hymn to Apollo and Keats’ Ode to Apollo. In *Jama’at Abulu wa atharuha fi’l-shi’r al-hadith* (Apollo gathering and its effect on present day verse), Abdul Aziz al-Dasuqi clarifies in detail the image of Apollo and the reason that the gathering was supposed.
Aim and objective of Apollo Movement:

The protest of framing the Apollo society in Egypt was to change the customary style of Arabic verse and to enhance the writing between Arab journalists both inside and outside Egypt. By and large it is notable that, Egypt had been for a long time the focal point of wonderful movement. It was the home of the best troubadour of the neo-established development. Shawqi, its two principles urban communities, Cairo and Alexandria, were developing quickly in culture. Its artists and journalists were among the first in Arab world to concentrate abroad and come back to their nation outfitted with new thoughts. An awesome piece of the historical backdrop of Arabic verse over the most recent fifty years comprises in its nonstop endeavours to manufacture a connection with outside societies and the Egyptians were among the first to do as such.¹⁷

The Literary gathering Apollo delivered numerous inventive writers, who took after assorted lovely patterns, for example, Romanticism, Symbolism, Realism and Surrealism and the artistic magazine was altogether committed to Arabic writing and expressions. Abu Shadi was the author and editorial manager of his Apollo diary.

Notwithstanding Apollo, he additionally distributed magazine in Alexandria from 1939.

The point of Apollo diary was to advance the reason for writing all in all and encourage co-operation and common comprehension between Arab scholars in Egypt and abroad specifically.

Secondly, the production of the general public was a reasonable endeavour to connect the factionalism and fights which ruined the political and social existence of recently free Egypt and in spite of the wide scope of its enrolment "Apollo" turned into the regular focus of fascination for probably the hugest Arab sentimental artists.¹⁸

**Formation of Apollo Groups:**

Founding a general public for verse in Egypt had distracted in the brain of the Egyptian artist Ahmad Zaki Abu Shadi for a long time. At last, he framed the general public in Egypt in 1932. It tallied its individuals a large portion of the more youthful era of artists and essayists on verse in Egypt.

The entire soul of the Apollo society was not exactly not at all like the development spoken to by the Diwan writers who had turned out

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¹⁸ Badawi, M. M., Modern Arabic Literature, 1992, p-110
to be famous for their gnawing basic separation from Shawqi and the neo-traditional mode; nor did it take after the Pen Association in New York. Truth is told the Apollo society was set apart by a catholicity of abstract taste and sorts: its first President Ahmad Shawqi and when he kicked the bucket in 1932 he was prevailing by Khalil Mutran, while the general secretary was Abu Shadi himself.

Shadi himself said that the binding together thought behind its arrangement was, that the fine certifiable verse ought to express the sentiments of the writer genuinely and masterfully and neither ought to nor be cliché nor redundant.¹⁹

**Members of Apollo Groups:**

The Apollo group or society includes most of the younger generation of poets and critics in Egypt, its members and contributors included artists and poets were from beyond Egypt borders and across the Arab world. Here, some of the members of Apollo society: Ibrahim Nagi, Ali al-’Inani, Kamil Kilani, Mahmud ‘Imad, Mahmud Sadiq, Ahmad al-Shayib, the Egyptian calligrapher Sayed Ibrahim, ‘Ali Mahmud Taha, Mahmud Abu’l-Wafa, Hasan al-Qayati, Hasan Kamil al-

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Sayafri, Ramzy Maftah. Besides them one of the most celebrated contributors to Apollo from outside Egypt was the Tunisian poet Abul-Qasim al-Shabbi along with the poet Salih Jawdat of Tunisia were also its active members. The first President of Apollo society was Ahmed Shawqi and Khalil Mutran, Ahmad Muharram were the Vice Presidents of the society. After the death of Ahmed Shawqi, Khalil Mutran was the President of the Apollo society. Thus Khalil Mutran was specially revered by the Apollo group and was recognized as the key figure, who was one of the most constant contributors to the magazine. Abu Shadi and his associates paid generous tribute to Khalil Mutran for his innovative work. Unfortunately due to lack of funds and for some other reasons the Apollo magazine did not last long and was disintegrated in 1935.

Though, the Apollo society and magazine lasted for only two years but within the short span of time, it played a greater role in Egyptian literature and even in the literature of some other Arabian countries.

20. Brugman, J., An Introduction To The History Of Modern Arabic Literature In Egypt, 1984, p-152
21. Apollo, December 1934, p-414
About the Apollo Society Samuel Moreh wrote:

وقد تنبت مدرسة أبولو-بالنسبة للشكل ذلك الأثير لدى المهجريين، ألا وهو نظام الرباعية التي يتخذ نظام التقنية فيها الصورة أب أب، كما تنبت الشعر القصصي. واستخدمت هذه المدرسة كالمهجريين الصور والرموز لنقل التجربة الشعرية. وتميزت كتابتها ببساطة الأسلوب، كما عالجت موضوعات جديدة ونظمت في البجور القصيرة. وعملت على إثراء اللغة القصصية المصرية بمفردات مشتقة من اللهجات الشعبية. وحاول أبو شادي من خلال جماعة أبولو ومجملها تحقيق التعاون بين جميع الشعراء المصريين كما كانت الحال في الرابطة القلمية، وعمل على أن يبدأ حركة من النقد الموضوعي تقوم أسسها على المناهج الغربية، ومعايير النقد الإنجليزي منها بوجه خاص. وعلى أي حال فقد وصف أبو شادي نفسه في كتابه "مسرح الأدب"، ومن خلال ما كتبه عن أحمد شوقي، بأنه مؤسس لمدرسة شعرية جديدة.

والحق أن الذي أقنع أبو شادي بأن عليه أن يتبنى قضية الشعر الحر هو رغبته في تحقيق أسلوب حدي يتسم بالبساطة والذاتية، وخلق موسيقى وإيقاع جديدين يمكنه من إطراح الشكل التقليدي الصاحب ونغمته الخطابية، والصباغة التقريرية الساذجة لنتائج التجربة الشعرية أو ما سماه هو "بالأسلوب الخيزي التقليدي الذي يقوم على البيت وتصنع الحكمة المنظومة"، كما يمكناته أيضاً من تجنب المعجم الشعري المصنى بما يتميز به من المبالغة في الصنعة البلاغية. لقد
كان يريد أن يكشف عن عالمه الداخلي وعقله الباطن، وأن يستخدم الصور والرموز لكي ينقل من خلالها الحز المحيط بتجربته. ودافع أبو شادي عن حرية التعبير، وعن استخدام تكتيكات جديدة تمليها عليه التجربة الشعرية وموهبة الشاعر. وكان دائب البحث عن شكل يتيح مزيداً من الحرية في استخدام الإمكانيات العروضية، ويسمح بحرية التعبير، شكل يحتوي موسيقى جديدة، ويمكن الشاعر من اختيار الصيغة الصحيحة لتجربته الشعرية.

UNIT – III
LANGUAGE AND COMPOSING STYLE OF AHMAD ZAKI
ABU SHADI
Ahmad Zaki Abu Shadi was an accomplished and also exceptionally difficult identity of Arabic writing the extent that Romantic verse in Arabic writing is concerned, especially in the field of Romantic verse.

The examinations of Abu Shadi alongside al-Zahawi and Shukri are huge in light of the fact that he mirror a genuine and relentless inquiry among mid twentieth century Arab artists for a change of shape and also on the grounds that they were the start of a progression of ceaseless analyses intending to change the conventional example of Arabic verse.

He underscores constantly held on sentimental planned regarding socio-political issues. Be that as it may, he demanded the imperative part of Imagination, energy and feeling. Besides, Shadi reached out to incorporate enthusiastic enraptures, for example, cherish, detest, and lose hope, geography, gossip, grit and weakness. The essential topics of Ahmad Zaki Abu Shadi’s verse are philosophical and moral contemplation, intriguing of brain, magnificence specifically, love, demise and innovative creative ability. He likewise expounded on man’s confidence in the brilliant age.
Abu Shadi created the verse as the dialect of enthusiasm, the creative energy and great tastes and at the point he regards the Coleridge qualification between the unrivalled resources of the creative energy.

His creating styles were changed uncommonly inside three years in America and it might be found in his collection entitled, *Min al-Sama*. In spite of the fact that he lived in America, yet his verse was not without established example.

As Abu Shadi took after a portion of established writers like Ahmad Shawqi and Hafiz Ibrahim; he utilized the traditional style in his verse; it depends on old style and considered to one of the readymade type of established verse and reiteration of the established graceful phrasing or talk, regardless of whether deliberately or unwittingly.

He did much to make another phrasing and style commonplace to present day Arabic verse. In his temperament verse, in which Shadi praises the marvels of country Egypt in an unashamedly peaceful mode, he saturates common landscape with profound qualities which on occasion verge on the pantheistic, again reminiscent of the European Romantic convention.
In his compilation Anin wa-Ranin Shadi utilized two distinct meters in his lyric *Laylat Ams*. In these couplets he utilized Ramal and Kamil meters and called the after-effect of *shir mursal*. It appears that the main effective experience to compose a sonnet in Arabic in a sporadic number of feet and rhyme conspire. He doesn’t just free the rhyme additionally allows the blending of meters as indicated by the fitness of the impression.

On the other hand in his free verse poem *al-Fannan*, Abu Shadi simply applied different types of Arabic metres like, Tawil, Mutaqarib, Mujtathth and Basit, as the poet presented in his poem as follows:

الفن في لب الوجود معبرا عن (الفكرة) العظمى ب لألبساء  
تترجم اسمى معاني البقاء  
وثبت بالفن سر (الحياة)  
وكل معنى يرف لديك في (الفن) حي  
إذا تأملت شيئا قبست منه (الجمال)  
وصنعته كحبس في فنك المتلالي!  
تبت فيه العبادة
In these eight lines four Arabic metres are employed. The first line is in Tawil, the second and third in Mutaqarib, the fourth to the seventh in Mujtathth, while the eight is in Basit.

Abu Shadi also employed mixed metres in his translation of F.W. Harvey’s poem *Stars*, which he introduced as *Mutarjuma fi-Nazm mursal hurr*, and the third poem to which Abu Shadi referred as free verse is *Tarnimat Atun*, translated into Arabic from English translation of Breasted.

In the above mentioned poems Abu Shadi used mainly the Mujtathth metre. In few of his poems he did not use rhyme and determined the number of feet by the length of the sentence.

As per the requests of his wonderful experience, he utilized different sorts of Arabic meters. A line could contain one foot, two feet et cetera, up to the full number of feet in the meter utilized and even double the full number. There is no division into hemstitches and the caesura is by and large missing. The greater part of the lines is end stooped and an extensive number end with a "sukun" to underscore the

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solidarity of the sentence and its freedom. Also, there is no considering utilization of rhyme or redundancy of words and expressions.  

In some of his earliest poetries, strong Romantic element were appeared to a great extent, but the effect of reading in Classical and Neo-Classical poetry is also shown in the style of a number of poems as follows:

\[
\begin{align*}
&\text{يا من بخلت بلفظ منك يسعدني} \\
&\text{اتحسين طويل الصمت بنسيني؟} \\
&\text{دعي أنا ملك الحسناء تنصفني} \\
&\text{ولا تضني، فهذا البخل يضنيني} \\
&\text{وان اردت بيانا يستعين به} \\
&\text{هذا الجمال على قلبي فنا جيني}
\end{align*}
\]

The above mentioned verses of the poem expresses the Romantic feelings of the poet, but his writing style shown by these verses is effected in Classical poetry.

\[24\text{. Moreh, Shmuel, Modern Arabic Poetry: 1800-1970; the Development of its Forms and Themes……., p-169}\]

\[25\text{. Shadi, Ahmad Zaki Abu, Anda al-Fajr, “Al-Hubb wa al-Amal”, 2nd Edn., Cairo, 1934, p-14}\]
Thus we may say that, Abu Shadi played a significant role in Modern Arabic literature with his outstanding poetic talent. His narrating style is very simple and clear with ornaments, emotions and lyricism.

Abu Shadi was a standout amongst the bravest Egyptian artists, who used to try different things with idyllic structures and extraordinarily affected by English writing. Shadi’s enthusiasm on magnificence, opportunity, nature, advance and furthermore life when all is said in done mirrors his profound impact of Western Literature, particularly by the English Romantics, for example, John Keats with the claim to fame of his energy for excellence and P.B. Shelly with his faith in energy of adoration. In one of his articles Shadi communicated his view about Shelley:

Shelley …was an idealist whose most sublime dream was the happiness of humanity and a first class lyrical poet who occupied a sublime realm of his own content with his lyrical genius…Shelley lived in an ethereal world difficult for the mob to trace or to breathe its translucent air. This is also true for the personal which he created in his splendid poems. They are made of the substance of his imagination, not of life. Yet
his enchanting literary capabilities and his sincere high minded idealism made it possible for Shelley’s creations to enter in our hearts.\textsuperscript{26}

Thus, Shadi was inspired by the famous English romantic poet P.B. Shelley.

So, he was also affected by English artist Lord Byron with his glorification of flexibility, William Wordsworth with his otherworldly correspondence with nature and so on. Indeed, even he made an interpretation of Arabic verse to English, including the ghazals of Hafiz, the \textit{Rubāiyāt} of Omar Khayyam, and deciphered a few tragedies of Shakespeare into Arabic.

Accordingly, Shadi filled in as an understudy of the advancement of contemporary English and American verse.

Samuel Moreh clarified how Abu Shadi, an Arab popular abstract faultfinder and author, has been affected by Shakespeare. He said, Abu Shadi was considered by I.A. Edham. He was the person who shared the exercises of Shukri in clear verse: “He should have given conspicuous

\textsuperscript{26}. Al-Fatih Journal, No. 34. 2008
mention to his invention of free verse in Arabic, to his evolution of Arabic sonnet.”

Opinion of the critics in regard to the poetry of Abu Shadi

A few scholars, pundits and additionally artists from various nations communicated their perspectives and conclusions on the verse of Ahmad Zaki Abu Shadi.

From the perspective of the colossal sentimental poetess, essayist Salma Khadra Jayyushi, Abu Shadi’s verse needs concordance of significance, is without enthusiastic adequacy and demonstrates a regular shortcoming in style and dialect and additionally in the music of verse.

The acclaimed Romantic artist Khalil Mutran likewise remarked on Abu Shadi, in the prologue to his diwan Atyaf al-Rabi: “This Poet Abu Shadi took the Arab idea of dialect off guard, in this the boldest of pioneers, without paying attention to the way that this idea is ease back to change.” Mutran additionally remarked that Shadi’s verse for the

most part awes us with its suddenness; it experiences a similar deformity a much Victorian verse, of sheer mass or verbosity.  

Kamal Nash’at likewise called attention to the impact of English on Abu Shadi’s verse. Nash’at gave numerous cases of his remote utilization of modifiers and of his incessant endeavours at communicating importance of particular English words in Arabic.  

Other than this a few pundits don’t consider him among the Mahjar Poets. 

In this respect, Dr. Nauri says that when Abu Shadi moved to America in 1946 around then he was a settled writer yet no character relating Mahjar Literature was seen in his works. Despite the fact that he lived in America for a long time, it was insufficient to make him as a Mahjar litterateur. Yet, Abd al-Gani Hassan and few others included Shadi among the North American Mahjar Poets. 

On the other hand the acclaimed abstract figure Muhammad Mustafa Badawi remarked on him, that Abu Shadi had wonderful forces of portrayal, particularly in his inclination verse. He was a standout amongst the most vital nature writers in present day Arabic: the scene 

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30. Ibid
and scenes he depicted are shifted, running from Egypt to England and America.\textsuperscript{31}

\textsuperscript{31} Badawi, M.M., A Critical Introduction to Modern Arabic Poetry, p.112