CONCLUSION

In the Introduction to this thesis I discussed briefly the essence of drama, and especially the fact that it differs from the other genres being considered in this book in that its cultural standing within society is related not only to its place within the textual, literary tradition, but also - and perhaps more significantly - to its essential nature as performance. The above discussion of developments in modern Arabic drama and verse drama, it needs to be said, is limited by the fact that it is itself based on materials available in textual form. While I am familiar with all the works discussed here as texts - through both the works themselves and critical writings about them - I have to admit to having seen only a very small sampling of them on stage, and then only in Egypt.

I have used both Primary and Secondary source for my work. The verse drama collections of Ahmad Shawqi as well as his contemporary writers have been used as a primary source. The secondary sources consist of the data collected from research papers, journals and different libraries as well research centers in India and abroad. The future media has been also extensively used for the work. Both descriptive and analytical methods have followed and applied. For a better understanding the work has been divided into five chapters excluding introduction and conclusion.

In different parts of the globe ‘comedy’ has its different time and story of origin. Aristophanes, Menander was the pioneers in this field. John Heywood, Ben Jonson, Shakespeare, Etherege, Wycherley, Congreve, Oscar Wild, George Bernard Shaw later on contributed to the development of the genre. They have
set the pattern, structure and above all popularized it so well that the genre has been adapted by almost all the popular forms of art and literature.

Ahmad Shawqi’s two significant contributions to poetry and verse drama which made him claim the only poet in Arab literary tradition to own the title of "Amir al-Sho’araa’ or the ‘Prince of Poets’ (1927). His anthology "Sawqiyyat’, has became the introduction of poetic drama to Arabic literature. Literary critics even call Shawqi the Shakespear of Arabic literature because the entire credit for introducing and popularizing the genre proper rests on Shawqi.

Drama popularly known as play is the form of art which is designed to be performed in the theatre. When the dialogues are written in verse it is known as verse drama. It is mostly serious or tragic in nature. Although the key elements of a drama are the same but it has different structure, pattern, theme and composition in different parts of the world. It is intended to portray life or character or to tell a story involving, conflicts and emotions in front of live audience or as motion picture.

Comedy is just the reverse situation of tragedy. Comedy often begins with a sad or difficult situation but ends with a happy note, reunion of characters etc. Mostly it ridicules, belittle or satirize problematic human behaviors. The term “Comedy” is customarily applied only to plays for the stage or motion pictures; it should be noted, however, that the comic form, so defined, also occurs in prose fiction and narrative poetry. Comedy differs from Farce and Burlesque by having a more sustained plot, more weighty and subtle dialogue, more natural characters and less boisterous behavior.
The writing method of Shawqi’s poetic drama was closely followed by his followers, like Aziz Abaza, Abd al-Rahman al-Sharqawi, Ali Ahmed Bakhtir and salah Abd al-sabur etc. Aziz Abaza wrote poetic dramas which were thematically similar with Shawqi’s plays. Like Abaza’s first poetic drama, ‘Qays Wa Lubna’ which deals with a theme similar to that of Shwaqi’s The Mad Lover of Layla, and is set in the same period. ‘Al-‘Abbasa’ 1947, ‘Al-Nasir’ 1949, ‘Shajarat Al-Durr’ 1951, the three dramas was the historical or semi historical dramas. In the chapter I have tried to analyze the contribution of these writers to modern Arabic verse drama along with its manifold aspects.

Shawqi’s work can be categorized into three main periods during his career. The first coincides with the period during which he occupied a position at the court of the Khedive, consisting of eulogies to the Khedive: praising him or supporting his policy. The second comprised the period of his exile in Spain. During this period, his feeling of nostalgia and sense of alienation directed his poetic talent to patriotic poems on Egypt as well as the Arab world. The third stage occurred after his return from exile, during that period he became preoccupied with the glorious history of Ancient Egypt and Islam. This was the period during which he wrote his religious poems, in praise of the Prophet Muhammad. The maturation of his poetic style was also reflected in his plays, the most notable of which were published during this period.

Ahmed Shawqi was a prolific poet, he has written more than any of his successive writers in the field of verse dramas and poetry. In fact he is a person who paved the way for others to write dramas in the verse form in modern Arabic literature. His writing consists of social theme elegies, descriptions,
political and occasional issues. Shawqi was one of the first Arabic language poet and dramatist in the modern Egyptian literary movement, most notably introducing the genre of poetic epics to the Arabic literary tradition. Shawqi used in almost all his verse dramas very simple language and very short meter. In this chapter, I have tried to express the value of verse drama and its development, through the contribution of Ahmed Shawqi in the field of verse drama in modern Arabic literature.

Shawqi’s poems are important historical documents since many poems are said relating to many historical events. He also wrote occasional poetry to celebrate particular occasion of public interest. Shawqi always keeps his mind inter related with society or common people. He used his writings (poetry) like a weapon which a soldier uses to dominate his enemy. Shawqi tried to express every aspect through his poem in his time. Though literate people easily understand the hidden meaning of his poetry but illiterate people some time did not catch the real fact of his poetry. That’s why he wrote eight poetic dramas to remove this problem. Those who did not know writing or reading properly, for them he arranged poetic plays where they can see and understand the inner meaning exactly. During his study he read more than enough books from western writers and made his mind in a different way that is poetic play. In between four years of his life he wrote eight outstanding plays, verse plays which gave a new direction to develop modern Arabic literature.

History represents the social, political and economic life of man. It is a written document of the incidents that take place in human life. Society of the particular age is reflected on every line of the drama. The writer does not distort
the historical truth, though he embellishes it with his own imagination and the philosophy of his life. Arabic civilization is very old. The story of the Arabian epics deals with the historical facts. History records the upheavals and prosperity which occur in human life. When a dramatists uses any historical fact in his drama he makes it attractive and charming. He mixes imagination within historical incidents. Historical plays in Arabic literature are generally romantic. Ancient historical dramas are full of with sentiments. Though *Masra Kilubatra* a politics based historical drama, having history of patriotism. In his play *Masra Kilubatra* he paints his heroine as a great patriot.

When the theme is taken from the original sources the playwright is very alert to portray the correct image. The historical facts become interesting with the touch of imagination. It is the responsibility of the playwright to make the fact believable. Sometimes the fables serve as the source of the historical dramas. Attraction of the drama depends on the proper presentation of actors and actresses. The playwright is able to make acquaint the people with the society through this important media with the socio-political, economic and religious condition of the country. Playwrights of such drama always take such themes and by virtue of imagination make the drama believable and acceptable to their readers and viewers.

Comedy in the days of Shawqi had a very different meaning than the comedies of today. It usually meant the play had a happy ending, such as a marriage, and not a tragedy as most stories of Shawqi time had.
Shawqi’s plays are important historical documents since many poems are said relating to many events. He was also careful and perspective observer who occupied an important position among the descriptive poets of all eras.

Though his plays lack strong characterization, their verses are flexible of rhyme and meter. His discussion to use classical Arabic verse as his medium is rather surprising, not only because it is meant to be a comedy, but also because it is set in modern Egypt.

The final chapter of this wonderful comedy, it is divided into two principles, the first offers to the viewers or reader about the quality of Al-Bakhila which is struggling with the disease on mattresses in the hall of her home, and around Hosna, a group of neighbors had come to question her. Secondly, this opens a dramatic scene which targets social hypocrisy, and when one of the visitors proceeds to flatter the Al- Bakhila, claiming that her hand was a close affair for the poor and the rich. At end of the play, Jamal married Hosna although she was a girl from a poor family.

Though comedy avoids the experience of death, it does not evade the significance of life. Comic plots, in fact, usually arise out of conflicts that embody opposing values and beliefs. Thus the conflicts among characters inevitably pit one set of attitudes against another, one kind of social vision against another

Shwaqi’s works are still considered remarkable & significant. He is recognized because of his immense variety of his works. He wrote eight plays, but all are created different impression of beauty, art and wisdom. Shawqi’s
dramas were performed in theater and people were always very anxious to see the performance of his dramas. He had provided his audience all pleasurable emotions and enlarged our knowledge and understanding of human psychology. Moreover Shawqi had a marvelous understanding of human life and human psychology. A dramatist is always true to nature. When we read his dramas we find that man have to act under the given circumstances and he acts exactly his fate allowed him to do.

It is a commonly found form in modern comedy. These comedies are made as real and down to earth as possible and the plays often involve adventure. Unlike comedy of manners, the humour is derived from the characters and their situations. These comedies traditionally have happy endings. Perhaps the most popular of all comic forms both on stage and on screen is the romantic comedy. In this genre the primary distinguishing feature is a love plot in which two sympathetic and well-matched lovers are united or reconciled. In a typical romantic comedy the two lovers tend to be young, likeable, and apparently meant for each other, yet they are kept apart by some complicating circumstance (e.g., class differences, parental interference; a previous girlfriend or boyfriend) until, surmounting all obstacles, they are finally wed. A wedding-bell, fairy-tale-style happy ending is practically mandatory. These qualities are clearly shown in the verse drama of Ahmad Shawqi: *Al-Bakhila*. Though this is a comedy play but the love of Jamal and Hosna make it a romantic comedy. At the end of the play Jamal got married to maid Hosna although she was a girl from a poor family. Shawqi wants to reduce the classification of rich and poor through his play. Every play has a message to
reform the society and this is the best way to show the real picture of the society of that period.

Satire is comedy without punch lines. Often human error is poked fun at albeit in a very serious manner. Often mistakes made by those in power and celebrities are made fun. Very sophisticated and requires much knowledge on the situation at hand. The subject of satire is human vice and folly. Its characters include con-artists, criminals, tricksters, deceivers, wheeler-dealers, two-timers, hypocrites, and fortune-seekers and the gullible dupes, knaves, goofs, and cuckolds who serve as their all-too-willing victims. Satirical comedies resemble other types of comedy in that they trace the rising fortune of a central character. However, in this case, the central character (like virtually everybody else in the play or story) is likely to be cynical, foolish, or morally corrupt. Shawqi’s second comedy is also a satiric comedy where he paints Lady Huda with the color of tragedy and comedy. Satirical comedy spills over into so-called Black comedy-where we're invited to laugh at events that are mortifying or grotesque.

Shawqi’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 incoherence and his individuality asserts itself on the form of the plays, on their style and verse.

Comedy is in their depiction of human nature, where as tragedy emphasizes human greatness. Comedy delineates human weakness, where as tragedy celebrates human freedom. Comedy points up human limitations and
exposes human folly. Its function is partly critical and corrective, while tragedy challenges us with a vision of human possibility. Comedy reveals to us a spectacle of human ridiculousness that it makes us what to avoid. We go to the theater primarily for enjoyment, not to receive lessons in personality or character development. Laughter may be educative at the same time that it is enjoyable. The comedies of Aristophanes and Moliere, of Ben Jonson and Congreve are first of all good fun, but secondly they are antidotes for human folly.

Drama is the best way to teach, entertain and educate even illiterate people. So dramatists have tried to show the reflection of society through their works. I have found that every drama, whether it is a tragedy or comedy was closely related with a real issues or event. But the playwrights mixed some dramatic elements to understand it better. In that period the dramatists played an important role like a social reformer.

Shawqi wrote his plays to give pleasure. It is possible to spoil that pleasure by giving too much attention to his life, his times, and the problem of figuring out what he actually wrote. He can be enjoyed in book form, in the theatre, or on television without our knowing any of these things. Some difficulties stand in the way of this enjoyment. Shawqi wrote more than many years ago. The language he used is naturally somewhat different from the language of today. Besides, he wrote in verse. Verse permits a free use of words that may not be understood by some readers. His plays are often fanciful. This may not appeal to matter-of-fact people who are used to modern realism. For all these reasons, readers may find him difficult. Shawqi wrote his plays for
everyday people and that many in the audience were uneducated. They looked upon him as a funny, exciting, and lovable entertainer, not as a great poet. Although his dramas contain virtue, happiness and charity but these contain evil, ugliness and misery too. His stories are of the evil caused by hatred, jealousy and treachery and the conquest of this evil in the course of time by integrity, constancy and courageous love aided by good fortune. Thus many of his contemporaries show great discrimination and insight in appreciating his real superiority.

Ahmad Shawqi analyzes his dramas both sadly as well as with a happy note. His proper blend of comedy with a serious message attracts most of the audience. *Al- Bakhila* shows a glimpse of a dramatic new dimension in modern Arabic literature and it makes them a natural extension and a begin development of drama with social criticism. The play *Al-Bakhila* celebrates love as saviour and love is miracle, love is here to fit in the life and it spoils avarice.

Shawqi always tried to voice and encourage those women by his dramas that were mostly suppressed and neglected at that time. Shawqi gave modern Arabic literature a new direction by his verse dramas and thus started a new era in the field of modern Arabic literature. This major figure in 20\textsuperscript{th} century was not only the prince of poet but also the pioneer of modern Arabic verse dramas which left much more to inspire the various forms of art till date.