

Abdul-Rahman al-Sharqawi: A biographer and playwright

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Introduction:Theatre is a new art that became popular in the modern era after the literary renaissance came after the French campaign against Egypt, because after this campaign the Arabs got to know the West and learned about civilization, began to establish printing presses. Theatre is one of the arts of saying, even if it is shared with word, movement, expression with voice, and facial features in addition to the suitable style, which is a theatrical building with three walls, including scenes, décor, curtain, lighting, and so on.

Key words:theatricality, theatre, rebel, martyr, leader, peasant, translations, tragedy.

Al-Sharqawi as a Playwright:The great playwright and the brilliant writer Abdul Rahman Al-Sharqawi began the journey of his life that spent writing theatrical works, making them purely for the homeland and the country, which are of interest to the homeland and are linked to it with ties, although in these works there is evidence of the author's ambition towards facts intended to give them a global character. Al-Sharqawi wrote his poetic plays in a pioneering experiment to adapt the poetry of the tafilah as a tool of expression and to address contemporary issues at a time when this new poetry itself was still struggling in front of the ancient traditions of vertical poetry musicians whose feet were not yet established and to try to employ new poetry that contradicts the old vertical poetry and is clear from the titles of his plays such as "A beautiful tragedy" that he wanted to present the tragedy that highlights the struggle between the individual and the powers that want to control and conquer him. The characters are considered one of the basic elements in constructing the structure of the play. Al-Sharqawi in his plays relied on well-known historical figures, and this work needs an able playwright who knows the historical incidents and creates a beautiful artistic effect. Multidimensional has an outward life that we see moving on the stage.

Al-Hussain as an insurgent as well as martyr: (1970):When Abd al-Rahman al-Sharqawi started writing the play, he tried his sober attempt in a very sensitive area, such as the intensity of human beings feelings towards religion, children, work, trade, or any other industry in their life, and this is a very important thing that the writer, playwright, or novelist sees something and separates his vision in the form of words, until it comes with a result that makes People wanting him or hating them, and in fact the people's desire for something or for nothing is limited to intention and it depends firstly on intention secondly on knowledge and thirdly on language, and after that comes all the things that runing in that field. As for Abdul Rahman Al Sharqawi's plays, they include all the things mentioned above.

The play "Hussein, a Revolutionary and a Martyr," was written at a time when al-Sharqawi witnessed, on the public level, the defeat of Nasser and his regime, the confrontation of the new rising class and the anger of the popular classes, in which he witnessed on the private level his prohibition of writing, his dismissal from his work in journalism, and his persecution to a great extent. The intellectual at the time was required to confront for all the storms and steadfastness in the face of the enemies, the enemies of the cause that gave life for freedom and social justice at any cost, the Hussein play began recording the circumstances of Muawiyah's death and falsifying reality and religion, with the aim that Muawiyah wanted to inherit the caliphate to his son Yazid and asks Hussain for approval and refused to compromise, as Hussain realized since the first chapter that he is a martyr However, he never stopped fighting his enemy, despite his ability and strength to overcome them.

His case was so clear that he refused to retreat as he possessed a measure of awareness that enabled him to withstand those trying to distort the face of justice and freedom. Al-Hussein knew, especially after the abandonment of everyone around him, that his goal is impossible and yet he did not hesitate for a moment to take it, he was going to war while he believed in death Death used to mean it has the meaning of martyrdom. The testimony here is the only objective equivalent to the victory of the target, for which he went out. He knew that if he succeeded, he would have achieved justice. The two parts where the fall of the tragic hero and its connotations were drawn, and if the educated here was fully aware of the causes of the fall, which is the complacency or compromise on a clear right such as the sun, then he went beyond the fall and his existing circle, Hussein did not live a moment of weakness or hesitation because he defined his goal, knew him and made an effort for him until his inevitable end, which is the difference between him and Whoever deceived or compromised is right.

The Young boy Mahran: (1966): This play deals with the issue of the intellectual and authority, with most of the other issues that were dealt within the plays of that era written by Abdul-Rahman al-Sharqawi in 1965 AD and "The Young Boy Mahran" was shown on the stage of the National Theatre in Cairo in January and February 1966. The play reflected the echoes of the relationship between the Nasserite power and the Marxist groups that accepted the dissolution of their organizations and joining the institutions of power. Therefore, Al-Sharqawi presented one of the political projection plays, so he took a historical framework for it in terms of time and place, which is an Egyptian village in the era of the Circassian Mamelukes in the fifteenth century AD. Who shall act On the "Sultan" in ruling the Giza region and uses the means of deceit and betrayal until he becomes Sultan. It is striking that the "Sultan" did not appear in the play, as is the custom of the 1960s Egyptian plays. The prince's grievances multiply, the conditions of the villagers worsen, and they lack supplies, so "Mahran" leads his boys to seize the wheat from the prince's stores to distribute it to the farmers. Then the "prince" takes over the position of the Sultan's deputy and the Prince of Giza, even though he is "immersed in immorality and planning intrigue," and the young men are reluctant to join the Sultan's army. Mehran decides to divide the boys into groups that raise awareness of the Tatar war and mobilize for resistance, so the Emir's soldiers are chasing Mehran and inflicting injustice on the peasants of the village and others.

This play "Mahran" presents a hero close to the epic hero or the hero of the popular biography. It also made him a model for the intellectual who compromises the authority and falls and loses the loyalty of his supporters to end alone. The hero also portrays the hero as the leader of the masses of peasants to the revolution. Social to a higher and better form.

Tragedies suffered Jameela: (1958): This play is a wonderful literary model written by Abdul-Rahman al-Sharqawi. Its incidents take place in different places in Algiers at the time of the liberation revolution, starting in 1956, as the ancient Kasbah neighbourhood was a stronghold of the mujahideen and a strong focus for guerrilla operations and the ongoing struggle between revolutionaries and colonial forces. The play is betting on diagnosing the Algerian revolution in a realistic spirit through The inspiration for the story of the heroine "Jamila Bouhared" and her fellow revolutionaries, highlights the greatness of the Algerian revolution, the value of freedom and the sacrifice and sacrifice it requires.

It introduces us to the truth about the actors in the play and the ugly acts against humanity directed by the French colonialism, as well as the causes of the revolution for which the Algerian revolutionaries took place. We also knew the temporal and spatial space in which the incidents take place, where we find the writer has sought to portray the reality of the Algerian revolution in the ancient neighbourhood of the Kasbah. A realistic depiction of the horrific incidents that kill and torment humanity with the most severe types of torture and killing.

In sum, the play "Tragedies suffered Jameela" depicts the depth of the revolutionary struggle that Algeria witnessed as it resisted its brutal executioners during the revolution of November 1, 1954, and we saw, through the magnification of incidents in the chapters and scenes of this play, the huge sacrifices made by the free and beautiful free sons and daughters of Algeria as a sacrifice to the freedom and independence of the homeland. Thus, the student discovers that this revolution will become a "reference for Arab struggle par excellence, and it will acquire in Turkmen the succession of the struggle's experience and its stunned verses with its radiance that enlightened many countries and far away from which colonialism has been afflicted, it will reach the level of a metaphorical symbol, which is for my age Shao great as it was expressed and in it with eloquent saying It is interesting and this explains the transformation of the name "Jamila Bouhared" into a myth and a symbol and the transformation of the entire Algerian revolution into a model reference in the Arab, Islamic and human national consciousness, as it is a revolution that brings pride and pride in the hearts of all the free people in the world, so the play "A beautiful tragedy" is an embodiment of the struggle of the Algerian people.

Ahmed Orabi: the leader of the peasants: (1982): This play depicts a peasant leader who was leading the revolution against the Khedive, in the way that depicts the common denominator in Sharqawi's work, which is the denominator of "resistance" that draws us to truth, justice and freedom. This common denominator is what combines these theatrical works with the play "Hussein, a Revolutionary and a Martyr," and then the play "My Country Acre," which talks about the jihad of the Palestinian people.

The theatrical situation when it rises to its outskirts from a human point of view, poetry is the only language that lives up to that level, and this new play by Al-Sharqawi shares with his earlier plays portraying the people revolting against the occupation forces and the image of the hero fighting against the forces of darkness.

Al-Sharqawi as a Biographer and Translator: The aspect of writing biographies and translations is a pure literary aspect that the knight of Arabic literature al-Sharqawi went through with his ingenuity and creativity, in the manner of an exquisite, excellent approach and an attractive style. From himself, questions arose about his views, methods and unique style at the beginning when some negative indications came about Al-Sharqawi's interest in this aspect and that he moved to this aspect beginning in the fifties of the twentieth century in his series of articles published under the title "The Revolution of Islamic Thought". The conclusion is that Abd al-Rahman al-Sharqawi fought in the field of biography and translations only to reach the morals of Islamic historical figures that guarantee humanity goodness, love, intimacy, mercy and compassion in a brief human life. This limit.

Muhammad (pbuh) is the Messenger of Freedom: This book caused a sensation in the general public and in particular when its first edition was published in 1962, and the effects of the old uproar continue to our days. The whole disagreement centres around the approach adopted by the author, and the entrance to this approach is clearly evident in the side heading that follows the main title: "I am a human being like you." Those who oppose al-Sharqawi and those who oppose his vision do not doubt the Messenger's humanity of course, and they only have to acknowledge the truth and majesty of the Qur'an verse that the author uses. But they pause for a long time before the full text of the noble verse: Say: I am only human beings like you revealed to me. (Cave 110)

In his sober biography on the authority of Muhammad, the Messenger of God, may God bless him and grant him peace, he adopted a lofty narrative approach and drew from the most ancient and modern references and sources in order to present Muhammad the Messenger of Freedom as a lofty science of the dreamy human heroism of justice, progress and salvation for the ordinary submerged human being and defending his dignity and humanity. It introduces and highlights the emergence of Islam not only as a divine religion, but as a comprehensive social revolution that avoids the roots of inferiority, oppression, slavery, exploitation and corruption, and its benefits the values of the merchant community.

Al-Sharqawi reveals the precursors and preludes to prophet-hood and the indications that paved the way for the appearance of the Messenger, peace be upon him, and his vocation was embraced by some of the people of Mecca who rebelled against idolatry, disruption and corruption of social life and were appointed to search for the truth amidst the crowd of deception and lies. The Messenger travelled on commercial trips to the Levant and Yemen and met the rabbis, monks and priests, listened to them, retired idols, and thought about creating the heavens and the earth, so it was natural that the values of the merchant community and the persecution of slaves. He accepted the message in awe, but God had prepared it well for her and provided him with the spirit of his own.

The outcome of all this al-Sharqawi rejects the lies and non-mental auras in the biography of the Prophet, may God's prayers and peace be upon him, and reveals the hidden, social and human motives and the controversy of property relations and exploitation in the emergence of the Islamic call as a revolution in the circles of human conscience.

Al-Farooq Umar bin al-Khattab: This unique and exclusive Islamic figure capable of defeating the enemies of Islam and Muslims, this is what Abdul-Rahman Al-Sharqawi presents to us in an artistic presentation that takes our hearts together and makes our dreams long for the oasis of true Islam, hope and salvation. Indeed, it is said that the book is one of the most important works recently released due to its defense of opinion and pride in the values of the "Al-Farooq" with which he lived his life and paid for it and for his insistence on it.

Indeed, Al-Sharqawi's approach in this biography, artistically or critically, goes beyond stories or preaching to another type of writing that targets awareness, alertness and warning. In all of this, he tries to present the framework of the life history with the noble vocabulary of the Arab heritage, and this seems most apparent in the first and last vocabulary that follows in successive waves. There are many questions during his purely

religious directives, as he raises, among other things, the issue of social justice, and by extension the issue of freedom in all colors of the spectrum, including personal freedom, freedom of expression and freedom of religion. The time when you are aware of the issue of our existence in an era that completely changes the era of the Messenger, may God bless him and grant him peace, and the era of his companions.

IbnTaymiyyah: the tortured jurist: AhmadTaqi al-Din IbnTaymiyyah was born in Syria on the tenth of Rabi'a al-Awwal in the year 661 AH corresponding to 1263 CE and died on the twenty-second of Dhu al-Qi'dah in the year 728 AH corresponding to 1328 bc, as he was on both sides of moderate and extremist thought. This man is a great scholar, a brilliant preacher, and a great religious analyst, and he has the ability to take questions from and publish legal evidence, and he has a big heart and courageous courage to reveal what he knows before anyone.

The extremists use his fatwa in a certain reality as a way to cruelty to rulers who are not committed to the point of murder, and the moderates believe that this venerable jurist does not issue fatwas without social precautions.

As for the book, "IbnTaymiyyah, the tormented jurist", it is a wonderful epitome of the struggle of Islam and Muslims in the seventh, eighth according to hijra and thirteenth and fourteenth centuries AD against the Tatars and the enemies of Islam from the Crusaders and others and against stagnation, tradition and backwardness in the Islamic world during that busy period of the history of the Islamic nation that was Egypt is a revolutionary leader and a pioneer in its perpetual movement towards sovereignty, renaissance and progress.

IbnTaymiyyah witnessed the victories of the Maritime Mamluk state in Egypt over the Tatars and witnessed the political and military greatness of Egypt and the extensions of its king in the Levant and beyond the Levant. It took Professor Al-Sharqawi in his writing three years during which he was acquainted with many documents and manuscripts in the Arab and Islamic countries, so Abdul-Rahman al-Sharqawi rose in light of these documents The manuscripts are to highlight the hidden fitness of this venerable jurist, so he presented the image of this religious scholar, the great mufti, and the man who did not obtain a prominent place in society that the common people knew after leaving from this world to the grave, so may God Almighty have mercy on him, and he brought him into the gardens of Naim Amen.

The Nine imams of jurisprudence:

1. Imam Zaila bin Ali Zain al-Abidin.
2. Imam Jaafar al-Sadiq.
3. Imam Abu Hanifa al-Nu'man.
4. Imam Malik bin Anas.
5. Imam Al-Layth Bin Saad.
6. Imam Shafi'i.
7. Imam Ahmad bin Hanbal.
8. Imam IbnHazm.
9. Imam EzzedineAbdulazizbin Abdul Salam.

The book "The Nine Imams of Jurisprudence" is a well-known book to those who know the Arabic language or affiliate to it by any means. They knew them, so he wrote about them, and some of them were offended by some of their followers, so his sincere image had to be clear, and people would walk their course according to their whims and natures. As for the others, what people know about them is a lot. From some of them and write about others, and that is because of the merit of one of them over the other. Professor Al-Sharqawi addressed the well-known among them to the public in general and to the knowledgeable in particular because their lives are full of experiences, science and knowledge, and researchers resort to them in their research and it is very difficult for them to pass volumes of huge books. We did and Abdul Rahman Al-Sharqawi did in this field.

Al-Sharqawi as a pioneer of poetry: Abdul-Rahman al-Sharqawi was one of the great pioneers of the Arab poetic renewal movement at the end of the forties. He is also one of the pioneers of the realistic social critical trend in modern Arab literary creativity and the first to write the Arabic poetic play using modern poetry. We find this poetry that had loaned Abd al-Rahman al-Sharqawi under the idea of the two important schools,

romanticism and realism. The conclusion is that he is one of the pioneers of socialist realist poetry, even as it is a realistic tendency as it is the bearer of socialism.

Romantic poems:The origin of the word romance as a literary theory, critical study and intellectual doctrine is that it is the French word "romance" meaning "story" or "novel" or "occurrence", whether real or fictional, but the word entered into English literature in its fictional sense in the seventeenth century and became It means all things arranged by imagination, but in the eighth century people in Europe began to look at romance with a more respectful and deep view, so that it became associated with deep philosophical contemplation of the universe, life and nature.Civilization and a return to the ages of chivalry. As for literary theory, romance calls for breaking down ancient rules and traditions, focusing on spontaneity, expressing dreams, ambiguity and insisting on the role of literature as a quiet torch for future generations.

His poetic collection:

The first: a collection of poetry bearing the title of his famous poem "From an Egyptian Father to President of Truman." It is the poem that he wrote in Paris in 1951 AD. It was one of his political poems and an open letter he sent to the American President at that time, "Harry Truman." This poem writes another letter to "Johnson", the President of the United States at the time, in which he clarifies the current issues.

The second includes his one-act play and his collection of poems, "The Statue of Liberty and Forgotten Poems." In the collection of forgotten poems there are only four poems on social and political topics, and these political and social poems, which number nineteen, indicate that the poet did not live in isolation from the realities around him, but was affected by the ongoing political events and had a position that the Second World War and the tragedy of Palestine in 1948 AD and the revolution July 1952 AD and the Communist movement were among the factors that affected modern poets, including Al-Sharqawi. It is certain that Al-Sharqawi was a loaner of the poems of these two divans while he was still young and naturally For the poet at that age to be realistic under the influence of romanticism with its sharp emotions, hurt feelings and wandering perceptions, which was helped by the period in which Al-Sharqawi began to create those beautiful poems in Egypt, which lasted from 1932 until 1952.

The realist school came as a response to the romantic school, as the owners of this school believed that it was necessary to address reality by drawing the forms of reality as it is and highlighting important aspects that the artist wants to communicate to the audience in a manner that records reality in its minutes without strangeness or alienation.

The realist school focused on the objective direction and made objective logic more important than the self. The painter portrays the daily life honestly and honestly without entering himself into the subject. Rather, the painter detracts from the subject in a shift as it should be that he addresses the problems of society through his daily life that he preaches solutions. Realism differs from romanticism in terms of the painter's subjectivity, as realism believes that the artist's subjectivity should not overwhelm the subject, but romanticism sees otherwise, as the work of art considers the artist's self-feeling and his own way of transmitting his feelings to others. Sharqawi belongs intellectually to the socialist realism school.

The personality of Abd al-Rahman al-Sharqawi in the eyes of contemporary writers and critics The late Dr. Ahmed Heikal: (Former Minister of Culture) If Abd al-Rahman al-Sharqawi is mentioned as an Islamic writer, he means by this that he is a civilized thinker who dives into the heritage of Islam to reveal his eternal essence and high human values, which are those values that Al-Sharqawi believed in and committed to and made them the basis of all his work and the spirit of all his creativity. The values of truth, justice, goodness and freedom. Besides this, Al-Sharqawi was a first-class essay writer and in everything he wrote had a distinct style.

Yusef Idris:When I came to Cairo in the middle of 1958, I met the tall brown man who always smiled without the smile of philosopher devoid of claiming to say wise philosophy exclusive of claiming to wisdom, kindness, sensitive, and peaceful to the point of loving peace expelling all types of inhuman rivalries.

Salah Jalal:He was a person with tender heart, feelings and emotions, every morning he filled his friends with questions, reassurance and encouragement. The elder brother used to resort to him in times of trouble and search for an honest friend who was a cute in loyalty, and faithfulness for the issues related to human beings and their right and justice, he was revolting even if his revolution was at the expense of his righteousness. Abdul-Rahman Al-Sharqawi was a writer who learned the courage to express an opinion and the toughness to defend him and sacrifice everything for the sake of truth and justice, and his eternal effects remained in his writing.

Naguib Mahfouz: He came out to us with his wonderful poem "From an Egyptian father to President Truman," and then he amazed us with his great novel "The Land" that made him a pioneer of contemporary Arab literature and continued his intellectual activity, so he went to the theater and became one of the pillars of the poetic play.

YusefJawhar: Abd al-Rahman al-Sharqawi was very present, taking care of all the affairs of his country from near or far.

His son Dr. says. Sherif Al-Sharqawi about his last days: In the last days he used to pray and cry when he heard the Quran.

Salah al-Din Hafez: Al-Sharqawi left behind him a tremendous intellectual and human wealth, from (back streets) to (Hussein in revolt) and from (Mahran boy) to (God's revenge) ... all of which entrench the meanings of freedom and social justice.

Abdul Sattar Al Taweelah: Abd al-Rahman al-Sharqawi was one of the Arab Muslim writers who understood Islam for its true nature. He realized that its essence was to support the poor and the most vulnerable on earth, and he said: If Karl Marx had read the Qur'an and studied the Muhammadan Sunnah, when I needed to compose the capital.

Mohammed Khalid: One day, years ago, we had a good coincidence in front of the door of the "Al-Husseini Mosque". He was outside the mosque and I was on my way to enter, and he said, "I will wait for you until you come back and return to see a wonderful scene, an old man with a gray back, leaning his arms on the shoulders of" Abd al-Rahman al-Sharqawi "and Abdul Rahman wears his shoes Then he puts some money in his pocket.

Finally, Nabil Mekkawi says: The symbol of dignity does not die, the symbol of loyalty does not die, the symbol of love does not die, the symbol of dignity does not die, the symbol of masculinity does not die, the lover of freedom does not die Nasser of truth does not die.

Positions held by Al-Sharqawi:

- In 1971, El-Sharkawy became the editor-in-chief of the most famous Egyptian political magazine, Rose Al-Youssef, and became its board chairman.
- Then he was appointed general secretary of the Supreme Council for the Care of Arts, Literature and Social Sciences in 1977 and resigned two years later.
- In January 1976, he was appointed a member of the Radio and Television Union.
- Appointed General Secretary of the Organization of African-Asian Solidarity in 1978. • At the Aden Conference in 1981, he was elected Chairman of the African and Asian Peoples' Solidarity Organization.
- And a technical advisor to the Cinema Corporation.
- Al-Sharqawi was a member of the Writers Association, the Pen Club, the Story Club, and the Writers Union.

Awards and Honors: Al-Sharqawi was awarded the State Merit Prize in 1974, and in the following year he was awarded the Republic Medal for Arts of the first class.

The journey to God: The poet, writer, journalist and Islamic thinker Abd-Rahman al-Sharqawi died on November 10, 1987, at the age of exactly sixty-eight years. The great writer, Abd al-Rahman al-Sharqawi, died after his returning from the Soviet Union, and he breathed his last sigh after a severe heart attack.

He left for us masterpieces of what he wrote in the field of Arabic literature for that, we readers are thankful to him. He was one of the writers most concerned with human freedom and human dignity, and one of the most Islamic thinkers who see Islam as tolerance, nobility and civilization, and it was not rugged by it.

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