

# The forty sixth anniversary of death of The Arabic Shakespeare Ali Ahmad Paksir

## " Between the predominance of heritage and the ideology of the critical conscience"

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The situation of Ali Ahmad Paksir is a sample for the continuous crisis between the criticism and creativity, or between the criticsers and the creators. What is required from the creator regarding creation? What is the duty of the criticiser towards his culture and his creative products from one side and towards the creators who represent the raw material for the framework of their critical works and their ingredients from another side?

Between the creativity and the criticism, there has always been a crisis. Ali Ahmad Paksir realized that national duty which has to be done by him via his creative productions that consist of poetries, novels and theatres. Since he insisted on raising the banner of Arabism against the people who chose to use many other colourful banners that offer them various interests while they are being carried like waves between eastern and western factors even if he made them ashamed. In order to realize this aim, he tries a lot to raise the civilization and history of the Arabs using both of them in his creative works no matter if poetries or theatres.

We can clearly see him realizing his targets in his novels such as: Wa Islamah, Al-Thair Al-Ahmar and Salamt Al-Kas, besides his theatrical works such as: Sir Al-Hakim Bi Amr Allah, Sir Shahrazad, Harb Al-Basus and Malhamat Omar.

The subjects that Paksir dealt with during establishing these creations were

national subjects from which Arabs were suffering under various conditions. And especially the case of Palestine which was named by Paksir as a historical tragedy in terms of humanity before it even occurred. This situation ended up with a state of wonder among the criticsers. Some of them stated that Paksir was an insightful window and that this insightful window allowed him to treat the Palestinian case before it occurred in three theatres: the first was in 1944 and named Sheelouk Al-Jadid Kabl Al-Nekbe. He warned the people in this theatre regarding the coming catastrophe in Palestine and the establishment of the Jewish State and removal of its Arab people. The second was Shaab Allah Al-Mukhtar. The third one was Ilah Israel. His theatre was after the setback of 5 June was called: Al-Tuwara Al-Dayia. He emphasized that the case of Palestine should be underlined by literary works in order to reveal its risks and importance. This is an obvious sign of Paksir's intelligence because his words prove that his works are not enough to express the size of the tragedy in Palestine. It is also an invitation for the other creators to deal with this case.

Paksir came up with many great services that emphasizes on the problems of the Arab world. He always gave importance to unify the traditional literature with the modern literature in order to develop the Arabic Literature. His intelligent mind that used both the creativity and the criticism in his works affected his works, especially in terms of poetry and theatre. Although he had a big passion to write very traditional Arabic poetries, such as the poetries of Al-Mutanabi and Ahmad Shawky, he also did not refuse at the same time the modern poetries, especially the theatrical poetries. He found out that the modern poetry is independent



ALDAN 49 | MARCH 2016



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and not bound to any rules, and that it is the most appropriate one for the theatre.

The independence from the limits of the Arabic poetry was coupled with the independence from the limits of the Arab heritage and its control over the creativity. He benefited from everything possible in the Arab heritage in order to feed his creativity regarding emphasizing on the national cases. He was effected from the rifle tradesman of Shakespeare when writing Sheelouk Al-Jadid 1945 and he warned about the Zionist danger in the Palestinian lands. As a result of the predominance of heritage – the Arabic and Western – that effected a lot the creativity of Paksir in terms of novels and theatres, his main aim was to defend the cases of the Arabic world and preserve its identity. But the question that should be asked is did the criticsers deal with Paksir depending on his diverse culture in his sources and his aim to preserve the Arabic identity from one side, and accept the serious literature forms and develop their existence within the context of the modern literature types from another side?

So the answer in case of Paksir is humanity and creativity. The ideological factors that effected the criticsers interfered his creativity negatively or positively. This is why Paksir's creativity is diverse and inspired many artists. Especially after his death, some creators and criticsers just like Mohammad Abdulghani Hasan and Hasan Abdullah Al-Karshi and Ruhayet Al-Kaliyni, Anwar Al-Jundi, Wadi Filistin, Dr. Shawky Al-Sukkari and Ibrahim Al-Azhari.

From another point of view, Paksir and his creativity fell into the trap of ideology by the hands of some famous criticsers who lowered his creativity against the Arab heritage or due to his persistence in giving a rise to the idea of Arabism.



Sami Khashaba and Ghali Shukri were two of the most famous criticsers whose ideologies differed from Paksir's ideology. They were known for their modernist and progressive approaches. The first of them criticised him for being a Salafist. And the second, Ghali Shukri, criticised him for having ideas of retardation. The criticiser Hamada Ibrahim criticised his political emphasizes and his approach to the characteristics of heritage, just as he did in his criticism for Paksir's theatre Sir Shahrazad. The negative criticism which was directed to Paksir was not directed to those who were effected from him in their works. Salah Abdassabur criticised Paksir for his transition from the sea of Arabic poetries to the theatre of Ikhnatun and Nefertiti. The criticiser Mohammad Hasnawi criticised Abdussabur regarding his words about Paksir's theatrical approach.

Paksir seems to effect the world of Arabic criticism a lot with his personality and the factors that formed his writings. He wrote in various literature forms and deserved to be called as the Arabic Shakespeare. His passion was to unite the poetry and the theatre just like Shakespeare. These were the two types of literature favoured by Paksir who won the National Appreciation Award together with Najib Mahfouz. He always admired the thoughts of Al-Akkad and reviewed his works but he never found in him what he was looking for.

Throughout the criticisms caused by Paksir both when he was alive and after his death, every reader who reads his works even after half a century realizes his literary conscience. Especially when the reader knows that Paksir never tried to get rid of those criticisms targeting his personality and his creativity.