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ABSTRACT

of the dissertation for the degree of Doctor of Philosophy

**HOMESICKNESS IN THE WORKS OF EGYPTIAN POET
AHMAD SHAWQI DURING THE PERIOD OF HIS EXILE**

Specialty: 5718.01 – World literature (Arabic literature)

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GENERAL CHARACTERISTICS

Relevance and development of the topic. In the 19th century, which Arab literary scholars call the century of “Nahda” (“Renaissance”), Arabic literature stepped into its revival epoch in countries such as Egypt, Lebanon, and Syria. During this period, the ancient literature which no longer meets the interests and aspirations of the people, is replaced by modern literature that represents the life of the people in all fields, expresses national and universal problems and inspires the national liberation movement.

There are many tendencies in the work of Arab poets and writers who made great contributions to this literary renaissance that shed light on the revival period of Arabic literature. From this point of view, the work of the great Egyptian poet Ahmad Shawqi (who lived in the second half of the 19th century and the beginning of the 20th century (1868-1932)) during his exile represents an important stage.

Ahmad Shawqi's rich creativity in the field of dramaturgy, poetry and prose brought a unique innovation to Arabic literature which was in a state of decline several centuries before. Ahmad Shawqi is one of the first Arab poets who was able to represent the ideas of modern civilization in his works. The period of exile spent by the poet in Andalusia in 1915-1920 – in a place that was a source of pride for the Arabs provided great contributions to the modern Arabic literature and created the basis for the revival of classical poetry. In this sense, the study of the poet's work in Andalusia which has an exceptional role in the renewal of poetry in Egyptian literature, and Arabic literature in general requires a new perspective in this field. This research work on the “Homesickness in the works of Egyptian poet Ahmad Shawqi during the period of his exile” dedicated to the study of the works of “the Prince of Poets” of modern Arabic literature - Ahmad Shawqi created in Andalusia meets this demand.

This research work touches upon the environment in which the poet lived, his life and creativity in general and extensively explores his poetic heritage and works of the Andalusian period.

The main research object of the dissertation work is Ahmad Shawqi's poetry expressing his longing for the homeland. In this sense, the dissertation examines in detail the period of exile, which was the turning point of the poet's creativity, that is the reasons for leaving the homeland and its impact on the poet's life and creativity. This change was caused by a number of factors, thus, some of these factors were political, some were psychological, and some were social and cultural factors. The Andalusian period of Shawqi's creativity represents the relative and longing caused by strangeness. This longing manifests itself in different ways: longing for the homeland, longing for the relatives and friends, longing for the beautiful days of the past, longing for the native places and loved ones. However, the most and the strongest influence manifested in the poet's poetry is the longing for the homeland. This is related to his five-year exile.

The relevance of the research can be explained by the following specific factors:

- The outstanding representative of modern Egyptian poetry, "The Prince of Poets" Ahmad Shawqi's works during the exile period was not a separate research topic and these works which constitute the second stage of the poet's creativity were not included in the literary analysis;

- The first quarter of the 20th century was the era of rise of the national liberation movement in all Arab countries. A prominent representative of Egyptian literature Ahmad Shawqi lived in the period when dynamic political events took place. The relationship with the court and affairs of the Egyptian Khedive made it possible for him to get acquainted with the secrets of political events, to be aware of internal conflicts of the palace and the pressures between patriots, colonists and the Ottoman Caliphate. Moreover, the poet was one of the witnesses and victims of the collapse of the Ottoman Caliphate, the occupation of the homeland by Western exploiters, the First World War, and the difficult situation caused by all these events in the country. All this political atmosphere that was unfolding rapidly left a deep mark on the works of the Egyptian poet, who was part of the current historical events, especially in the works of the period of exile.

Examining the poet's work during his exile, at the same time reveals a new perspective on those historical events;

- Through the works created in the traditions of Arab poetry, Shawqi added a new color to the classical poetry style with his unique magical melody. During the renaissance of Arabic poetry in early 20th century, along with referring to the past, also benefiting from Western poetry Ahmad Shawqi brought a new form and new content to Arabic poetry. The investigation and analysis of his odes created during his exile on the example of the poems of classical Arabic poets allows to compare the result of the cultural revolution which also manifested itself in the field of literature;

As for the degree of study of the subject, in Arabic studies of Azerbaijan, Nigar Tofiq gizi Bakikhanova studied the dramaturgical work of Shawqi. This study is represented in the monograph "Dramaturgy of Ahmad Shawqi". Bakikhanova explores in her research the place of Ahmad Shawqi's dramatic work in the history of Egyptian dramaturgy and his role in the development of Arabic poetic theater and analyzes the characteristics of his verse plays.

In Arabic literature, the life and works of Ahmad Shawqi (with both individual research and comparative analysis) were studied by Shawqi Daif¹, Taha Wadi², Shakib Arslan³, Ahmad Abid⁴, Suad Abdulwahab Abdulkarim⁵, Muhammad al-Hadi al-Tarablisi⁶, Taha

¹ ضيف, شوقي. شوقي: شاعر العصر الحديث. - القاهرة: الهيئة المصرية العامة للكتاب. - 2010. - 292 ص.

² وادي, طه. شعر شوقي الغنائي و المسرحي. - القاهرة: دار المعارف. 1994. - 275 ص

³ ارسلان, شكيب. شوقي و صداقة اربعين سنة مع أمير البيان. - أضواء السلف. - 354 ص

⁴ عبيد, أحمد. ذكرى الشاعرين شاعر النيل و أمير الشعراء \ دراسات و مرث و مقارنات. - المكتبة العربية في دمشق: مطبعة ترقى. - 305 ص

⁵ عبد الكريم, سعاد عبد الوهاب. اسلاميات أحمد شوقي \ دراسة نقدية. تقديم و مراجعة: سهير القلموي. - مطابع اهرار الجيزة. - 327 ص.

⁶ ابلسي, محمد الهادي. خصائص الأسلوب في الشوقيات. - القاهرة: المجلس الأعلى للثقافة, - 1996. - 572 ص

Hussein⁷, Adil Abu Amsha⁸, Ilya Hawi⁹, Zaki Mubarak¹⁰, Fauzi al-Atwi¹¹, Asil Abdulwahab Atut¹², Ahmad Abdulmajid¹³, Ahmad ash-Shayb¹⁴, Mahmoud Hamid Shaukat¹⁵ in their works.

As an individual monograph, there are works by the poet's son Hussain Shawqi - "أبي شوقي" ("My father Shawqi") and the poet's secretary Ahmad Abdulwahab - "أثنى عشر عاما في صحبة أمير الشعراء أحمد" ("Twelve years with the "Emir of Poets" Ahmad Shawqi"). These two books give an opportunity to get a complete picture of the life and personality of Ahmad Shawqi.

In Arabic literature, the creativity of Ahmad Shawqi during the period of exile has been thoroughly studied by Dr. Saleh Ashtar. The researcher presented the results of his studies and travel in the book "اندلسيات شوقي" ("Andalusia of Shawqi")¹⁶ which he published in 1959. This work contains a study covering all the prose and verse works of Ahmad Shawqi from the time he boarded a ship from Suez Canal to Spain until he returned to his homeland.

Regarding the Andalusian creativity of Ahmad Shawqi, Nidal Ulyan Avid al-Umawi defended his dissertation work "الغربة والحنين في شعر أحمد شوقي" ("Expatriate and Longing in the Poetry of Ahmad

⁷ حسين، طه. حافظ و شوقي. مؤسسة هنداوي. - 2014. - 137 ص

⁸ أبو عمنه، عادل. المسرح النثري عند أحمد شوقي \\ مجلة جامعة النجاح للأبحاث. المجلد الثالث، العدد العاشر. - 1996. - 7-29 ص

⁹ أعلام الشعر العربي الحديث: أحمد شوقي - أحمد زكي أبو شادي - بشارة الخوري/ قدم له: إيليا حوي. - بيروت: المكتب التجاري للطباعة و النشر و التوزيع. - 1970، 332 ص.

¹⁰ مبارك، زكي. أحمد شوقي/ أعداد و تقديم: كريمة زكي مبارك. - بيروت - لبنان: دار الجبل. - 1988. - 328 ص.

¹¹ عطوى، فوزى. أحمد شوقي: أمير الشعراء \ دراسة و نصوص. - 1978. - 479 ص

¹² عطوط، أصيل عبد الوهاب. أحمد شوقي: دراسة في أعماله الروائية. - فلسطين. - 2010. - 186 ص.

¹³ عبد المجيد، أحمد. أحمد شوقي: الشاعر الإنسان. - القاهرة: دار المعارف. - 130 ص

¹⁴ الشايب، أحمد. شوقي في الاندلس. \ أبحاث و مقالات. - مكتبة النهضة المصرية. - 1946. - 480 ص.

¹⁵ شوكت، محمود حامد. المسرحية في شعر شوقي. القاهرة: مطبعة المقتطف و المقطم. - 1947. - 144 ص.

¹⁶ الأشر، صالح. اندلسيات شوقي: بحث تطبيقي في أدب شوقي في المنفى و أثر الأندلس في شخصيته و فنه. - مطبعة جامعة دمشق. - 1959. - 252 ص.

Shawqi”) at the Faculty of Literature of Gaza Islamic University in Palestine in 2015. In this study, he explored the style, artistic description and music of the poet’s works written in relation to his life in exile.

Ahmad Shawqi attracts attention in Arabic literature, as well as, in the Turkish scientific community. Given the books, articles and theses on both individual and general topics in Turkish language written about the Shawqi’s life and works, it turns out that, compared to other Arab writers, he is more explored in Turkish literary studies. Probably, there are two reasons why Shawqi deserved the interest in Turkish universities and became the subject of research: one of them is that the poet left a wide field of study for researchers, that is a rich literary heritage, and the second one is related to the fact that the poet is of Turkish origin¹⁷.

Among the books dedicated to Ahmad Shawqi in Turkish literary, the following works should be mentioned: the work by Ahmad Kazım Urun – “1868-1932 A Turkish Poet in Egypt: Ahmad Shawqi” and the extensive research by Ihsan Doğru – “Society and Politics in “ash-Shawqiyyat” by Amīr al-Shu‘arā Ahmad Shawqi” (2019). The research conducted by Ahmad Kazım emphasizes the social situation of the period in which Ahmad Shawqi lived, modern Egyptian poetry, the poet’s short life story, as well as the poems he wrote about the Ottomans and the Turks and his comparison with other contemporary Egyptian poets who wrote poems on the same topics.

The study conducted by Ihsan Doghru includes information about the poet’s life, the literary environment he lived in, life mixed with poetry, the years he spent in France for education and in Spain due to immigration, his works and his literary personality and his poetry; as well as the problems of society, the poet’s suggestions for solving them and his political ideas.

Among the articles written about Ahmad Shawqi, the work by Yusuf Uralgiray “Ahmad Shawqi” (1970), Kanan Damirayak “Ahmad

¹⁷ Ayyıldız, Esat. Ahmet Şevki’nin Mısır İstiklalinin Mudafaası için Sömürge Yöneticisine Hitaben Nazmettiği Lamiyesinin Tahlili // - Arap Edebiyatında Vatan ve Bağımsızlık Mücadelesi / Editörler: A.H.Can – İ.Doğru. Ankara: Nobel Bilimsel Eserler, - 2021. - s. 2

Shawqi's Elegy about Macedonia and Edirne: "New Andalusia?" (1993), Hossein Yazici "An Arab Poet from Egypt Ahmad Shawqi and Sultan Abdulhamid II in His Poems" (1997) and "Ahmad Shawqi, Iqbal and Yahya Kemal's Perspectives on Andalusia (2008)", Zaki Takin and Ismail Kırmızı "An Intellectual Admiring the Ottoman Empire in Egypt: Ahmad Shawqi and His Ideas" (2013), Sadık Kılıç "Ahmad Shawqi and a Selection Concerning Prophetic Ethics from the Odes of and El-Hamziyye and Nehcu'l-Burde" (2015), Ahmad Yıldız "Muarada (Controversy) in Modern Arabic Literature: The Example of Ahmad Shawqi and Hashim ar-Rifai" (2021) are noteworthy research works.

There is no substantial research in these studies on the poet's work during the period of exile. Yusuf Uralgiray, in his research on Ahmad Shawqi, divides his poems into three themes as political, religious and social. The researcher notes that A. Shawqi was more successful in political poetry than his predecessors, and wrote poems that opened wide horizons in this field. While creating these works, he glorified the Arab world in one unity without religious, national and political discrimination¹⁸; Zaki Tekin and Ismayıl Kırmızı made the idea of Islamic unity and the spirit of nationalism of Ahmad Shawqi who was attached to the Ottoman caliphate, and at the same time a patriotic intellectual as the main theme in their research.

Ahmad Shawqi has not been studied widely in European oriental studies so far. Information about the poet can be found in the first volume of the book "Encyclopedia of Arabic Literature" published in 1998, edited by Julie Scott Meisami, a researcher of Medieval Arabic and Persian poetry and Paul Starkey, a researcher of Modern Egyptian literature. Shawqi dominated neo-classical poetry in Egypt and beyond, until his death in 1932: *"He more than deserved the title "Prince of Poets", and his enormous talent had ultimately always been the most effective answer to his detractors who sought to dismiss this title."*¹⁹ In Shawqi's poetry, it is mentioned that he was

¹⁸ Uralgiray, Y. Ahmet Şevki. // - Doğu Dilleri Dergisi, - 1970, C I, S: 4, Ankara - s.241

¹⁹ Shawqi Ahmad // Encyclopedia of Arabic Literature, - London and New York: - 1998, - p. 709.

exiled to Spain during the First World War, because of his obvious devotion to the Ottoman cause, and eloquent antipathy to the British.

Among Western studies, the article “Two Examples of Ritha: A Comparison between Ahmad Shawqi and al-Mutanabbi” published in “Journal of Arabic Literature” (Vol.16) in 1985 by Margaret Larkin, associate professor of the University of California, Berkeley, is distinguished. The research analyzes Ahmad Shawqi’s elegy dedicated to his mother during his exile and Mutanabbi’s ode to his grandmother from different points of view. Being faithful to the classical tradition, Ahmad Shawqi wrote this Mu‘āraḍa (imitation) in the same style (tawil) and the same rhyme (mim) as in Mutanabbi’s work.

The researcher notes that the reason why he involved these two poems in the study is that poet might express his individual character more powerfully through the sorrow of the death of a loved one. Thus, that sorrow may provide a clearer contrast between Shawqi’s “modern” poetic sensibility and al-Mutanabbi’s expression of the classic soul tenderness²⁰. After discovering the similarities and differences of both odes, the researcher notes that the model in Shawqi’s imitation only served as a frame for expressing own individual poetic vision²¹.

In Russian Eastern Studies, a personal study of Ahmad Shawqi is found in the dissertation work by Jirish Jabrayil (defended at St. Petersburg State University) entitled “*Cultural interaction of East and West: On the example of the dramaturgy of Ahmad Shawqi*” (“Культурное взаимодействие Востока и Запада: На примере драматургии Ахмада аш-Шауки”)²². This study includes a philosophical-cultural analysis of the ideological and stylistic

²⁰ Larkin, Margaret. Two Examples of Ritha: A Comparison between Ahmad Shawqi and al-Mutanabbi // Journal of Arabic Literature, - 1985. Vol. 16, - p.19.

²¹ same ref., p.36

²² Джибраил, Джирис. Культурное взаимодействие Востока и Запада (на примере драматургии Ахмада аш-Шауки): / Автореферат диссертации на соискание ученой степени кандидата философских наук. / - Санкт-Петербург. – 2003 с.

influence of Eastern and Western cultural traditions on the work of Ahmad Shawqi.

In the present study, the main source is the Divan, drama and prose works by Ahmad Shawqi, the works of other Arabic literature researchers, including Saleh Ashtar, and examples of classical Arabic literature.

The object and the subject of the research. The main object of the research includes the works written by Ahmad Shawqi in Andalusia expressing longing for the homeland, that is the odes “Journey to Andalusia” and “Andalusia”, the play “The Princess of Andalusia”, etc. The subject of the research is related to the study and analysis of the expressing the longing for the homeland in the poet’s work during the period of exile.

The aim and the objectives of the research. The main aim of the research is to study the works of Ahmad Shawqi during his exile. For a complete and comprehensive coverage of the theme and in accordance with the intended aim, the following objectives are set in the dissertation work:

- to take a general look at the environment in which Ahmad Shawqi lived, and to study the poet’s life and works comprehensively;
- to examine and analyze the poetic works of the “The Prince of Poets” who had made an exceptional contribution in the renewal of modern Arabic poetry from various aspects;
- to analyze the Shawqi’s poetry before and after the exile in general to reflect the influence of the exile period on his work; to reflect the atmosphere witnessed by the poet’s childhood, the difference between what he saw and wrote, and the nature of the environment that surrounded him while he was in exile in this comparative study;
- to show based on the merits of the Andalusian period that had a great impact on the development of the poet’s personality and literary creativity; to examine the structure and content of the odes expressing longing for the homeland, to analyze them based on examples.

The research methods. The dissertation work was performed on the basis of the following scientific methods to achieve the goals set:

- systematization of the collected facts and materials;
- systematic analysis and interpretation;
- comparative analysis;
- complex approach to the problem, the principle of historicity;
- obtaining scientific results based on generalizations.

The main provisions for the defense.

- The exile of Ahmad Shawqi saved the greatest poet of his time from confusion, and protected him for his country and nation and guided him on the path to immortality.

- In the works of Ahmad Shawqi during the exile, his homeland - the ancient and famous Egypt was the object of his worship.

- During the exile, the poet wrote some odes in which he expressed his longing for homeland as an imitation to the works of representatives of classical Arabic literature. In general, the works written by A.Shawqi in the style of the odes by Ibn Zaydun, Busuri, Buhturi, Husara, Abu Tammam, and al-Mutanabbi are widely represented in his diwan (al-Shawqiyyat).

- The poets of the Abbasid period were aware of philosophy and various sciences, and used mind and imagination together in their artistic works. But besides, they had spent most of their works on praise and adornment. They changed the poetry of “writing for itself” to the manifestation of natural beauty. Ahmad Shawqi, in his works created in the style of classical literature examples, although he preferred eulogies in his pre-exile works, in his odes during and after the exile period made his main goal to convey deep meaning along with beautiful style. Shawqi’s imitations dedicated to the works by the classical poets constitute independent fiction in themselves. The poet’s imitations are not a translation of the texts of the classical poetry into a new language of poetry, but can refer to a new poem collection based on the original.

- Even though Ahmad Shawqi’s imitations are written in the form of a traditional Arabic poem and performed in its harmony, they

express the originality and authenticity of the poet's style, the poet in himself, his century, and his ideas.

Scientific novelty of the research. The scientific innovations obtained during the investigation of the topic "Homesickness in the works of Egyptian poet Ahmad Shawqi during the period of his exile" include the followings:

- The dissertation is the first comprehensive study dedicated to the poet's work during the period of exile.

- When the researchers wrote about this period, which has an important essence in the life and creativity of Ahmad Shawqi, they mentioned that he focused only on describing the glory of the Arabs and the description of their sadness over their current situation. This dissertation work reveals the main essence of Ahmad Shawqi's work during the period of exile. The research clearly traces the factors influencing the development of the poet's personality and creativity in the course of this stage of his life.

- "Amirat Al-Andalus" ("The Princess of Andalusia"), the only a prose play written by Shawqi being inspired by Andalusia, was included in the research and in the course of the study it was translated into Azerbaijani for the first time (the publication is in process);

- During the exploration and analysis of the idea-content characteristics of the play "The Princess of Andalusia", the works written on the subject of Andalusia and Motamid ibn Abbad in modern Arabic literature were included in the research for the first time;

Theoretical and practical significance of the research. This dissertation work can partially eliminate the gap in the field of study of the work by Ahmad Shawqi, which coincides with the renaissance period of Arabic literature.

The main research and results of the dissertation work can be used in scientific-pedagogical activity, in studies related to Arabic literature, especially Egyptian literature.

Approbation of the research. The main provisions of the research work are reflected in the articles published by the author in local and foreign scientific journals, in the proceedings of national and international scientific conferences in which she participated.

Name of the organization where the dissertation work was carried out. The research work was carried out in the department of “Arabic Philology” at the Institute of Oriental Studies named after acad. Bunyadov Z. M. of the National Academy of Sciences of Azerbaijan.

Structure and general scope of the dissertation. Dissertation work consists of an introduction (20 576), 3 chapters (first chapter 2 paragraphs, 57 416; second chapter 2 paragraphs, 47 206; third chapter 2 paragraphs, 95 129), conclusion (6521), bibliographic list of used literature.

The total volume of the dissertation is 244 918 symbols.

THE MAIN CONTENT OF THE RESEARCH

“Introduction” of the dissertation, as a general feature of the work, provides the information about the relevance of the topic and the degree of elaboration, defines the object and subject, goals and tasks, methods of the research, presents the main scientific provisions to be defended, and substantiates the scientific novelty, theoretical and practical significance of the work.

The first chapter of the research paper entitled **“Environment, life and creative path of Ahmad Shawqi”** consists of two paragraphs. In the first paragraph entitled **“The Renaissance period in Arabic literature and Ahmad Shawqi”** first of all, the most important historical events, social and political environment of the period when Ahmad Shawqi lived in are reviewed.

The period in which Ahmad Shawqi lived is not only a period of political awakening, but also a period of cultural renaissance (النهضة) in Egypt. The arrival of intellectual and literary forces from all over the Arab East and their gathering in Egypt helps to turn it into the center of the Arab cultural-educational movement that spurred the

formation of a secular society and nation-state in the last decades of the 19th century.²³

Among the Arab countries, the development in the field of poetry was related to Egypt. The genre of poetry, which began in the 20th century with poetic figures such as Muhammad Abdoh, al-Kawakibi, Ahmad Lutfi, took its first steps towards innovation with the famous poet Mahmoud Sami al-Barudi. Afterward, a group of talented poets such as Ahmad Shawqi, Ismayil Sabri and Hafiz Ibrahim began to appear. Later, poets such as Valiaddin Yekun, Hifni Nasif, al-Rusafi, Jamil Sidqi al-Zahavi, Abdulmuhsin al-Kazimi, Fuad al-Khatib, Shakib Arslan joined this group.

Ahmad Shawqi was born in Cairo in 1868 in a noble family and grew up in a palace environment. He served in the Khadive palace from 1891 to 1914. On September 18th, 1914 when the British government declared a protectorate over Egypt, Ahmad Shawqi was ordered to leave Egypt as a close friend of the deposed Khadive Abbas, and the poet was forced to spend five years of his life in exile in Spain. This chapter comprehensively studies the life of Ahmad Shawqi, who was called “Amir al-Shu'ara” of the new Arabic literature.

The second paragraph of the first chapter, entitled “**The main directions of Ahmad Shawqi’s works**”, mainly covers Shawqi’s work in the field of dramaturgy.

Ahmad Shawqi, who supports the revival of the best traditions of the ancient Arabic culture and at the same time, the assimilation of European achievements in the field of culture expressed his moral, national-patriotic, as well as artistic-aesthetic ideas in the field of poetry, prose, dramaturgy and various genres with high artistry.

The creation of Egyptian national drama is connected with the name of this outstanding poet of the Arab East. In the last years of his life, Shawqi, who rose to the top in poetry, turned to the genre of drama and wrote eight drama works uninterruptedly; “Masra Kilubatra” (1929), “Qambiz” (1931), “Majnun-Layla” (1931), “Antara” (1932), “Ali bey al-Kabir” (1932) (a new version of the play “Ali bey al-Kabir

²³ Бахшалиева, Г. Литературные взгляды Тауфика ал-Хакима./ Г. Бахшалиева – Баку: ЭЛМ, 2012. - с. 10

and the Mamluks state” (1891)), “Amirat Al-Andalus” (1932), “Madam Huda” (1932), “The Miser” (1932).

The poet’s acquaintance with dramatic works and theater performances while studying in France and later on the eve of his frequent trips there encouraged him to make his first experience in this field²⁴. The Egyptian poet, who is familiar with the intricacies of this new genre in European literature, synthesized the dramatic style of Western literature with the spirit of the East and Arabic poetry, laid the foundation of verse drama in Arabic literature and opened a new path in Egyptian literature by creating outstanding works in this field. In this respect, Shawqi’s transition from poetry to dramaturgy in his work is welcomed as a great event in Arabic literature.

For the first time, Ahmad Shawqi subjected Arabic poetry to the conditions of the theater and used it in dramaturgy. He was not satisfied with traditional forms and dimensions, on the contrary, he subordinated them to the situation of the depicted action, and brought lyrical poetry to the theater. In this regard, Muhammad Mandur evaluates his drama works as follows: “*The play of enthusiasm, especially verse tragedies, will rise to the top if they are composed and staged like an opera*”²⁵.

This paragraph presents Shawqi’s drama and prose works, and analyzes the first historical drama “Ali Bey al-Kabir” and “Majnun-Leyla”.

The results of the research conducted in this paragraph were included in the articles “The role of Ahmad Shawqi’s dramaturgy in the development of modern Arabic literature”²⁶ and “The story of

²⁴ هيكمل، أحمد. الأدب القصصي و المسرحي في مصر: من أعقاب ثورة 1919 إلى قيام الحرب الكبرى الثانية. -دار المعارف: القاهرة. ص. 301-1983.

²⁵ مندور، محمد. محاضرات عن مسرحيات شوقي: حياته و شعره. - المملكة المتحدة: مؤسسة هنداوي. - 2017. ص. 40.

²⁶ Shabbazova Sh. The role of Ahmed Shawqi’s dramaturgy in the development of modern Arabic literature // The Role of Oriental languages in intercultural communication. International Online Conference (20-21 November 2020), - Toshkent-2021, – s. 492-497.

Layla and Majnun: a comparative study of the works by Nizami Ganjavi and Ahmad Shawqi”²⁷.

The second chapter of the dissertation entitled “**Thematic and ideational features of Ahmad Shawqi’s poetic heritage**” contains two paragraphs. The first paragraph of this chapter entitled “**Relation to socio-political events of the period and patriotic motive in Ahmad Shawqi’s poems**” presents the poet’s works included in his divan (“ash-Shawqiyyat”) consisting of four parts, and studies his poems with political themes.

The first period of A.Shawqi’s creativity is mainly characterized by praise poems (eulogies). During his stay in the palace, A.Shawqi carried his poetry in the flow of court life, and as the poet of the Khadive, he praised him in every occasion. At that time, the poet was proud to be in this position, which was of great importance in expressing his poetic talent.

بالتليل ذا اللقب!²⁸

شاعر الأمير و ما

Poet of Emirs - this is not a small name! - the poet says.

Khadive Abbas II was trying to strengthen his position, to get the British authority to leave Egypt, and used Ahmad Shawqi for this. In this sense, while working in the palace, A.Shawqi wrote poems that both promoted the Khadive from a political point of view and criticized the British consul and other English officials who were the Khadive’s rivals.

Along with eulogies, Ahmad Shawqi’s work before his exile included the political events of the time, the Turkish world and the Islamic world, as well as historical topics. To this end, the poetry of the poet until his exile is characterized mainly by his “Turkiyyat”, “Islamiyyat”, and eulogies he wrote to the Ottoman caliph and the Egyptian khedive.

²⁷ Şahbazova Ş. Leyli və Məcnun qissəsi: Nizami Gəncəvi və Əhməd Şövqinin əsərlərinin müqayisəli tədqiqi // - Bakı: Dil və ədəbiyyat (ADU), - 2021. XI Cild, №1, - s. 76-86.

²⁸ <https://www.shatharat.net/vb/showthread.php?t=1760>

Following the Egyptian revolution of 1919, Ahmad Shawqi's work took a new direction. After returning from exile, the poet becomes closer to the people, reflects the political situation and aspirations of the people with strong images, serves to create national consciousness in Egyptian society through his works. Shawqi's poems are the sound of the gaiety, consolation and grief of the Arab East:

كان شعري الغناء في فرح الشرق و كان العزاء في أجزائه²⁹³⁰

My poem was a hymn to the joy of the East and a consolation for its sorrow

At this stage, the main distinguishing feature of Ahmad Shawqi's work is that the poet chooses an independent path, moves away from being an imitative poet, and particularly comes up with bold ideas. In his works, the poet who glorifies the motherland calls his people to fight for freedom and independence against the British rule, exposes the imperialist policy of the western countries. These motives directed against the Western colonizers began to be reflected in the works of all progressive Egyptian poets starting from 1920, and it inspires the entire Arab East in its glorious struggle for national independence. Many of Shawqi's poems were published in newspapers, as were the works of other contemporary poets. At that time, poetry was widely spread and attracted readers. Thus, the poetic works of Ahmad Shawqi and the poets of his time performed the central role that neoclassical poetry played in the early Arab public sphere and brought great fame to new poetry.

The topic discussed in this paragraph is reflected in the article "ash-Shawqiyyat - Divan by Amīr al-Shu'arā Ahmad Shawqi"³⁰.

The second paragraph of the second chapter entitled "Form and stylistic uniqueness of Ahmad Shawqi's poems" analyzes the poetic style of the poet and highlights the main merits of his poetry.

²⁹ شوقي. أحمد. الشوقيات. الجزء الثاني/ مكتبة مصر. - ص. 243

³⁰ Şahbazova Ş. Şövqiyyat: Əmirüŝ-şüəra Əhməd Şövqinin Divanı // Poetika.izm, - 2021. №1, - s. 28-34.

The origin and the culture he acquired played a big role in the success of Ahmad Shawqi in his poetry. In the poetic talent of the poet who represents five nations, particularly the Arabic and Greek roots, which gained fame in poetry, are sufficient.

Despite being familiar with European culture, A. Shawqi followed the path of ancient poets in his work. Therefore, the influence of French culture on him was limited, especially in the field of poetry. The poet especially benefited from the works of Buhturi and Mutanabbi and wrote imitations (muarada) to their odes. The affinity with Buhturi is perhaps due to the fact that both poets imitated the Abbasid period and were conservatives of the traditional form.

Ahmad Shawqi's style of poetic expression obtained from the great Arab poets of the 9th, 10th and 11th centuries, adapting the forms and motifs of classical poetry to the requirements of national identity and social sphere, created a new type of poetry called "neoclassical" in English-language studies, and "nahda" in Arabic³¹.

The European environment also had a certain effect on A. Shawqi, and this influence allowed him to create a new direction in Arabic poetry; whether in verse plays, operas, allegorical stories written by the language of animals like La Fontaine, or in songs written with the power of his imagination such as "في الليل لما خلى" ("At the end of the night"), "بلبل هيران" ("Amazed nightingale") that effect is observed. Ahmad Shawqi created a small opera by working on the beginning, main content and end of these singing stories.

The conclusions drawn from this paragraph are reflected in the thesis entitled "Characteristics of the poetry of the Emir of poets, Ahmad Shawqi"³².

³¹ Noorani, Yaseen. At the Threshold of World Literature: Ahmad Shawqi: [Elektron resurs] / 15 p.

https://www.academia.edu/36379886/At_the_Threshold_of_World_Literature_Ahmad_Shawqi

³² Şahbazova Ş. Şairlər əmiri Əhməd Şövqi şeiriyyətinin xüsusiyyətləri // "Klassik Azərbaycan ədəbiyyatı və incəsənətinin milli özünütdəqiqdə və Mərkəzi Asiyadakı mədəni tərəqqidə yeri" Nizami Gəncəvi adına Milli Azərbaycan Ədəbiyyatı Muzeyinin yaradılmasının 80-ci ildönümünə həsr olunmuş Beynəlxalq elmi konfransın materialları (23-25. XII. 2020), - Bakı: Elm və Təhsil, - 2020, - s. 227-229.

The third chapter is entitled **“Homesickness in the works of Egyptian poet Ahmad Shawqi during the period of his exile”** and consists of two paragraphs. The first paragraph of this chapter entitled **“Nostalgia in “Andalusiyyat” by Ahmad Shawqi”** begins with the meaning of the concept of homeland for the Arab society and thoughts about poems of longing for the homeland in literature. Then, A.Shawqi’s life in exile in Spain covering the years 1914-1919, the history of Arab Spain, and cultural monuments are discussed, the works written by the poet during his exile and the hymn of longing for the homeland in those works are studied.

Ahmad Shawqi’s work in Spain is grouped into four stages:

1. The ode *“Qanatu Suveish”* (“Suez Canal”) refers to the first stage of poet’s exile period creativity. This work, which he wrote when he was leaving for Barcelona, is included in ten pages in the book *“Asvaguz-zahab”*.

2. The second stage covers the three-year period of the poet’s stay in Barcelona. Four works are referred to this stage: The work *“Duvalul-arab wa uzameul-Islam”* (“The Arab state and the greats of Islam”), a piece of poetry called *“Risalatu Hafiz”*, the ode *“Andalusiyya”* and a poem written by the poet to his mother.

3. Third stage: Journey to Andalusia. At this stage, the poet has three works: 1- The ode *“Journey to Andalus”* and the verse introduction to this work. 2- Muvasshah *“Eagle of Quraish”* (صقر القریش). This work, written in a style close to Ibn Sahl al-Andalusi’s muvasshah, is dedicated to the Quraish eagle-Abdurrahman al-Dakhil.

3- A prose play - *“Amirat Al-Andalus”* (“The Princess of Andalusia”)

4. The fourth stage: his return to Egypt. This stage includes A.Shawqi’s *“Baiyya”*, which he wrote as a memory from Andalusia after returning to Spain.

Each of the works listed in this chapter was involved in the study.

A.Shawqi, who spent five years of his life in Spain, has two great odes in which he glorifies the fragrance of the wind of Andalusia, his glorious past, and immortal historical monuments. One of them is the ode *“Andalusia” (Nuniyyah)*, which he wrote as a tribute to the Andalusian poet Ibn Zaydun and the other is the ode *“الرحلة الى الأندلس”*

(“*Journey to Andalusia*”) (*Siniyya*), written as a *muarada* to the great Abbasid poet Buhturi, the author of the ode “*Eyvani-Kasra*”.

The *qasida* is the most common form of poetry in Arabic literature. In Arabic *qasidas*, the rhyme remains the same throughout the lines, and this is called *monorhyme* in literature. Therefore, Arabic poems are often named according to their rhyme: for example, the poem “*lamiyya*” - all verses end with the consonant l (“lam”), the poem “*nuniyya*” – with the consonant n (“nun”), the poem “*baiyya*” with the consonant b (“ba”), etc.

Ibn Zaydun’s “*Nuniyyah*” is the most famous separation ode, which poets and writers in all Arab countries know by heart. Many poets have created similar works based on this poem. But the most famous one is “*Nuniyya*” by “*Emir of Poets*” Ahmad Shawqi.

When the Andalusian poet Ibn Zaydun wrote this ode, he was far away from Cordova, he left behind his lover, the poetess Valladeh Bint al-Mustaqfa, his broken heart and political fame in homeland. And the Egyptian poet Ahmad Shawqi left his relatives, friends, and sick mother in Egypt while being exiled from homeland and left high position in the Khadive’s palace. In the ode “*Nuniyya*”, one of the main merits uniting Ibn Zaydun and Ahmad Shawqi is the glorification of the feelings of both poets towards their lover; The Andalusian poet praises his beloved Vallade, while Shawqi’s lover is Egypt. Ahmad Shawqi’s grief is more related to his homeland.

The ode “*Andalusiyya*” of fifty verses in total has the character of a lament for Andalusia from the fifth verse to the ninth verse. In this work, A.Shawqi describes the virtues and moral qualities of his ancestors, and then goes from the deplore of Andalusia to the expression of his own condition. Although Ahmad Shawqi’s *Nuniyya* was called “*Andalusiyya*”, the description of the days spent in Egypt, the poet’s homeland, is more manifested here.

In these poems created in the traditions of Arabic poetry, Ahmad Shawqi with his unique magical melody was able to bring a new color to the classical poetry style, especially the style of Ibn Zeydun and Buhturi; this also proves that Ahmad Shawqi brought back the power of ancient Arabic poetry to new poetry and revived it after the period of stability.

Shawqi's affinity with Buhturi may have come from the fact that both poets imitated the Abbasid period and were conservatives of the traditional form. However, the characteristic unifying these two poets goes beyond weight, rhyme, language and lexis. What unites them is languor, longing for homeland. In this work, it is "nostalgia" that occupies the thoughts of the poet and directs him to the subtleties expressed in his ode, and the Andalusian element in "Siniyya" is believed to be suppressed by the description of the poet's longing for Egypt and his devotion to the Arab-Islamic heritage.

The ode "بعد المنفى" ("After the Exile"), written by the poet after his return to his homeland in 1920, which is included in the first part of "Shawqiyyat", contains priceless verses glorifying his love for the homeland:

وَيَا وَطَنِي لَقَيْتُكَ بَعْدَ يَأْسٍ	كَأَنِّي قَدْ لَقَيْتُ بِكَ الشَّبَابَ
وَكُلُّ مُسَافِرٍ سَيَنْتَوُبُ يَوْمًا	إِذَا رُزِقَ السَّلَامَةَ وَالْإِيَابَا
وَلَوْ أَنِّي دُعِيتُ لَكُنْتُ دِينِي	عَلَيْهِ أَقْبِلُ الْحَتَمَ الْمُجَابَا
أَدِيرُ إِلَيْكَ قَبْلَ النَّبْتِ وَجْهِي	إِذَا فُهِتْ الشَّهَادَةُ وَالْمَتَابَا ³³³⁴

Oh my homeland, I met you after despair, as if I met you when I was young.

And every traveler will return one day if he is granted safety and a return.

If I were a believer, you would be my religion

If I had to give testimony and prostrate, I would turn to you, before the Kaaba.

The results and analyses of the research carried out in this paragraph are reflected in the articles "Influence of al-Buhturi's "Siniyyah" in Ahmad Shawqi's exile poems"³⁴ and "Muaradah

³³ شوقي. أحمد. الشوقيات الجزء الاول (في السياسة و التاريخ و الاجتماع). - مكتبة مصر. - ص.

³⁴ Şahbazova, Ş. Əhməd Şövqinin qürbət şeirlərində Buhturi "Siniyyə"sinin təsiri // - Bakı: Müqayisəli ədəbiyyatşünaslıq, - 2021/1, s. 95-100.

(imitation) of Ahmad Shawqi on “Nuniyya” of the Andalusian poet Ibn Zaydun: The poem “Andalusia”³⁵.

The second paragraph of the third chapter is entitled “**The Idea of Patriotism in the Prose Play “The Prince of Andalusia”**”. Ahmad Shawqi wrote the play “The Prince of Andalusia” (“اميرة الاندلس”) while he was in Spain, inspired by Andalusia. Shawqi Dayf writes that the poet started writing this play, which he completed in the last year of his life, during his in exile in Andalusia³⁶.

The events in the work coincide with the period of tribal rulers in Andalusia in the 11th century. It was at the same time that the vizier Abu-l-Hazm Jahwar ibn Muhammad announced the fall of the Umayyad state in 1026 by founding the first tribal rule in Andalusia. As a result, each emir created an individual state and established a generational rule from his family and relatives. The emergence of such tribal rulers established the strengthening of the Christian Reconquista movement (returning of conquered territories).

In his work, Ahmad Shawqi chose the end of the era of tribal rulers, and made the events that took place on this eve the subject matter. The idea and content of the work are comprehensively presented in the study.

The main conflict in the play is embodied between several parties, such as Mutamid ibn Abbad, Yusuf ibn Tashfin, the emir of the African Berber dynasty al-Muravids in the Maghrib, and the King of France Alfonso VI. Ahmad Shawqi chose Mutamid ibn Abbad and his daughter Buseyna as the heroes of the work.

A. Shawqi was able to accurately describe the characteristics of his two protagonists. He provided a successful description of Mutamid as a Malik, father, warrior and prisoner. He is not far from the people at the same time; he follows their news and is aware of their current situation. He shows great bravery in the moment of struggle, he is not

³⁵ Şahbazova Ş. Əhməd Şövqinin Əndəlüs şairi İbn Zeydunun “Nuniyyə”sinə nəzirəsi: “Əndəlusiyyə” // Bakı: Müqayisəli ədəbiyyatşünaslıq, 2022. №

³⁶ ضيف, شوقي. شوقي: شاعر العصر الحديث. - القاهرة: الهيئة المصرية العامة للكتاب. - 2010. - ص. 254.

afraid of facing the death. When he is in captivity, he shows patience in the situation he finds himself in³⁷.

The author described Malik's daughter in the same bravery. This young girl, who strongly loves her motherland, is even ready to fight shoulder to shoulder with her father for it. In this work, the poet expressed his love for the country through the words of this hero:

38، "الوطن كالبيت في قداسته و كالكعبة في حرمتها

"The homeland is like a house in its holiness and like the Kaaba in its inviolability".

Ahmad Shawqi succeeded to represent some aspects of the historical tragedy of Andalusia, i.e., internal conflict and rivalry of the princes, selfishness, surrender to convenience and lack of confidence in their own strength and forces in the protection of their country. Probably, the poet wanted to emphasize the necessity of the solidarity of the Arab leaders at the background of this, to be far from arrogance and take a serious approach to their work. It can be said that in this work he wrote on the history of Andalus, Ahmad Shawqi tried to display his condition in exile in Spain by choosing Mutamid ibn Abbad in the example of this ruler who lived a prison life.

This play by Ahmad Shawqi is his only drama in prose. Apparently, Shawqi was not able to achieve the success he achieved in the experience of writing a poetic drama; this play is weaker than others. Mahmoud Hamid Shaukat mentions in his research *"Shawqi didn't write a drama in this genre after this verse play. Maybe he had difficulty writing this type of drama. Poetry is a tool for expressing feelings; It is easy to win the hearts of the audience with this tool... "Verse Palace" is hard to listen to because it lacks a musical element. It is more difficult chanting in it than in poetry, and the fullness of feeling in it seems artificial."*³⁹ Indeed, the expression of feelings in

37 ابو عمشه، عادل. المسرح النثري عند أحمد شوقي \\ مجلة جامعة النجاح للأبحاث. المجلد الثالث، العدد العاشر، - 1996. ص.19

38 شوقي، أحمد. أميرة الأندلس. دار مصر للطباعة، ص.1

39 شوكت، محمود حامد. المسرحية في شعر شوقي. القاهرة: مطبعة المقتطف و المقطم. - 1947. ص.

“The Prince of Andalus” is relatively weaker compared to other plays of Ahmad Shawqi.

The research examined in this paragraph is reflected in the articles “Ideological-content characteristics of the prose play “The Prince of Andalusia” written by Ahmad Shawqi”⁴⁰ and “Theme of Al-Andalus in modern Arabic literature: Al-Mu’tamid ibn Abbad”⁴¹.

Conclusion part of the dissertation work summarizes the scientific-theoretical results obtained from the conducted research in the following order:

- Ahmad Shawqi grew up in the aristocratic court culture and was educated in the French environment. In this respect, when we look at the poet’s work, we can see the effects of both classical Arabic poetry and modern European literature in his poetry. Shawqi’s deep familiarity with Abbasid literature in the example of Abu Nuwas, Buhturi, Abu Tammam, Mutanabbi, Abu Firas and others has an important place among these influences. In return for all these influences, Ahmad Shawqi managed to create a unique style. And this style coupled him to ancient poets like Buhturi more than the writers of his contemporary like Hafiz Ibrahim.

- The poet’s imitation of the literature of ancient times came from the fact that he was a conservative of the traditional form. In his lexicon, Ahmad Shawqi referred to ancient Arabic words and tried to preserve archaic Arabic words, as well as literary style in his works. Therefore, we can say that at the same time, he was a fanatic of own language and served with all his strength for the Arabic language to take its place in the world language family.

- The poet’s appeal to classical Arabic literature led to renewal and the return of the ancient spirit in modern Arabic poetry. With this, the poet tried to create a connection between his predecessor and

⁴⁰ Şahbazova Ş. Əhməd Şövkənin nəsrə yazılmış “Əndəlüs şahzadəsi” pyesinin ideya-məzmun xüsusiyyətləri // - Bakı: Şərq araşdırmaları, 2021. №3, s. 83-90

⁴¹ Şahbazova Sh. Theme of Al-Andalus in modern Arabic literature: Al-Mu’tamid ibn Abbad // Вчені записки Таврійського національного університету імені В. І. Вернадського (Серія «Філологія. Журналістика»), - Київ: - 2021. Том 32 (71). № 4, - s. 84-88.

successor, and represented the past faithfully and respectfully. Abu al-Tayyib al-Mutanabbi was one of his favorite poets. His love for wisdom and philosophy made the poet more devoted to Mutanabbi. This devotion has given special weight to the poet's creativity in terms of content, style, and lexicon.

- In his social and political poems, eulogies, and historical works, the poet expressed the events with successful artistic images. In these works, A.Shawqi was able to fully harmonize the subject and the harmony through beautiful rhyme and artistic description. While Arabic poetry was dominated by the lyrical genre, Shawqi added his patriotic feelings to this lyrical genre, gave it content, likened it to a kind of epic poem, and thereby opened a new path in Arabic poetry. Moreover, the manifestation of the feelings of the people and the Arab nation in his poems, his unique style and fluid language made the poet stand out among the poets of that time and the previous era, made him more familiar and earned him the title of "*Amīr al-Shu'arā*" ("The Prince of poets").

- In 1915, when Ahmad Shawqi was at the highest peak of his literary career, he was exiled from his homeland by the British government, which declared a protectorate over Egypt due to his close relationship with Khadive Abbas Hilmi II. The British thought they would punish him by banishing him, however, the sorrow and homesickness caused by this period make the poet's spirit even more enthusiastic and Shawqi creates the most beautiful works of his creativity during this period.

The work of the Egyptian poet during his exile is represented by his poetic freedom and innovations in his poetry. During this period, Ahmad Shawqi gets the opportunity to get acquainted with the books about the history of Spain, Muslims and their culture, and at the same time, to visit historical places as the Muslim monuments in Seville, Cordova and Granada. During the five-year exile period of his life, Ahmad Shawqi watched the epic of his nation in Andalusia, the lost paradise of the Arabs. In Barcelona, Shawqi's devotion to Arabic and Andalusian history books is observed; he reads them insatiably. Andalusia attracted him with the glorious spirit of the Arabs, and

nourished him with a new Arab spirit; the culture of the Arabs grew an exceptional sense of pride in him.

In this way, he followed the footsteps of the past glory of the Arabs and immersed himself in the spirit of that time. And we see that the spring that boils under this influence is already overflowing in “Andalusia”: in those works, he praises the Muslim monuments that have survived to the present day, the monuments in Cordoba and Granada, he recites the story of Abdurrahman al-Dakhil - the “Eagle of Quraish”, and immortalizes the life story of Mutamid in his own style.

- There are two odes in which the longing for the homeland is most strongly expressed in the works of the Egyptian poet during the period of exile. One of them is the ode “Journey to Andalusia” (*Siniyyah*), written as an imitation to the great Abbasid poet al-Buhturi, the author of the ode “*Eyvan Kasra*”, another is the ode “*Andalusiyya*” (*Nuniyyah*) written as an imitation to Andalusian poet Ibn Zayd.

- In the ode “Journey to Andalus”, the Egyptian poet Ahmad Shawqi, following the tradition of the Abbasid poet, addresses this topic, primarily due to a similar situation encountered by fate: Buhturi, like Ahmad Shawqi, once gained a great reputation as a court poet, then because of the current political situation, he was forced to leave the country and dissociated himself from the court and his relatives. The place that moved both poets and brought enthusiasm to their memories of their glorious life in the palace and youth is also similar: Buhturi expresses his feelings in front of the *Eyvani-Kasra*, which remains from the magnificent palace of the Persians, while Ahmad Shawqi wanders around the palaces, which are a symbol of the former glory of the mighty Arab caliphate, and expresses his love for his country. Both poets compared the bitter fate of these inanimate majestic monuments to their own fates. Buhturi based his work on the line of learning from ancient monuments, whereas the main line of Shawqi’s poem is longing for the homeland and the enthusiasm to go back to his homeland.

- Using the structure of the classic Arabic ode of “*nasib*”, Shawqi combined the feelings of nostalgia and longing for the homeland with the unique character of the Egyptian nation characterized by the

pharaonic and Arab-Islamic identity. In this sense, Ahmad Shawqi is put on a par with classical Arabic poets by researchers of Arabic literature, his ode "*Siniyya*" is referred to as "*the key of the Arab poetic heritage*", and Ahmad Shawqi is appreciated as "*the last poet who mastered this ke*".

- While Ahmad Shawqi was abroad, he saw ibn Zaydun as his brother in adversity and suffering and used the poem (*Nuniyya*) of Andalusian poet to manifest the feelings in his heart and lay down what he had in heart in that mold. Ahmad Shawqi, who shaped his own style in poetry, managed to reach the depth of Ibn Zeydun's poem with this ode, giving it a different perspective, a new image and individual style. Using the Andalusian poet's "*Nuniyya*" as a model, Shawqi created a piece of art that is not inferior to it in beauty, description and content.

- If we express the poet's Andalusian work in general terms, we can conclude that before his exile Ahmad Shawqi had a poetic connection with the great poet of the ancient Arabs, the master of eulogies Mutanabbi, however, this connection was with the poets such as Ibn Zeydun and Buhturi during the Andalusian period. In any case, Shawqi remained related to ancient poets with his works created in the form of classical Arabic poetry with his unique magical melody in exile.

- In his work "*The Prince of Andalusia*", Ahmad Shawqi attempted to show his own life in exile in Spain by choosing and writing the life of Motamid ibn Abbad - the Malik of Cordova, who was in captivity.

- Ahmad Shawqi's exile period work has the character of lament for Andalusia. In these works, the poet united the past and the present, and moved from the lamentation of Andalusia to the expression of his own condition.

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7. Leyli və Məcnun qissəsi: Nizami Gəncəvi və Əhməd Şövqinin əsərlərinin müqayisəli tədqiqi // - Bakı: Dil və ədəbiyyat (ADU), - 2021. XI Cild, №1, - s. 76-86.
8. Şövqiyyat: Əmirüş-şüəra Əhməd Şövqinin Divanı // Poetika.izm, - 2021. №1, - s. 28-34.
9. Theme of Al-Andalus in modern Arabic literature: Al-Mu'tamid ibn Abbad // Вчені записки Таврійського національного університету імені В. І. Вернадського (Серія «Філологія. Журналістика»), - Київ: - 2021. Том 32 (71). № 4, - s. 84-88.

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