

## Stories of the prophets and attitudes towards them in shawqiat divan

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**Abstract:** Ahmad Shawqi (1868-1932) with the nicknames of "Emir-al-Shoara", "the Poet of Islam", and "the Poet of East and West", is one of the most prominent poets of contemporary Egypt. Use of the prophets' names in Quranic verses and religious references are well manifested in his imageries. He has widely used these names, verses, religious histories, anecdotes, and hadiths to confirm and stabilize his views and stands, either implicitly or evidently, in a way the religious stories can be taken as a supplement for Quranic verses. Shawqi has found Quran and religious references such as hadiths and Islamic history, as a valuable resource for his divan's odes, and has used their words, images, and meanings to convey his thoughts and internal beliefs. Shawqi has provided many social and political affairs in his poems and has praised Caliphs, majesties, grandees, heroes, and prophets, while on the other hand, he has dispraised some people's traits. He has credited his poems by associating them with religion and the Quran. Therefore, in this study, the researcher aimed at studying Ahmad Shawqi's imageries based on prophets' stories in his divan, in order to determine the hidden facets of these imageries s in a socio-political context.

**Key words:** Imagery, Story; Quranic verses; Prophets

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### 1. Introduction

The poetic imageries - regardless of duplicate and imitative imageries- manifest the dominating behavioral relations in that period. Accordingly, we can say that the content of poem interacts with the date's conditions and its development. It both stems from these relations and affects them. The fact that poems and poets are influenced by social experience, beliefs, and the dominant concepts and attitudes, presents the poem as a social reality whose reflections are observable and tangible in several literary periods.

One of the dominant elements in contemporary poetry, such as classic works, is that of nature, though in some cases, this imagery serve for another purposes, especially socio-political ones or they are indicative of the poet's stands and emotions joined with the society (Poornamdarian, 1381).

Ahmed Shawqi, a contemporary Egyptian poet, is one of the most prominent poets throughout the world whose divan can be taken as the contemporary history of the Arabic poetry. Shawqi, who has been called "the poet of century" by some (Obud, 1959), started his progress as a court poet in Khadivi court (Al Jilousi, 2001). After his return from France and observing the nuances the Islamic and Arabic societies and religious majesties were through (Heykal, 1992), his literary imageries, and his social and political attitudes were drastically changed. One of his imageries is about his praise towards Caliphs, the religious supreme, scholars and

literati, and the contemporary developments, based on Islam and some stories of prophets such as Noah, Solomon, David, and etc. therefore, and with regards to the papers from Dr. Amin Moqaddasi and Dr. Masbough, titled "Religion in Ahmed Shawqi's Views", and " The Quranic Interrelations with Ahmed Shawqi's Poems" respectively, who have dealt with some matters in Shawqiat, the author of current study has aimed to investigate the attitudes of such praises in Ahmed Shawqi's "Shawqiat Divan" based on the prophets stories.

### 2. Narrative imagery

The " narrative and artistic imagery" is a term widely used by literary researchers and critiques, as we cannot find a single literary researcher who ignores artistic and/or narrative imageries, while investigating and criticizing a poem, or distinguishing a "great" poem from a "low value" poem, or comparing a poet with another one. It is indeed a substantial factor for assessing poems, poetic ingenuity of the poet, his substance and originality, and his emotional journey (abdolfattah, 1982).

There have been many definitions provided for "image" among which Andre Berton's, the French poet and author, suffices. He believes that: "when two matters face each other (two words, two sentences, two states ...), if a third matter happens, we call it image" (Movahed, 1377). So, imagery is not confined to imageries such as simile, metonymy, metaphor, irony, as it is interaction between two

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emotional and rational states which leads in a third state called image.

Therefore, the artistic imagery is in fact an aesthetic-lexical structure used by the scholar through which he/she manifests his/her sensory experiences and emotional states combined with a bit of creativity, in a specific way which is different from other scholars.

The scholars believe that artistic story is a manifestation of a thought that passes the scholar's mind or recoding an image by which his/her imagination is influenced, or extending the range of emotions that have engaged his/her mind. So, the scholar tries to convey the story to the reader and audience, based on his/her attitude (Mahmud, p. 42). These stories are based on three main bases, namely subject, character, and dialogue (Abd-ol-karim, 1975).

Ahmed Shawqi, in his *Shawqiat*, has provided the poems based on Quranic stories and his time's incidences, and in doing so, has also used artistic and narrative imagery to convey his intentions.

### 3. The Prophets in *Shawqiat* Divan

#### 3.1. Prophet David

Shawqi has found his aspirations in many great people of pre-Islam heavenly religions. In "Allah and Science" ode, he deals with the prophet David story and describes how almighty God granted David kingdom and dominion. Shawqi has made a connection between David who is granted kingdom and power by God and King Edward the Seventh from whom, the east and the west are fearful. "And indeed we bestowed grace on David from Us (saying): "O you mountains. Glorify (Allah) with him! And you birds (also)! And we made the iron soft for him." (Al-Sabaa, 10) and "We made his kingdom strong and gave him *Al-Hikmah* (Prophethood, etc.) and sound judgement in speech and decision." (Saad, 20)

"Whose kingdom and dominion is it? (May God strengthen it)? The kingdom about which, its owner has informed the angels and people. Ye David, is this kingdom to which all are envious yours? (Shawqi, 1998)

#### 3.2. Prophet Solomon

Use of religious stories plays a very important political role. The poet has used this strategy in simlizing some people he has praised such as Caliphs, majesties, heroes and prophets. Shawqi on the entrance of two planes (federine and unier) from Paris to Egypt in 1914, has described the pilots flying the planes so well in an ode, and calls prophet Solomon imperatively, as below:

"O, Solomon, awaken as the winds are blowing and the skies are at disposal of these people. When the oceans and deserts become too small for them, they ride the winds and make it their steed. What

was previously a sign and a miracle, is now done by these people thanks to science." (Shawqi, 1998)

The poet relates the fact that the wind was sub jug able to prophet Solomon to the pilots flights and believes that it is indicative this Quranic verse: "And to Solomon (We subjected) the wind, its morning (stride from sunrise till mid noon) was a month's (journey), and its afternoon (stride from the midday decline of the sun to sunset) was a month's (journey i.e. in one day he could travel two months' journey)" (Al-Sabaa, 12)

It can be concluded from the poet's words that: Almighty God who has subjected the wind to serve prophet Solomon as a miracle and extraordinary thing, today has granted the same power to the people who have gotten shallowly familiar with these secrets through sciences, so they are now exploiting these powers for the benefit of mankind. It is as if Shawqi wants to point the fact that human, with the aid of his reason which is a gift from God, and by hard efforts in understanding the truths of universe is now able to do what once impossible and specific to the prophets. So, he intends to enhance more the position and dignity of human's science and reason, prior to appreciating the miracles of prophets.

#### 3.3. Prophet Abraham

Shawqi uses the Quranic verses in revering and honoring the great surgeon "Dr. Ali Bak Ibrahim". Just like Prophet Abraham who was especially revered and honored by almighty God and was rewarded pure Unitarianism. Reasoning was deposited in his Ummah and he was selected as their leader. Prophecy was endowed to his descendants and he was granted miracles such as giving life to the slaughtered birds: "And (remember) when Ibrahim (Abraham) said, "My Lord! Show me how you give life to the dead." He (Allah) said: "Do you not believe?" He [Ibrahim (Abraham)] said: " Take four birds, then cause them to incline towards you (then slaughter them, cut them into pieces), and then put a portion of them on every hill, and call them, they will come to you in haste. And know that Allah is All-Mighty, All-Wise" (Baqara, 260)

Shawqi simlizes Dr. Ali Bek Ibrahim's hands to Prophet Abraham's hands while he gives life to the birds and says:

"I wish you had introduced Ali Bek Ibrahim's hands as prophet Abraham's hands while he slaughtered birds gave life to them again. The hands that never sewed a single shroud for anybody, but gave people life and existence" (Shawqi, 1998)

Shawqi in some verses, simlizes survival of the Caliph (who survived a grenade attack in 1905) to the survival of Prophet Abraham in fire. Pointing to upcoming Quranic verse: "We (Allah) said: "O fire! Be you coolness and safety for Ibrahim (Abraham)", he says:

"O Amir-al-Momenin be blessed with safety, since your survival from the assassination is indeed the survival of Islam. Although a fire erupted which was

made into a hell, whose feed was corpses, you moved with Abraham's cloak and stepped in fire safely, as there were many dangers threatening you." (Shawqi, 1998)

By this simile, Shawqi emphasizes his belief in the holiness of the caliphate and legitimize the kingdom (because of its sacredness). He puts the Caliphs in a line with prophets and beside them, and believes that the caliphate is granted by God and obedience to the Caliphs is obligatory. Furthermore, the type of Shawqi's narration and simile, makes the readers' minds ready for accepting his attitudes, regarding their religious background.

### 3.4. The prophet Noah

Shawqi, in the ode "Atda" point out to the story of Prophet Noah's typhoon and survival of him and his followers, exactly as it is mentioned in Quran. Intellectually, Noah's story is a rational revolution, since in this story, almighty God reminds people of the oath which was taken by Prophet Adam and them, while he created mankind his believers, based on their nature (Al Farmavi, 1997). He finds this believer prophet as an example to whom, Egyptian leader "Saad Zaghloul" is simlized. He compares Zaghloul to a boat's shipmaster whose life is saved by God, as he saved Noah's life. This ode depicts religious history beside cultural, emotional and reactive history and moreover, put all the values which are interrelated in their own positions, as he says:

"Noah the shipmaster, survived from the murderer attack, and the enemies missed their target...the earth collected your pure blood sadly, as if you are its Osman. If you were killed, Amr-o-As would be lost and there would not be Sobhan preaching on the pulpit anymore. Although he was not taught the right meaning of life, Luqman the Wise taught him the proper way of living." (Shawqi, 1998)

In this depiction, he is compared to Prophet Noah for being a shipmaster, to Osman for self-sacrificing, to Amr-o-As for intelligence, to Sobhan Wael for eloquence, and to Luqman the Wise for wisdom. This imagery is well indicative of Shawqi's craft in using consecutive similes which create a coherent image for the audience and reminds this Quranic verse: "And it was said: "O earth! Swallow up your water, and O sky! Withhold (your rain)." And the water was diminished (made to subside) and the Decree (of Allah) was fulfilled (i.e. the destruction of the people of Nuh (Noah). And it (the ship) rested on Mount Judi, and it was said: "Away with the people who are *Zalimun* (polytheists and wrong-doing)!" (Hud)

Nature plays a very important role in Shawqi's Quranic similes. Real images of nature whose spirit emanates from the extensive experiences and broad culture of the poet, so Shawqi's images root back in the nature, mankind, and history. The dominant element in Shawqi's imagery of nature is that most of his similes are about "Forugh" and "Damascus", the cities he compares them to paradise. In his return

from Europe to Astana, he observes some scenes he describes. He compares the journey to Prophet Noah's typhoon and in doing so, he uses Quranic stories and compose "San-al-Bari" ode:

"Ye passenger, look at this nature for a moment, so I show you the wonders of the creator's genesis. The creatures of the earth and the skies are excited with these signs and works... the skies are full of the Gins' screams, as if wild animals have gathered up. I see the storm through which, the Prophet Noah's ship has become an express train." (Shawqi, 1998)

These images are compilations full of similes. What they simlize are the elements constituting the nature: "gin's screams and wild animals, Noah's typhoon, express train". The elements by which, the poet points out to the restless nature and for approaching the minds, he combine these images with Quranic stories.

As was mentioned, Shawqi points to the Noah's typhoon in Prophet Noah story, regarding that typhoon is a symbol of miseries human beings goes through and makes him live together with others, as the weak and the strong live together with love and solace. He continues by pointing to the Noah's ship and regards it as a safe shelter and symbol of utopia, but he believes that constructing this ship takes a certain period of time in which, people are tried. It indicates this Quranic verse: "And as he was constructing the ship, whenever the chiefs of his people passed by him, they made a mockery of him" (Hud)

### 3.5. The Prophets Jacob and Joseph

Shawqi has dealt with the story of Prophets Jacob and Joseph repeatedly, in order to find matches for what he simlizes. Sometimes, he simply compares himself to Prophet Joseph (pbuh) and finds an inherent adaptation between his story and that of Prophet Joseph (pbuh). He finds similarities between his ancestors who migrated to Egypt in Mohammed Ali era and Prophet Joseph migration and states that his ancestors' trade was successful just like Prophet Joseph's trade.

Shawqi was proud of the title "Shaer Al-Aziz" which was given to him by "Khadivi" (Abbas Halmi, the Egypt's ruler from 1892-1914). This was the title of the Pharaoh's minister who bought Joseph (pbuh), according to Quran. He points to this matter in his famous "Baeyeh" ode:

"The poet of Egypt's Aziz. It is not a diminutive title," (Shawqi, 1998)

Holy Quran, in Prophet Joseph's story, refers to Egypt's Aziz as below:

"Then, when they entered unto him [Yusuf (Joseph)], they said: "O ruler of the land! A hard time has hit us and our family, and we have brought but poor capital, so pay us full measure and be charitable to us. Truly, Allah does reward the charitable." (Yusuf, 88)

Shawqi has addressed to Joseph (pbuh) in his poems plentiful. Even the "idea of chastity" which is in his sonnets, is influenced by Joseph's (pbuh) life

and what happened to him in his relationship with Aziz's wife, as in his "Khadwaha" which is globally famous, he states (Abdollahif, 1984)

"They deceived her (Zuleika) saying you are beautiful, and this is the nature of women that are easily deceived by praise and laud. Seek refuge with Allah, not to be loved by women, because their hearts are the place of desires and lust." (Shawqi, 1998)

It can be better clarified with this Quranic verse: "But if it be that his shirt is torn from the back"

Shawqi, in order to add to the fuel of Egyptian's ethnicism, uses Pharaoh's Egypt and elicits lessons from its history. He does not just deal with political and ethnical aspects of this civilization, yet he describes its religious aspects and joins it to the Egypt described in Quran. The Pharaoh Egypt, is a holy land in which the prophets arouse, and the first Sharia's have outbreak. He has used Quranic stories when adopting meanings and expressions, describing this civilization. He remembers this holy land and heavenly prophets arisen in it such as Joseph, Moses, and Jesus and inspired by Joseph's story, he states:

"O Nile, your land is well civilized, and the plants look so beautiful on you. The pretty face of Prophet Joseph is your flag, waving in glory and dignity." (Shawqi, 1998)

He, in the "Ayyoha-Al-Nile" ode, addresses the Quranic story of Joseph (pbuh) when he met with his brothers in Egypt: "They said: "Are you indeed Yusuf (Joseph)?" He said: "I am Yusuf (Joseph), and this is my brother (Benjamin). Allah has indeed been gracious to us. Verily, he who fears Allah with obedience to Him (by abstaining from sins and evil deeds, and by performing righteous good deeds), and is patient, then surely, Allah makes not the reward of the *Muhsinin* (good-doers) to be lost. "They said: "By Allah! Indeed Allah has preferred you above us, and we certainly have been sinners. "He said: "No reproach on you this day, may Allah forgive you, and He is the Most Merciful of those who show mercy" (Yusuf, 90-92). Through these verses, he addresses the Egypt's glory, dignity, and beauty, which has been the cradle of sciences, religion, ancient civilization and beauty.

He praises "Dr. Ahmed Fowad" (deceased in 1931) who was amongst the elite physicians, comparing him to Prophet Joseph, through which, he can also compare his father to Prophet Jacob who is desperately waiting for his son's return: "I only complain of my grief and sorrow to Allah," (Yusuf). He adds:

"Ye Joseph (pbuh), please stop here with your caravan, and sympathize with Jacob (pbuh) who is worried" (Shawqi, 1998)

In the story of Jacob (pbuh) and Joseph (pbuh), Shawqi praises Jacob (pbuh) as a father, which is manifested in the ode "Takrim". He composed this poem for the ceremony in commemoration of Egyptian scholars and teachers, where he compares the effect of expatriates' return with that of Joseph's shirt on his father:

"Motherland, with the youth full of love and passion, is such a garden with birds flying over its fragrant flowers. When it is enunciated by a dress or a fragrant sleeve that they are coming back, this motherland, like an elder father and mother, welcomes them with love and peace" (Shawqi, 1998)

### 3.6. The Prophets Idris and David

Shawqi profoundly loved Egypt and was proud of it (Al-Hofi, 1978). Addressing the ancience of Egypt's civilization in which the Egyptians started sewing before Idris (pbuh) and made shields before David (pbuh), completes his derivations from Quranic stories. He has derived some of his poetic imageries from Holy Quran:

"We sewed dresses and made shields before the prophets Idris and David did" (Shawqi, 1998)

Undoubtedly, Shawqi has adapted these imageries from this Quranic verse: "And we taught him the making of metal coats of mail (for battles), to protect you in your fighting. Are you then grateful?" (Al-Anbia)

### 3.7. The Prophets Saleh and Adam

Among the stories that inspired Shawqi for hidden miracle of power was the story of "Saleh's She-Camel". Saleh (pbuh) prophesied the Thamud tribe and his he-camel was a sign from almighty God to confirm his message. He brought them a she-camel and they had to share water with it. One day, the water was she-camels and the other day, it was tribe's. Salih warned his tribe about violating the she-camel, since it was "God's she-camel" (Hud). But his tribe slayed the she-camel and they were perished by God's torment. This she-camel was so strong that no one could share water with it, on its turn. By telling this story, Shawqi addresses God and confess to his own sins. He states that even if God tamed the she-camel and put it to his service, the she-camel itself would not accept it, because of his sins are plentiful. These confessions are better manifested when Shawqi congratulate "Khadivi" on Haj in 1910, and he invites Shawqi for Haj, but he refuses and states:

"O Allah, if you make Saleh's she-camel to be your servant's camel, it would not accept" (hawqi, 1998)

Some other examples of Shawqi's use of Quranic stories can be found when he reminds of Ad and Thamud tribes. He, in "Al-Hilal" ode, which is composed for his thirties birthday, states:

"The years and incidents repeat. I swear to you, there is nothing new in the incidents. So how come you say this crescent is new. The new moon crescent which shined on Prophet Adam? We allocate the near time to it and it sets us far times. On two surfaces- old and new moon- the new cities and the old ones of Ad and Thamud exist. And Teibeh which was once affluent with kings ruling, is now a ruin in Sayid" (Shawqi, 1998)

In these couplets, there is a generality, by which the poet has started his ode and there is an

ambiguity about the universe and years which are repeated as they were before. In the words "moved" and "moving", there is a monotony which is not a result of something new. The poet feeling of life's monotony is an absolute feeling. The crescent which shined for the poet is the same crescent that shined for Adam. The poet's feelings about life's monotony, repetitiveness, and unvariedness makes him to consider himself the very Prophet Adam (pbuh).

As Shawqi uses "confrontation" in his poems, he also uses a lot of harmonizing such as "near time" and "far time" which is not merely a poetic strategy, but it is also a crucial element based on which, the ode is created. Confrontation between the near times, i.e. the human's transient and short time with far time, i.e. the long celestial time. It roots back to the poet's loneliness against the universe and is indicative of several great and varied incidences in human history. Then, he addresses the two surfaces, elaborating that with far and near times, he means the start and the end of month, in seeks to show the gap between the current race generation and older generations. When the poet amplifies about names of cities and civilizations whose histories are written on the moon's surface, he addresses the names of cities and civilization with overflowing emotional inspirations. By using civilization and the paganism, Islamic, Pharaoh Names and holy Quran and the ancient history of Egypt, "Ad era and Thamud times", he seeks to reach some goals which should be contemplated on. For example, by using the word "Ad era" he is not merely dealing with a specific implication, but he also seeks to remind us of Arab time, i.e. Arab wars based on which, Arab history is built. Likewise, the word "world" inspires the glory and greatness of this life. The names of Ad and Thamud tribes have been also frequently mentioned in the works of late poets such as Aashi and Torfeh and Zohair. These names are symbols for the glory and greatness of the past and downfall and ignominy of the future's glory. The word "Ad" also implies whatever old, such as the first periods of human history, as we can see the phrase "from the Ad's era". The poet addresses Ad and Thamud whose stories are provided in Quran to be a lesson for every corrupted ignorant man and to indicate that mundane glory is transient and short. "Did you O Muhammad not see (thought) how your Lord dealt with 'Ad (people)? Who were very tall like lofty pillars, the like of which were not created in the land? And (with) Thamud (people), who cut (hewed) out rocks in the valley (to make dwellings)? And (with) Fir'aun (Pharaoh), who had pegs (who used to torture men by binding them to pegs)" (Fajr). There are not any traces of these cities now and "Tiebeh" which was once the dwelling of the kings is now an empty land in Egypt.

It should be noted that the most prominent element of this simile is the glory and dignity of the emirates and engineering in "Who were very tall like lofty pillars" and that may be indicative of the reason why Shawqi transfer from Ad and Thamud to Teibe which was the capital of Pharaoh Egypt, since the

poet by this confrontation believes that all the powers will be vanished on day, as almighty God states about Ad tribe: "And in 'Ad (there is also a sign) when We sent against them the barren wind" (Al-Dhaariat) and "And as for 'Ad, they were destroyed by a furious violent wind" (Al-Ha'qqa)

### 3.8. Prophet Mohammed

Shawqi is charmed with Quranic stories (Heykal, 1981) and by dealing with these stories he aims at creating apologues and lessons from the incidences in the stories. He compares the Caliph "Mohammed Rashid Al-Osmani" to the Islam's Prophet, in that God gave his messenger the superiority over others and ordered him to fulfill his mission in guiding people, and believes that Caliphate is granted from God to him.

"This is the position you are in, just like Prophet Mohammed, and your enemies will sure end in hell" (Shawqi, 1998)

By "Caliphate position" Shawqi means the throne of caliphate, since he compares Mohammed Rashad in his position with Prophet Mohammed and believes that his enemies will end in hell. There is a "half-truth" in this coupling. A near meaning which can be elicited from the words and means Prophet Mohammed and a far meaning which means Mohammed Rashad. He has inspired from what has happened in the story of Prophet Mohammed such as Wars with unbelievers and reward and torment.

Shawqi applies "wordplays" when speaking about Mohammed's (pbuh) miracles. In 1929 and for the event of opening the new building of Egypt's Bank in Alexandria, he starts his story, inspired by Mohammed's (pbuh) miracles, describing the bank and praising its founder, Mohammed Talaat Harb:

Translation: "by destroying a house or a cottage's wall, and by hard-working, made an emirate like the Polaris. So if you understood its glory and greatness, say it's one of the Mohammed's miracles" (Shawqi, 1998)

Again there is a half-truth regarding the word plays in these couplets. He states a word which has two meanings. A near meaning which can be understood from the manifest of the words, and a far meaning with a hidden addressee. The near meaning is Prophet Mohammed and the far meaning is Mohammed Talaat Harb.

Shawqi is both totally and slightly influenced by Quranic stories. Sometimes he is influenced by the whole story and sometimes he is only using parts of the story, in order to provide instances and allegories for whom he describes.

Of note is that the effects of Islam, regarding all of the variables, offshoots, and differences, is the same with common sources, and all the branches root back to the same source, around which the classic school poets are gathered and are affected by it, depending on their distance from this source. Yet, Shawqi has superiority over his colleagues and followers, in terms of religion, since he uses the flowing streams

of Islamic sciences and its offshoots and branches, in order to collect his "poetic substances".

The parallelism in classic school poets' imageries can be tracked back in the old heritage. These poets, including Ahmed Shawqi, adapted past events and in fact, were inclined towards the past. More precisely, reclaiming the old heritage was a common attitude which included all of the life's aspects and activities. It was a way for common conscious to turn to the old traditions and values, against the colonialism which was not merely military, but also it was cultural and civilizational. The time's sensitivities, against this colonialism with all of its associating dangers and aspects, created an especial atmosphere which caused returning to the past- the golden age Arabic culture. It was a shelter for maintaining the Arabian Character and resulted in reclaiming the old heritage (Abdol-Vahhab, 1987)

"Mohammed Sami Al-Baroudi" is known as the leader of traditional and classic movement, in literature. In this era, inclining towards tradition and the past, is a new start for Arabic poetry which had gone through a long period of inanition. Shortly, this classical and traditional trend gathers a group of poets together who followed Mohammed Sami Al-Baroudi's ideas on the past. Although they were different in terms of level of attention, but the essence and ways were the same. We call these poets "classic and traditional poets" (imitating poets) and their poems as "classic and traditional poems".

This subject and technical approach (regarding the past) was not the only approach popular in that era, yet it was an approach based on stereotyped imitation of the past. This approach is confined to imitating Quran and its stories, imitating the character of the Prophet and his behaviors, and imitating the principles and rules of Sharia, which had a proven value on which, the religious and social reformers and Christian promoters emphasize. "Jamal-Al-Din Afghani" and "Mohammed Abdeh" ideas are examples of this approach who have dealt with this principle.

Generally, the "classic and traditional ode" uses two methods and styles for conveying and stabilizing the meaning: lingual style and rhetorical style. It means that the poet understands and perceps his work and submits it on a twofold and conjugated basis, in two separate and heterogeneous lines. Firstly, he understands the meaning and then dresses the meaning in a rhetorical imagery dress. Since the poet considers the past heritage in his lexical contemplations, it gives the poem a power and ability that it can be stabilized in the mind. Mind uses two of its activities: subjective activities and imaginary activities which are confined by subjective activities. Subjective activities have limited thoughts and lexical implications, but imaginary activities create technical forms on which the classic and traditional ode is built, through disagreement or confrontation of the meaning and the form. Shawqi, just like other classic poets, went through this style and method.

In cultural images collection, the subjective images are plentiful in Shawqi's poems which is indicative of the poet's attitude toward life. Shawqi possibly has superiority over his colleagues in terms of religious images, a matter which is not true about classic and traditional images. Investigation of Shawqi's poetry takes us to the point where the religious values construct a part of the poet's ego, i.e. the poet uses them consciously. On the other hand, worldly frivolity constructs another part of the poet's life and combining these values, "religious values" and "worldly values", Shawqi's character is constructed, a matter some prefer to call bi-character. Here we are not going to prove if he was religious or not, but what is obvious and we have discovered investigating his poems is that "culture, feelings, and religious considerations" are the basis of his approach to life (Abd-ol-Hamid, 1982). The fact that in his view, worldly wine is compared to the hereafter wine, the worldly paradise is compared to hereafter's paradise, and transient beauty of this world's girls is compared to the permanent beauty of paradise nymphs, does not make any differences. These joins all express and confirm his approach to life and nothing else.

#### 4. Conclusion

The reader of Shawqiat divan, by a quick glance at some of the couplets about heavenly Prophets and the narrative imageries, would understand some points including:

- 1-Shawqi was politically inclined with an approximate intimacy with the date's rulers and this matter has led him to compose some praising poems, which either intentionally or unintentionally, confirmed the date's rulers and Khadivi Caliphate.
- 2-Shawqi believes that human's intellect, wisdom, and science play an important role in his development and helps him coping with barriers and difficulties. Considering the miracles, humans should trust and rely on these God-given abilities, in order to reach their goals.
- 3-By narrating the stories of Ad and Thamud tribes, he points out that all of the worldly powers are mortal and he rejects the eternity of these rulings, implicitly.

In his desires, he thinks of glory and greatness of Egypt, and believes this dream would come true relying on the past and joining it with Quran. Moreover, the gap between past generation and the future generation should be obviated through this join.

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