مجلة جامعة الشارقة للعلوم الإنسانية والاجتماعية

اسم المقال: الصورة الشعرية ودورها في تفاعل الزائر / الشاعر شوقي مع الآثار التاريخية: دراسة تحليلية
اسم الكاتب: لبنى محمد الشنقيطي
رابط ثابت: https://political-encyclopedia.org/index.php/library/9368
تاريخ الاسترداد: 2026/11/01 16:32 +03

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جامعة الشارقة
UNIVERSITY OF SHARJAH

University of Sharjah Journal

A Refereed Scientific journal

of

Humanities & Social Sciences



Vol. 21, No. 3
Rabi' al-Awwal 1445 A.H. / September 2024 A.D

ISSN : 1996 - 2339

University of Sharjah Journal for Humanities & Social Sciences, Volume 21, No. 3 September 2024
https//:doi.org/10.36394/jhss/21/3/1

The Poetic Image and its Role in Visitor/ Poet Shawqī's Interaction with Historical Monuments: An Analysis[1]

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Received on: 09-11-2022 **Accepted on: 16-04-2023**

Abstract:

The relationship between archaeology and language is one of the main subjects of both fields since most remains are related to humans and society. Linguists examine aspects and types of human language, such as the poetic language used in the context of recovering the past, its memories, and the referential meaning of its places. Based on the interrelation between Archaeological anthropology, language, and poetry, this study analyzes the neo-classical poet Aḥmad Shawqī's (1932) Sīnīya "Journey to Andalusia" in the light of the works of the linguist and anthropologist Arnold Van Gennep's (1957) "rites of passage" and the religious language scholar Theodore Gaster's (1992) "seasonal pattern," as employed by the critic Suzanne Stetkevych in reading the rituals of the journey in classic poetry. The study uses the descriptive method to uncover the poet's interactions with Islamic antiquities during his travels to Spain. It also shows the poet's movement, through his poetic language and images, from nostalgia to evocating the lost past Islamic remains, ending with blame to strengthening his Egyptian community's present and enlightening their future.

Keywords: Archeology, Poetic Image, Historical Monuments, Modernity, Architecture, Journey to Andalusia.

(1) This research work was funded by Institutional Fund Projects under grant no (IFPAS-063-246-2020). Therefore, the authors gratefully acknowledge technical and financial support from the Ministry of Education and King Aabdulaziz University, Jeddah, Saudi Arabia.

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Introduction

A main interest for linguists and literary theorists is tracing the origins of literary texts and determining the best ways to interpret their context, language and poetic images. Perhaps it is not only archaeologists who can explore the past through places. Like archaeological anthropology, language and poetry reveal the relationship between present, future, and past. In this context, modern poets, like the poets of *ʾIḥyāʿ*, have explored the concepts that archaeologists use in their interpretations of the past and have attempted to re-experience and revive the past poetically.

In this connection, the present study analyzes the Egyptian Aḥmad Shawqī's (d.1932) Sīnīya[(1)] entitled "The Journey to al-Andalus" to give an example of poetry that uses Islamic archeology as a context to revive the history of the past to foster oneself and the community. Like the poets of the school of Arabic poetry *ʾIḥyāʿ* (revival), termed in English neo-classical that started appearing in the second half of the nineteenth century, Shawqī successfully adopted the style and spirit of classical Arabic poetry, mainly that of the Abbasid period.

Shawqī's return to the Arab heritage of the past marks a significant stage in the modern Arab literary revival—a stage in which the modern Arabs asserted their own cultural identity in a world threatened by alien forces (Muḥammad Badawi, 1975:15). As seen in his poetry, this movement appeared as the best response to the alien European literature, as well as the occupying and aggressive Christian civilization from the West (Shmuel Moreh, 1973:156).

(1) The poem follows the rhyme (*Sīn*) and meter (*al-Khafīf*).

Shawqī can justly be described as the last great court poet in the history of Arabic literature (Meisami and Starkey,1999, 2:607). In 1893, he was appointed to a high office in the court and became the preferred poet of Khedive ʿAbbās Ḥilmī II (1944), a virtual poet laureate, from 1892 to 1914 (Badawi, 1975:29). Shawqī's fame had reached its peak before the First World War because of his poetry's nationalist fervor (Zakī Mubārak, 1977:287). For example, in 1894, Shawqī composed his poetic chronicle of Egyptian monarchy for the International Orientalist Conference in Geneva, where he also recited it. In this poem, Egyptian monarchy is the focus of Egyptian identity (Yaseen Noorani, 1999:240). When World War I broke out Shawqī's patron, Khedive ʿAbbās Ḥilmī II, who happened to be abroad, was deposed and forbidden by the British authorities to reenter the country because of his sympathy for the Ottoman government. Shawqī, "who was known for his attachment to Abbas and his loyalty to the Ottoman government as well as for his virulent attacks on the British, was exiled to Spain in 1915" (Badawi, 1975:29).

In his exile, Shawqī wrote poems recalling the glories of the past Arab civilization in Spain and describing its remains. He "expressed his deep nostalgia for Egypt in a more subjective and meditative type of poetry" (Badawi, 1975:29). When the War ended, he returned from exile in Spain in 1919 and resumed his literary activities, with a focus on nationalist and social topics, and became a popular poet throughout the Arab world. He became "Prince of Poets" (Amīr al Shuʿarā') in 1927. Nevertheless, Shawqī was unable to gain a position at court (S. Stetkevych, 2010:152). He spent the remaining years of his life writing poems until his death, after a long illness, in 1932 when he was "at the height of his great poetic gift" (Badawi, 1975:30).

Related Studies

In his book, *a Critical Introduction to Modern Arabic Poetry*, Badawi talks about the development and achievements of "modern" Arabic poetry. Badawī begins his study by examining the "neoclassical" phase when poets, such as Maḥmūd Sāmī al-Bārūdī (d. 1904), Shawqī, Hāfiẓ Ibrāhīm (d. 1932) .... etc., turned to their own literary heritage for inspiration. He talks about Shawqī's history, education, travel, occupations, and most importantly his poetry. In fact, as Badawī states, "Shawqī's traditionalism and his tendency to follow the classical models of the past are so pronounced that [the dean of Arabic literature] Ṭāhā Ḥusayn (d. 1973) at one point described him and the rest of Neo-classicists as mere revivalists, and [the Egyptian writer] ʿAbbas Maḥmūd alʿAqqād (d. 1964) accused him of being no more than an accomplished craftsman"(Badawī, 1975:32).

Also, Arthur Arberry (1933) discusses Shawqī's writing of drama, as he was the first poet in modern Arabic literature to write poetic plays. He translates Shawqī's most popular play, which is most representative of Arabic literature, *Majnūn Layla* (1931). Arberry, in his preface, states that Shawqī displayed great originality and very significant dramatic gifts: "Drama as a literary form has only recently found a place in Arabic literature, a fact which should be borne in mind in estimating the true worth of Shawqī's achievement" (Arberry, 1933:6).

As for his *madīḥ nabawī* (Prophetic praise poetry), S. Stetkevych examines in her book, *The Mantle Odes: Arabic Praise Poems to the Prophet Muḥammad,* Shawqī's "Nahj al-Burda" (The Way of the Mantle). This poem is a *muʿāraḍa* (contrafaction);[(1)] that is, a formal imitation in

(1) For a discussion of *muʿāraḍa* in Shawqī's poetry see, (S. Stetkevych, 2010,151); (Ibrāhīm ʿAwaḍayn, 1982 and Muḥammad Karrū, 1932).

rhyme and meter, of "al-Burda" (The Mantle Ode) of the Sufi poet al-Būṣīrī (d. 694/1294). What is interesting about Shawqī's "Nahj al-Burda", S. Stetkevych argues, is that he has "chosen not, as the usual neo-classical manner would suggest, a High ʿAbbāsid model for his contrafaction (*muʿāraḍah*), but rather the centerpiece of the poetry and piety of the Post-Classical era, al-Būṣīrī's Burda, or Mantle Ode" (S. Stetkevych, 2010:154). She interprets the poem considering the structural elements of the supplicatory ode, the performative function of the odes as speech acts, and the ritual exchange of a poem for a prize (S. Stetkevych, 2010).

Moreover, some scholars discuss Shawqī's political life and political poetry, such as ʻAbd al-ʻAlīm Qabbānī (1988) and Aḥmad al-ʻAmarī (1972). Others focus on Shawqī's use of the traditional *qaṣīda* (poem) styles to question what critics have called "the textuality of Empire," and to assemble a collective response to colonialism. For example, Hussein Kadhim (2004) examines Shawqī's two poems "A Farewell to Lord Cromer" and "The Anniversary of Dinshaway", which were written in the colonial period, 1906-1907. Kadhim argues that Shawqī's strategy "involves exploiting skillfully the anti-colonial feelings of Egyptians and their grievances with regard to colonial rule" (Kadhim, 2004:19). Kadhim also explains how Shawqī's poem "The Anniversary of Dinshaway" comprises the modern theme of the funeral elegy *marthīya* (dirge poem).

Yaseen Noorani, in "The Lost Garden of al-Andalus: Islamic Spain and the Poetic Inversion of Colonialism," sheds light on Shawqī's *marthīya* poetry. According to Noorani, the *marthīya* is "the panegyric that the new Egyptian class addressed to itself, in order to itself become the bearer of Egypt's glory, as the monarch had been before" (Noorani, 1997:49). The subject of the present study, Shawqī's Sīnīya, can be considered the best

example of this type of his political poetry that follows the traditional forms and classical standards to lament a political loss. Moreover, Noorani states regarding Shawqī's and the Indian poet Muḥammad Iqbāl's (d. 1938) poems on al-Andalus, these poems "owe their inspiration as much to the colonial situation in which they were produced as to the splendors of Islamic Spain" (Noorani, 1999:237).

In her "Poetry and Architecture: A Double Imitation in the Sīniyyah of Aḥmad Shawqī," Akiko Sumi focuses on the architecture of the Sīnīya of Shawqī, and how it compares with the Sīnīya of the ʿAbbāsid poet al-Buḥturī (d. 897). She discusses how Shawqī's "The Journey to al-Andalus" is considered an imitation of al-Buḥturī's "The Īwān Kisrā". She clarifies how Shawqī imitates al-Buḥturī's Sīnīya, saying "Shawqī uses the identical meter *khafīf*, rhyme *sīn*, and similar thematic substance—a journey to old palaces" (Sumi, 2008:73). As for al-Buḥturī, the poem is a description of the Īwān Kisrā (the Palace of the Sāsānian Kings), whereas in Shawqī it is a description of Andalusian architecture of the Great Mosque of Cordova and the Alhambra palace. Sumi states that the two poems share a description of architecture and evocation of a lost past, Sāsānian glory for al-Buḥturī and Andalusian glory for Shawqī. Sumi explores this relationship between the two poems via the description of the architecture by including modern theories on architecture in relation to poetry. Sumi examines how the verbal illustration of architecture plays a role in Shawīq's Sīnīya, investigating an intersection between poem and building, and between Shawqī's Sīnīya and al-Buḥturī's Sīnīya, in the frame of the *muʿāraḍa*. For Sumi, Shawqī's Sīnīya can be seen as a double imitation of poem and architecture. (Sumi, 2008:74).

In his dissertation (2015), "Nostalgia and the East in the Arabic and Hebrew Poetry of Islamic Spain", Anan Habeeb studies the nostalgia of the Andalusian Arabs and Jews toward the East, and the role of the Eastern poetic conventions played in the literary compositions of al-Andalus. He mentions how Arabs have used nostalgia in their poetry from the pre-Islamic to the modern times, and shows how political and social instability influence the nostalgia among them. Habeeb argues that nostalgia about the East is culturally rooted in Arab poets. He says, "Nostalgia, hence, is an emotion shared by humans everywhere, but, in the case of Arabs and their perpetual yearning for their roots, origins and places of birth, and their loathing of foreignness and expatriation, it is much more than an ordinary feeling; it is something that is deeply and culturally ingrained in them" (Anan Habeeb, 2015:16).

Significance, Questions and Theses

Though previous works shed light on both historical and literary views of the poetry of Shawqī and put an emphasis on his Sīnīya "Journey to Al-Andalus", the analysis in the present study relies on modern literature and linguistic perspectives to examine how the poetic images of historical architecture can influence the community. The argument explains how Shawqī's Sīnīya can be considered an attempt to "revive/rebirth" the classical Arabic tradition, the Andalusian monuments, and the poet's community. It explores how Shawqī, as a poet from the East and a visitor to the West, uses verbal act and poetic techniques to show his interaction with these historical monuments, to yearn for the time past, and to look for the present and future of his Arab community. It also focuses on the poetic images of Shawqī's Sīnīya that show the architecture of the historical monuments of present Spain as representative of the lost glory of past Islamic Spain.

Research Methodology

As a framework for the study, the analysis of the poem relies methodologically on Arnold van Gennep's (d. 1957) rites of passage and Theodore Gaster's (d. 1992) seasonal pattern that S. Stetkevych considered in reading the rituals of the journey to the patron in classical Arabic poetry (1993, 2002 and 2010). The pattern of Gaster from ancient Near Eastern applies to show the hope for transformation from loss/destruction/death to building/restructuring/rebirth, which can be interpreted as the transformation from the stage of purging to that of Filling.

As for analyzing the structure of the poem, its tripartite structure — elegiac prelude, journey, and praise — can be read, to some extent, considering Gennep's tripartite model of the rites of passage (separation-liminality-reaggregation). The descriptive method is used to describe how the poet uses the image of the ruined historical monuments of Islamic Spain for his own sake and to make it an excellent political platform from which to warn the Arabs, especially the people of Egypt.

The Discussion: Shawqī's "Journey to Al-Andalus"

After the British government exiled Shawqī to Spain, he ended his five-year exile in Spain with a visit to the Andalusian monuments (Ḥusayn Miṣrī, 1994:87). Shawqī composed this poem when he visited al-Andalus and saw how they had become desolate and changed after the Christians reconquest. Thus, "the poem was based on his experience of a trip to al-Andalus in late 1918 or early 1919, while he was in exile in Barcelona, Spain" (Sumi, 2008:75). In the introduction to his Sīnīya, "Shawqī recounts how the embryonic verses of this poem came to him as he toured the mosque and the Alhambra of Granada" (Noorani, 1999:237).

According to Habeeb, "in spite of the efforts to change the Arabic ode in modern times, especially by the *Ḥadātha* movement, the theme of remembering the past, the nostalgia for loved ones, abodes, hometowns, and homelands—which were so recurrent and rooted in the classical Arabic culture—is still popular in modern Arabic free-verse poetry" (Habeeb, 2015, 18). In this poem, Shawqī, who was of mixed family origin, including Arab, Turkish, Greek, and Circassian, describes the architecture, which represents his nostalgia for the lost historical past in al-Andalus as well as his real past in Egypt. Shawqī here uses nostalgia to evoke the traditional style and spirit, and the past Andalusian glory, through descriptions of the Andalusian architectural objects. Shawqī, as Noorani says, "turn[s] the monument into a 'narcissistic' object that signifies the poet's self and its desire, as well as the nation through which this desire is fulfilled" (Noorani, 1999:239).

Shawqī initiates the poem with a yearning for his beautiful past in his homeland of Egypt which can be considered an indirect lament of its present under British colonial control. Then he moves to evoke the historical loss of al-Andalus. Divergent from the classical Arabic poem and like al-Buḥturī's Sīnīya, who«opens with his actual reality, grief and complaint concerning his unfortunate political state," (Sumi, 2004:119) Shawqī begins with the actual reality of Egypt and ends with the imaginary past of Islamic Spain.

Although the major theme of Shawqī's poem is the journey to the ruined buildings of Islamic Spain, the poem includes the traditional tripartite structure, generally like that of pre-Islamic poetry. According to Sumi's division of the poem, we can divide the *qaṣīda* into three sections: the *nasīb* (elegiac prelude) (lines 1-47), which represents Shawqī's longing for Egypt his homeland; the *raḥīl* (journey) (lines 48-57), which shows his journey to

al-Andalus; and finally, the poet's goal *madīḥ* (praise), where he performs his praise to the remains of the Arabs in Islamic Spain and the architectural motifs (lines 58-110).

As we shall see below his "journey*"* and "praise*"* are not identical to the "journey" and "praise" in the classical *qaṣīda*, but this division helps us to obtain the analytic purpose of the present paper. I will discuss each of the three sections of the poem separately, beginning with elegiac prelude and moving on to journey and praise.

Part 1: Elegiac Prelude (lines 1-47)

As in some traditional openings, Shawqī', in the first section of *nasīb,* begins by addressing his companions saying,

1. The succession of days and nights

obliterates memory;

Remind me of youth

and the days of intimacy.

2. Describe to me

a moment of youth,

Which was formed

of imagination and madness.

3. It blew away like

the playful east wind,

And passed like a sweet doze

or a snatched pleasure.

4. Ask Egypt if my heart

has been consoled from her,

Or if healing time

has treated its wound.(1)

This opining evokes the beginning of the traditional *qaṣīda*, such as in the Muʿallaqa (the Suspended Ode) of pre-Islamic poet Imruʿ al-Qays ibn Ḥujr (d. c. 544) when he opens with the traditional *istīqāf* (asking to stop) to implore "his companions to stop and weep at the traces of an abode where his beloved once dwelt" (S. Stetkevych, 1993:259). Here, Shawqī reminds himself and his companions that the sequence of days makes one forget lovely past events and memories. So, the poet asks his companions to remind him of his boyhood past, memories and the happiness that he had before in Egypt his homeland, which cannot be forgotten. Also, he asks them to describe the period of his youth, which is still fresh because the images remain before his eyes and do not want to leave his imagination. In line 4, the poet uses personification and metaphor when depicting Egypt as a person being questioned and could answer, which suggests the strong relationship between him and Egypt. He tries to "recollect his own memories of youth. His unfulfilled yearning is expressed as a wound to his heart. He wonders if the wound has been healed by the elapse of time" (Sumi, 2008:100). So, line 4 represents the poet's intense attachment to Egypt and the pain of yearning for it.

(1) All English translation of Shawqī's "Journey to Al-Andalus" is by Sumi (2008, 87). The Arabic text of the poem is found in Shawqī's (1964, 2:43-51).

The Egyptian critic Zakī Mubārak (d. 1952) argues that Shawqī made his love for his country more cherished than being affected by nights and made his hurt for the love of Egypt stronger than time. For example, take his description of his heart in lines 5-6:

5. Whenever the nights pass over it,

it becomes more tender,

Though nights are known

to be severe

6. [My heart] almost flies, when the steamships,

in the first part of the night,

Ring out and their [whistles] howl

after the sounding [of their bells].

Here, he does not mention that his heart beats with lightning or wind as the old Bedouin poets used to depict, but rather he depicts what the stranger feels by the ocean's beaches. How far are lightning and wind from the sounds of ships during the night?! (Mubārak,1997:130).

Another element that shows the influence of the traditional *qaṣīda* on Shawqī is his use of the departure motif in lines 6-12, when he says,

7. [Like] a monk whose heart is

on the look-out for ships,

Whenever it is stirred

it spreads the news by tolling a bell.

8. O a daughter of the sea,

your father is not stingy.

Why is he so eager to hinder [your suitors]

and confine [you]?

9. Why are great trees forbidden

to the nightingales,

While birds of all kinds

are permitted?

10. Every people has a right

to their home,

Except those of vile

and disgraceful ways.

11. My breath is a boiler

and my heart is a sail;

With them travel and anchor

in my tears.

12. And direct your face

to the lighthouse,

And your course to the harbor of Alexandria

between Raml and Maks.

Here the poet draws a picture of his departure by steamship for the port of Alexandria in Egypt, just as the pre-Islamic poet does when he draws a picture of his beloved's departure. As Sumi says, Jaroslav Stetkevych "rightly argues that this steamship departure can be equivalent to the *ẓaʿn* motif of departing women in the *qaṣīda* tradition" (Sumi, 2008:100). While the camel is the mount of the beloved that reminds the poet of his future journey, the ships, in lines 6-7, remind Shawqī of his desire to return to Egypt.

Furthermore, the conflicted feeling is element of the separation phase that is shown in Shawqī's *nasīb*. For example, he hopes to return to Egypt by ship and at the same time he is scared by its whistles (line 6) because he is in despair about ever returning home. So, he hopes to return when he hears the sound of ships (*rannat*) when they enter the port in the beginning of the night, but he feels scared by the ships (*ʿawat*) when they whistle to leave. The ship's sound represents, to use the Russian psychologist and physiologist Ivan Pavlov's (d. 1936) terms, "the association conditioning" that evokes the conditioned response, which is remembering the journey from and to Egypt. Moreover, he compares the heart (line 7), which is isolated inside the chest of a monk, who is isolated for worship. Whenever the ships are stirred, his heart beats like when the monk tolls a bell. This beautiful personification symbolizes the detachment of the poet from anything around him except watching the means of transport that will return him to his homeland.

To use the terminology of Gennep's tripartite model of the rites of passage (separation-liminality-reaggregation), the *nasīb* section represents the first phase of separation from society. For example, the remaining memory in his heart shows the poet's suffering after facing the conflict of uncovering past memories once he is isolated from his society. In Shawqī's case, this is the British-imposed exile to Spain (1914). Like al-Buḥturī in his Sīnīya, who is "a 'loser' [losing his past patron], which leads him to compose the loser's *qaṣīda*" (Sumi, 2004:118). Shawqī loses the relationship with his homeland of Egypt, which leads him to compose a similar "loser's *qaṣīda*." The poetic speaker in the "loser's *qaṣīda*" does not progress from the "lost past" to a "glorious future," but rather from a lost (failed) present to a past "Golden age."

So, Shawqī's Sīnīya treats the meaning of homeland both as the place of youthful love, now lost to the past, and the location of the political community now lost to history (Noorani, 1999:240). Moreover, these opening lines express the themes of the poem, which are exile, nostalgia, and sadness. In the first 12 lines, we can observe the poet's deep feeling of psychological shock from being separated from his homeland. For example, the dialogue between him and his companions in the opening lines demonstrates how it is difficult for him to endure alone this new experience of detachment from his society.

The idea of nationalism (lines 10-15) expresses Shawqī's passion for Egypt by first showing his condemnation of the colonial policy by saying,

10. Every people has a right

to their home,

Except those of vile

and disgraceful ways.

He uses abodes as a metaphor for the "nation," which can mean "a legitimate polity that bears political and legal responsibility for the well-being of its people" (Sumi, 2008:100). Second, he mentions some places in Egypt, such as in the harbor of Alexandria between Raml and Maks in line 12:

12. And direct your face

to the lighthouse,

And your course to the harbor of Alexandria

between Raml and Maks.

al-Jazīra in line 17:

17. As though I saw al-Jazīrah

as a thicket

Where birds sang

with melodious voice,

the Nile in line 19 and 21:

19. It's enough for her that

she is a bride for the Nile

And the Nile was not enamored

of any bride before her

21. The Nile cut off al-Jazīrah, she became shy,

and hid herself from the Nile

With a bridge

between nakedness and clothes,

Jīza in line 25:

25. I see that Jīzah is a mourning woman,

bereaved of a child,

Who has not yet recovered

from mourning for Ramsīs,

and the Pyramids in line 28:

28. As though the pyramids were [the weights]

on Pharaoh's scales [of justice]

On a day of ill-omen

for tyrants.

These places are associated with lovely memories that he cannot forget of Egypt, and that represent his nostalgia for his country, like the use of places in Pre-Islamic poetry. As J. Stetkevych says, the use of places in classic Arabic poetry often occurs in "repeated motifs of arrivals and departures, of short happiness and long yearning" (J. Stetkevych, 1993:103). Third, the poet expresses his belonging to Egypt (lines 13 to 15), which represents the

continuous memory of his homeland:

13. My homeland! If I were distracted

from it by Paradise,

My soul even in Paradise

would drag me back to it.

14. There hastened my heart to rush

to the spring of Salsabīl

A thirst for the land

of ʿAyn Shams.

15. God is my witness that its form

was never absent from my eyelids

Even for an hour,

and nor from my fingertips,

The elegiac description of Egypt in the first section, to some extent, is like the Sufi description of the beloved's ruin. The Sufi poets, such as Ibn al-Fāriḍ (d. 1234), build their poems with "simultaneously the maximally condensed *nasīb* and the open form of seemingly unlimited verse series, repetitively heightened in a crescendo effect of symbolic insistence" (J. Stetkevych, 1993:82) In Shawqī's *nasīb* when he says,

17. As though I saw al-Jazīrah

as a thicket

Where birds sang

with melodious voice,

the readers of Shawqī's poem may expect that he uses the name of al-Jazīra, such as in line 50 when he says,

50. I join the east with the west

through the peninsula [al-Jazīra],

And I traverse the country,

both rough lands and smooth,

as a transition to describe Islamic Spain. However, the place al-Jazīra denotes mainly to two places, al-Andalus and to an island in the Nile between Cairo and Giza, but here the poet continues his nostalgia for the later one Egypt.

Furthermore, Shawqī goes on to say,

25. I see that Jīzah is a mourning woman,

bereaved of a child,

Who has not yet recovered

from mourning for Ramsīs.

26. She increased the creaking

of the water wheel for him

And the whispering question

of the reeds about him.

27. And raised high the palm trees,

which braided their hair,

And were stripped of all

but a collar of branches.

28. As though the pyramids were [the weights]

on Pharaoh's scales [of justice]

On a day of ill-omen

for tyrants,

29. Or as if they were

huge piles of money,

Gathered by a thousand collectors

of land tax and market tax.

30. They are splendid in the forenoon,

but when darkness descends upon their precinct,

They become playgrounds

for the jinn.

31. The Hostage of the Sand [The Sphinx]

is flat-nosed,

Although he was made by jinn

who are not flat-nosed.

32. The true nature of mankind

is revealed in it:

The body of a beast lion

with the face of a man.

33. Time played in its soil in its sands

as a child,

When the nights were young girls

with budding breasts, not old maids.

34. The fate's hunters are mounted

in its [Sphinx's] eyes

For acuity, and its claws,

for rapacity.

35. With it fate

struck kings:

Kisrā, Heraclius,

and the French genius [Napoleon].

36. O my heart, every affair,

when you get to the bottom of it,

Becomes clear

after confusion.

37. The deep sea of worries

restrains minds

That swim and dive deeper

than the whale.

38. They drowned where

no one yells

[To help] a floating or drowning man,

and no voice is heard.

39. A planet may eclipse the sun

in the daytime,

And at night force the full moon

to ill-omened decline.

40. Affairs have their

appointed times

And when they reach them,

they are reversed.

41. Nations, like men,

are hostages

To the accidents of good luck

and misfortune.

42. Nights [that seemed like damsels],

wearing bracelets

Slapped all the Roman

and Persian lords.

43. They aimed the crescent moon

like an arrow and unsheathed a dagger,

And both pierced

every shield.

44. [The Nights] governed Cheops and Dārā

for centuries:

They erased Wāʾil,

and took away ʿAbs.

In this second part of *nasīb* (lines 25-44), the range of memory and longing expands from the poet's personal remembrance of youth and longing for it, to a nationalist evocation of the "youth" of Egypt itself, the might of the Pharaohs and their magnificent moments and the Sphinx and

the Pyramids. On the other hand, the existential desire, embodied in the poet's grief over the loss of love and youth, transforms into the emotion that preserves political identity. The key element in this transformation, according to Noorani, "is the *waṭan,* or the homeland, the location of both lost love and communal identity" (Noorani, 1999:241). Furthermore, Sumi argues that the reason for including a second part of *nasīb* can be one of three reasons:

First, the Pyramids and the Sphinx, viewed as monumental structures, can be a parallel motif in the *nasīb,* in terms of "architecture," to the architectural/monumental motifs of the *madīḥ.* Second, the Pyramids and the Sphinx are manifestations of an Egyptian identity. Preziosi argues that a building can manifest the territoriality and identity of its society; that is, the speaker's (ancestor's) identity. Third, the Pyramid motif, as tombs of the Pharaohs, leads to the *aṭlāl* motif of ruins in the *nasīb.* The *aṭlāl* is often related to the trace of the speaker's mistress' abode in the nasīb of the classical Arabic *qasīda* (Sumi, 2008:102).

As Noorani argues, in Shawqī's poem, "the process is not cathartic, for the melancholy, elegiac mood of the *nasīb* abides throughout the poem" (Noorani, 1999:241). Further, if we consider the description of al-Andalus in the third section of Shawqī's poem as a continuation of the description of Egypt in the first section, we can argue that the second section of journey represents the journey from the elegiac description of Egypt to its counterpart of al-Andalus, which is a journey from one elegiac theme to another elegiac theme. Therefore, the poet is sticking with the elegiac or nostalgic topic or phase without passing to another topic, similar to the Sufi poet who does not give up on the *nasīb* and does not want to accept the reality of being apart from his beloved. The poet psychologically does not want to accept his present state.

In this poem, the *nasīb* has a cultural dimension in addition to its poetic dimension. The cultural significance of the persistence of the ancient Arabic poetic tradition, and the *nasīb* or amorous prelude in particular, has also been observed by Gibb who claims that "these conventions have a real cultural and psychological function"—a function, Badawi adds, "the importance of which was greatly enhanced at the turn of the century, when Arabs felt that their cultural identity, among other things, was being threatened by power" (Badawi, 1975:34). By way of providing a cultural perspective, Sumi describes the ending of *nasīb* in Shawqī's poem as a meditation on the historical passage of time by portraying *al-Jīza* (Giza) as the grave of its civilization. When Shawqī uses his homeland as the grave of Egyptian civilization, he not only "increases the feelings of loss but also expands his personal feelings to collective (Egyptian/Arab) feelings of loss and this prolonged *nasīb* highlights the elegiac mood of the entire ode" (Sumi, 2008:102). However, within this elegiac setting, we can as Noorani's suggestion that Shawqī uses Islamic Spain to "visualize a seamlessly unified Islamic and pharaonic Egyptian identity characterized by cultural achievement and political supremacy" (Noorani, 1999:238).

Part 2: Journey (Lines 48-57)

Shawqī declares his journey to al-Andalus at the end of the *nasīb* by mentioning the name of one of the Umayyad caliphs. By mentioning the name of 'Marwān'(line 45),

45. Where is Marwān?

When once there was

An Umayyad throne

in the east and in the west,

The poem turns to al-Andalus; 'Marwān' is Marwān ibn al-Ḥakam (d. 685), the founder of the branch of the Umayyad Caliphate whose offspring became the Umayyads of al-Andalus. This transition (*takhalluṣ),* after a long *nasīb*, is one of the two most common transitions in the Arabic poetic tradition, the first "one is to accept the finality of the loss and move on to other things. The other one is to reclaim [his] past through reverie and recollection" (S. Stetkevych, 2002:10). The latter is also represented in this poem. We find Shawqī, although having scarcely admitted to the physical separation from his homeland, has performed that psychological act of will and determination later at the end of his *nasīb*. He uses the caliph Marwān in the east and the west to refer to the Umayyad dynasty. He uses the transition of the Umayyad dynasty from the east to the west or from a great dynasty in the Orient to a small dynasty in al-Andalus to make his transition from describing his eastern homeland of Egypt to describing the western historical Islamic Spain. In his *takhalluṣ* (transition), Shawqī moves from general *ḥikam* (wise saying) about fate to the specific case of the Umayyads.

The second section of the journey demonstrates the marginality phase of Shawqī's passage from the east to the west. As for the emotion, the poet in this phase cannot forget his past experience in the first section and feels sad during this journey (line 50):

50. I join the east with the west

through the peninsula [al-Andalus],

And I traverse the country,

both rough lands and smooth.

Regarding suffering, the poet attempts to depict the difficulty of his journey by evoking the pre-Islamic motifs of effaced abodes when he says,

51. And the effaced abodes

of the caliphs

And the obliterated waymark

of the petty kings,

52. And hills, like gardens, green on the slopes

of olive trees;

Black on the slopes

of grapevines.

Also, in line 49,

49. Many a night I went forth with the lightning

as my noble steed,

Many a plain I crossed, with the wind

as my she-camel.

The word *al-rīḥ* (wind) reflects his difficult journey because it is used in the context of pain and suffering, contrary to the word *al-riyāḥ* that is used in the context of bliss and great happiness. As for the time and amount of his journey, the poet undergoes the journey in the dark night with lightning. This conflict between dark and light, and the steed and she-camel, symbolizes his marginality during his journey. If we consider the

wind *al-rīḥ* and she-camels that are used by the pre-Islamic poet to present the difficulty of his journey as symbols of Shawqī's burden and suffering on one hand; and the steed and lighting, which symbolize the revival and hope on the other hand, we can visualize the psychological conflict that the poet feels in this liminal phase.

Like pre-Islamic poets who declare their destination to praise the patron at the end of the journey section, Shawqī states Cordova,

57. Fate captured my mind

on its soil,

So it reached that protected land

after going astray,

As the destination of his journey. The poet travels and "the effaced *diyār* of al-Andalus leads him to the protected land in Cordova, putting an end to his wandering (line 57)" (Sumi, 2008:102).

Applying Gaster's bipartite seasonal pattern of Emptying (Mortification and Purgation) and Filling (Invigoration and Jubilation), we can find that Shawqī's nostalgia for Egypt in the first section represents the Emptying phase. So, the reader may expect that Shawqī will possibly reach the Filling phase in the final section of the praise *madīḥ*. However, the phase of Emptying continues in the last section, in which he yearns for the lost past and glory of Islamic Spain's civilization and historical buildings. This "Emptying," for example, can be noticed clearly in lines 91 and 92 when Shawqī says,

91. You see the court of lions

in the open air,

Devoid of gazelles

and oryx.

92. Neither al-Thurayyā (Pleiades)

nor her handmaids (stars),

As lovely

as moon-faced maidens.

He describes the lifelessness of the court of lions in the palace of Alhambra as devoid of gazelles and oryx; and the absence of the lovely al-Thurayyā (Pleiades) and her handmaids (stars).

Thus, we can argue that his nostalgia for present Egypt and his sadness over the past of al-Andalus proves that the whole poem is based on the phase of Emptying. In other words, rather than replacing the loss of the *nasīb* with fulfillment, the poet replaces the loss of Egypt with another lost past, al-Andalus.

The use of the image of abode in the second part of Shawqī's poem is significant (lines 51-52). The traditional poetic diction and motifs of "effaced abodes" of the *nasīb* and the way marks combined with the rhetorically ornate description on the green and black slopes in green olives and black trees grapevines, the Arab desert imagery in Shawqī's verses "help to create a beautiful poetic atmosphere in which the old and the new, the past and the present meet" (Badawi, 1975:34). The rhetorical complexity of the lines 51-52 is obvious when he uses the *nasīb* motif of abode in the *madīḥ* section as well as his intensive use of *badīʿ* (innovative

use of figurative language) in line 52 where he likens the hills to the green gardens and black grapevines.

Shawqī's use of the language and metaphor of *nasīb* in the previous section and *raḥīl* in this section cannot be isolated from the political purpose of his poem. Shawqī used the old idiom to express strictly modern and contemporary social, cultural, and political concerns. In Shawqī's poetry, as Badawi explains, "the conventions of the old Arabic *qaṣīda*, the desert imagery and the amatory prelude perform a function not altogether different from that of Greek and Roman mythology in the poetry of modern Christian Europe, a point which has already been noted by an eminent scholar, Shawqī Ḍayf, who in his study of the poet argues that Shawqī uses these things as conscious symbols to bestow beauty and dignity upon his poetry" (Badawi, 1975:33).

Part 3: Praise (lines 58-110)

Shawqī moves on to the *madīḥ* section to portray the lost glory of Islamic Spanish buildings when he says,

85. [There were] courtyards that were

emptied of horses

And relieved of the guard

and the night patrol.

As noted above, Shawqī's description of Andalusian monuments is not the traditional *madīḥ*, that is the celebratory praise of the poem's patron, but rather it is a nostalgic depiction of the lost glory of al-Andalus. He uses architectural motifs to reaggregate with Islamic civilization and to

represent the external real description of the Andalusian monuments, the Great Mosque of Cordova, and the Alhambra. For example, he compares the huge columns of Cordova's Mosque with the shape of the letter *alif* saying,

70. Many a column,

as even as

The *alif*s of the vizier

on a sheet of paper.

71. The passage of time has covered

its two rows [with dust]

Like eyelashes clothed

with languidness and sleep.

72. O what columns! How often were they adorned

for a learned man, unique of his time!

How often were they prepared

for the five daily prayers!

Sumi says, "with the *alif*s as a metaphor for the equidistant columns, the poem produces the spatial effect of architecture" (Sumi, 2008:108).

Moreover, he compares Cordova's Mosque ceiling with a brocaded silk sheet saying,

73. As though the ceiling

in the field of vision

Were a brocaded

silk sheet.

This picture is identical to the Sumi's conception of synaesthesia which is usually understood as the phenomenon in which the feeling of one sense is described by feeling, perceiving, or describing it with another sense. (Sumi, 2004:140).

Shawqī's use of the word a *bayt* (house) in the phrase a *bayt* of knowledge in,

60. As if I reached a house

of knowledge,

Where every lesson for the mind

is found,

Is another metaphor for referring to the Great Mosque of Cordova or the Mezquita. Sumi argues that "A *bayt* can be used for a place of worship or mosque, as *al-bayt al-ḥarām* (the sacred house) signifies the *Kaʿbah*" (Sumi, 2008:103). Shawqī describes the lost glory of this great Mosque when he states how this Mosque was transformed later into a church when he says,

61. A house held holy

in east and west,

To which Muslim jurists and Christian priests

made pilgrimage.

It is a poetic element used in the classical poetry of the city elegy. Such as Abū al-Baqā' al-Rundī (d.1285) when he says in his elegy for Islamic Spain:

23: in which the mosques have become churches wherein only

bells and crosses may be found (Monroe, 1974:233-36).

Like the Muʿallaqa of the per-Islamic poet Labīd ibn Rabīʿa (d. c.661), in which the image of the tattoo that remains forever on the hand (line 9):

Or like the tattooer sprinkling lampblack

again and yet again

Over hands on which

Tattoos appear (S. Stetkevych, 1993:9).

which shows how the memory remains forever in his heart, we find that Shawqī pictures the ornate writing of Qur'ānic verses on the wall of Cordova's Mosque by saying,

76. And the place of the Book:

though it is absent,

The fragrance of its rose entices you

till you approach to touch it,

and the inscriptions in Alhambra by saying,

90. And inscriptions that guarantee

to the meanings

And their expressions

the most ornate garb,

to show how the memory of al-Andalus remains in his heart. In fact, like Labīd's use of the image of the tattoo, Shawqī in this line connects with the image of ornate writing physically as well as visually. Moreover, the metaphor of the absence of the Qur'ān (line 76), but how its rose fragrance entices one to touch it, represents how Shawqī uses one of the erotic descriptions (effect of synaesthesia), in transferring the sense of smell into sense of touch. The memory also evokes the reference to fragrance in the classical verse:

For my side does not touch the ground

But that I remember her and find

Her fragrance on my clothes (Marzūqī, 1953, 1:409).

According to Sumi, the word *lamsī* in line 76 is taken from al-Buḥturī's line 28:

My curiosity

concerning them increases

Until I explore

and touch them (Sumi, 2008:92).

In al-Buḥturī's, the lyric ""I" or the speaker is tempted to touch men depicted on the wall painting of the Īwān Kisrā, whereas in Shawqī's, "you" or the speaker is tempted to touch the scent or the place of the Book" (Sumi, 2008:92). In both cases the viewer is not only "invited to experience

the panel visually, but to explore the panel vicariously by touch." (Samer Ali, 2006:46). Therefore, the word *lamsī* creates a connection or "touching" between Shawqī's and al-Buḥturī's Sīnīya.

Another classical poetic image that we find in Shawqī's poem is the use of lightning in,

79. Like a flash of lightning,

if its light dazzled the eyes,

They would still have glimpsed it [Ḥamrāʾ]

from its long-burning firebrand,

is a typical element in classical poetry, as a reminder to remind the poet of his lost beautiful past. He draws an image of the flash of lightning, streams into Alhambra palace, preventing the visitors from having a view of the palace (line 79). Sumi argues, "This indicates that the current Alhambra attracts a large number of tourists for its marvelous architectural work; the Alhambra is regarded as an aesthetic ideal of beautiful form, called an earthly paradise" (Sumi, 2008:110).

The motif of absence in Shawqī's poem is like the motif of absence in the classical poetry of *rithāʾ al-mudun* (elegies for cities). Shawqī's description of Alhambra is mostly focused on the expression of "absence." Sumi clarifies, "The description of the Alhambra has come to display the reality of absent glory more emphatically than that of the Great Mosque" (Sumi, 2008:111). Shawqī in this section tries to describe the terrible effects of the Christian conquest "protected royal women now disgraced, nightly celebrations disrupted, courtyards emptied of horses and guards (lines 83-

85)" (Sumi, 2008:111). Consequently, the palace of Alhambra no longer witnesses such trouble but becomes gloriously beautiful in,

86. And abodes, despite the passing of the nights,

still resplendent,

That did not find repeated misfortune

of an evening.

Similarly, we find al-Buḥturī depicts the absence of Sasanians saying:

12- I console myself for such luck

And find solace in a site for the Sasanians, ruined.

And in line 87 of Shawqī's poem, we see only awe-struck tourists, who come to visualize the history of the Alhambra with humility and admiration

87. They see no one but visitors

for the sake of history,

Moving forward

with humility and bowing.

We find that this motif in Shawqī's Sīnīya as well as a classical poem composed by the Andalusian poet Ibn Zamrak (d. 1393) in al-Buḥturī's poem, we find the poet comparing the empty present of the palace of Iwān Kisrā to its past glory. Line 16 depicts the abodes of the palace,

16- The abodes are unlike the ruins abodes of Suʿdā

In a wasteland, bare and plantless.

In this motif of absence, Sumi discusses in "Ibn Zamrak and Shawqī: Presence versus Absence," some likeness between Shawqī's poem and the classical Andalusian Ibn Zamrak in his poem on Alhambra. For example, the similarity between Ibn Zamrak's description the Fountain of the Lions at the Court of the Lions in the Alhambra,

When she [a jet of water] rises in the air

and sinks again,

Scattering loose pearls

in all directions (Sumi, 1999).

and Shawqī's description of this fountain to show Court of the Lions of Alhambra as lifelessness and the deadness or calm of the court.

Also, Pleiades and handmaids' stars in Ibn Zamrak's ode of the inscribed verses on the wall of the Hall of the Two Sisters,

123- All night the hand of the Pleiades (*al-thurayyā*)

invokes God's protection for them [the sultan's five sons],

And at morn the gentlest breezes

will arise for them.

can be compared with line 92 in Shawqī's poem when he describes the absence of *al-thurayyā* the concubine of Sultan Abū al-Ḥasan (d. 1482) in the Alhambra saying,

92. Neither al-Thurayyā (Pleiades)

nor her handmaids (stars),

As lovely

as moon-faced maidens,

However, Sumi says, *al-thurayyā* can also be the Pleiades, the name of the stars used by Ibn Zamrak." (Sumi, 2008:115).

The poem moves from mourning to blaming (lines 97-99), when Shawqī says,

97. Its keys are the keys

of a dominion

Whose prodigal heir sold it

for too low a price.

98. Its men went out in squadrons,

deaf to its defense,

And dumb

like a funeral procession.

99. In a bier they took

to the seas,

Which under their ancestors yesterday,

were their throne.

Although the praise for the now-lost historical Islamic Spain in Shawqī's poem can be read as an elegy for al-Andalus, and the image of water (lines

95-99) may give the poem a dimension of revival, these elegiac elements in lines 97-98, lead to blame in line 99. So, Muslims' throne became their coffin/ship in which they fled from Granada in al-Andalus to North Africa. Then, the poem ends with a warning in lines 102, 109, and 110.

102. If faulty of moral character afflicts

the edifice of nation,

It has

a weak foundation.

109. Let these ruins suffice as warnings to them,

once again,

Against the vicissitudes of fate

and effacement.

110. If you fail to

consider the past,

The face of consolation will be

concealed from you.

Finally, we can recognize Shawqī's deep goal clearly in the final lines of the poem (lines 109-110). Shawqī uses an indirect way to warn Egyptians from being like Andalusians, warning them so they are not defeated by the British occupation like the Andalusians who were driven from their land by the Spanish reconquest. Throughout his description of the glory of visual art that links Muslims to the lost Islamic Spain, he indirectly (in lines 97

to 102) warns the people of Egypt not to allow a similar transformation in Egypt's Pyramids, mosques, and other traditional buildings like al-Ḥamrā and Islamic Cordova. Al-Andalus' glory disappeared due to the infighting among Muslim rulers, and then the Christian forces took advantage of this to conquer Islamic Spain. Unlike al-Buḥturī in his Sīnīya, who was "looking to a lost past, rather than to a heroic present or future," (Sumi, 2004:119). Shawqī (lines 109-110) looks to the past as a warning for the future and warns Egypt's leaders to avoid similar internal fights, lest the British find a way to the presence of Arabism and Islam in Egypt.

Conclusion and Recommendations

Thus, the analysis of the neo-classical poem entitled "Journey to Al-Andalus" by Shawqī illuminates the poet/visitor interaction with the Andalusian historical monuments of Islamic Spain and reflects his nostalgic vision of the historical monuments and his real past. It shows how Shawqī, in conveying his message, imitates the great poets of the past creatively as he combines their conventional style, themes, and structure with a more original and contemporary version.

The research provides evidence that the context plays a significant role in completing the meaning of the purpose of the poetic text, that is for personal desire and political purpose. Also, it discloses that Shawqī's poem is a successful performance in its description of the Andalusian monuments, the Great Mosque of Cordova, and the Alhambra because he represents contemporary political reality by depicting the lost glory of Islamic Spain. So, the context of the poem is a key without which these poetic images of historical monuments cannot be revealed.

A close look at the poetic image that describes the historical monuments reveals that Shawqī, to use Gaster's terminology of seasonal pattern, moves beyond "Emptying"—an elegy or lament for the lost glory of al-Andalus—to blaming the failed Muslim rulers of al-Andalus for infighting and surrendering, and then returns from the (political) past to the present to warn his Egyptian contemporaries.

This research establishes a significant shared ground between the fields of archeology, architecture, language, and poetry, which may open dimensions for tourism, culture, and other future studies. For example, the use of poetry to obtain tourist objectives could include collecting Shawqī's *madīḥ nabawī*, famous poetic verses that describe the Prophetic Monuments in Medina, and writing these verses into works of art to be hung near the appropriate prophetic monuments for the visitors of those monuments.

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الصورة الشعرية ودورها في تفاعل الزائر/الشاعر شوقي مع الآثار التاريخية: دراسة تحليلية

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ملخص البحث:

تعد العلاقة بين علم الآثار واللغة إحدى الموضوعات الرئيسة في كلا المجالين؛ لأن جل الآثار مرتبط بالبشر والمجتمع. ومن هذا المنطلق، يدرس اللغويون المحدثون جوانب وأنواع اللغة الإنسانية، مثل اللغة الشعرية المستخدمة في سياق استعادة الماضي وذكرياته المرتبطة بالمكان ودلالاته المرجعية. وبناءً على العلاقة المتبادلة بين علوم الأنثروبولوجيا الأثرية واللغة والشعر، تحلل هذه الدراسة قصيدة «رحلة إلى الأندلس» للشاعر الإحيائي المصري أحمد شوقي (ت. 1932) في ضوء المنهجية التي استخدمتها الناقدة سوزان ستيتكيفيتش في قراءة طقوس الرحلة في الشعر الكلاسيكي المبنية على نظرية «طقوس العبور» عند عالم اللغويات والأنثروبولوجيا أرنولد فان جينيب (ت. 1957) ونظرية «النمط الموسمي» التي قدمها أستاذ اللغة الدينية الأمريكي ثيودور جاستر (ت. 1992). وتتبع الدراسة المنهج الوصفي لتكشف عن طبيعة تفاعل الشاعر/الزائر شوقي مع الآثار الإسلامية خلال رحلاته إلى إسبانيا. كما تُظهر الدراسة حركة الشاعر العابرة للزمن، من خلال لغته الشعرية وصوره، من الحنين إلى استحضار البقايا الإسلامية الماضية المفقودة، وانتهاءً باللوم لتقويم حاضر مجتمعه المصري، وتنوير مستقبله

الكلمات الدالة: علم الآثار، الصورة الشعرية، الآثار التاريخية، الحداثة، العمارة، الرحلة إلى الأندلس

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