

SHAWKI'S POATIC OBJECTIONS

Analytic Study

S U M M A R Y

This research,

I apply, this research, to gain doctor's degree in literature. It is titled in "Shawki's Poatic Objections - analytic study". I have chosen Shawki to study owing to his importance as he was the title of the "Modern Poetic Restoration of the Arab Literature" accordingly, the study beass in its aspects, a study of an important side of our modern restoration in literature and Shawki was not imitator, that is to say, he is was not a typical shape form of the ancient poetc as he was renewer in many sides of his poetry, though he followed the ancients way in building the poatic sentence he was different deeply (entirly) from the ancients since he had his own thoughts (ideas) and his rational directions. The deepening and the trial to understand the poatic cuation of Shawki will reveal

serious and deep trial of renewal even if it appears for the first sight agreed with the ancient's ideas.

I accepted to take the responsibility for revealing Shawki's poetic personality . Hence. I have chosen his objections in particular as this side of Shawki's poetry gives the chance to search concerning the sides of influence which the ancient's culture has left in Shawki's mind and I have tried as I could to show the mental and artistic personality of Shawki.

I divided the research into three Sections and before it a preface which dealt with Shawki's Islamic attitude.

Then the first section which includes the Islamic objections, as an attempt of me to reveal Shawki's Islamic deep side. I

have spoken in the first chapter of this section about how the poet of the prophet praise arose and grew. I have spoken about the poem of Kaab Zhoheir's son and how it was the start of this kind of praise which explained the character of the messenger Mohamed and I have dealt with the environment in which the prophet praises grew and at last I made a comparison between Shawki and El-Posseiri throw two passages of the same object.

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In the second chapter of this section, the speech was about the directions of the prophet praise of the poem and its consistents.

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In the second section, many comparisons were made between Shawki and the poets he objected. This section includes four chapters.

In the first Chapter I have dealt with the relation between Shawki and Abo Tamam through Abo Tammam's poem which praises El-Motasem Bellah and Shawki's poem which praises Kamal Atatork.

In the second Chapter, I have dealt with the relation which combine Shawki to El Bohtory through a poem for every one of them and I mentioned the poem of Shawki which he wrote in the place of exile in the Anadolos and in it he objected El Pohtory's poem in which he described Kessra's Eiwan.

In the third Chapter I specialized it to speak about Shawki's objection against

Ebn Zidoon in his poem which he said for his lover Wallada El Mostakfi's daughter and I have shown that Shawki has his own personality even if he took Ebn Zidoon's poem as a general framework in which he framed his poem at the same measure and rhyme.

In the fourth Chapter I spoke about other objections of Ahmed Shawki in several fields as bewailing, flirtation and philosophy and other than these.

In this section, I have cared about showing Shawki's mental and artistic personality which differentiate him from the other personalities.

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In the third section, I have spoken about the artistic sides of Shawki's poetry. I have divided this section into two Chapters.

In the first Chapter, I have dealt with the poetic harmony of Shawki and the speech was about the tension of the harmonic building and this resulted in the tension of the poetic building and image.

As for the second Chapter, I have spoken in about the poetic image of Shawki, I have shown the importance of the image.

Then I joined the speech to the terminal expression "the poetic image" then speech dealt with the sources of the image and it appeared that there were two sources of Shawki, they were history and nature; so

I have spoken about them.

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At last, I dealt with the sorts of the
poatic image of Shawki.

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In this research, I took care of indicating the creative sides of Shawki in a trial to reveal the lighting sides of this poatic personality which is really considered the more important and greatest poetic personality which appeared in our modern literature which aroused and still arouses renascent argument.