

Meaningful Perception of Natural Phenomenon Associated with Water in the Poems of Ibn Zaydun and Ahmad Shawqi: A Comparative Study

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Abstract

The present study explores the importance of water as a natural phenomenon in the poetry of two prominent Arab poets, Ibn Zaydun and Ahmad Shawqi. Water, a vital element in both ecological and cultural contexts, serves as a rich metaphor for life, love, and transience in Arabic literature. This research highlights the significance of understanding how natural elements influence literary expression and cultural identity, particularly in the context of Arabic poetry. This comparative study employs a qualitative methodology textual analysis to examine selected poems from both poets, focusing on a close reading of selected poems from both poets. This approach allowed us to examine the imagery, themes, and stylistic choices related to water, revealing both shared elements and distinct perspectives. These perspectives are shaped by the unique historical contexts of Ibn Zaydun and Ahmad Shawqi, highlighting the influence of external factors on their artistic expression. Our results reveal that Ibn Zaydun often uses water to evoke feelings of longing and nostalgia, tying it closely to personal experiences and emotions. Meanwhile, Ahmad Shawqi portrays water as a powerful symbol of national identity and renewal, emphasizing its role in collective consciousness. Shawqi used the Nile and river streams frequently in his description of water, and he used the sea somewhat less than Ibn Zaydun. This contrast not only illuminates their artistic voices but also reflects the evolving relationship between nature and culture in Arabic poetry. This study paves the way for further research, particularly regarding the representation of other natural elements in Arabic literature and their cultural significance. A deeper investigation into regional variations in how water is depicted could provide valuable insights into the interplay between ecology and poetic expression in the Arab world, opening up new avenues for exploration and scholarly engagement.

Keywords: Water, Perception, Ibn Zaydun, Ahmed Shawqi, Poems

Introduction

Describing nature is one of the favourite characteristics poets have been concerned with throughout the ages. Since the pre-Islamic era, Poets have still described nature and its manifestations, whether by singling it out with independent poems or gathering with other purposes. These are normal due to the poet belongs to his environment. Ahmad Shawqi was influenced by the production of Ibn Zaydun's poems in style and content, so he imitated his poetry. However, the researcher finds that the sources or references in this study only gave the subject what it deserved from the study in some aspects that were noticed, such as those that talk about Ahmed Shawqi and Ibn Zaydun in their poem Al-Nouniya. The researcher looks for the new study and tries to compare their poems to reach the points of similarities and differences in their poems, then analyzes the artistic image through which the two poets described nature and its items. The most important mechanisms that they relied on to embody those images, such as the arts of simile, metonymy, and metaphor, also draw similarities and differences in the characteristics of their poetry. Ahmed Shawqi's embodiment of colours of art and the creation of new methods in his works describe natural phenomena.

Objectives

The objective of the present study is as follows:

1. To compare the description of nature in the poetry of Ibn Zaydun and Ahmad Shawqi.
2. To analyze the poetic artistic image in their poems.
3. To analyze the revelation of the elements of artistic creativity in Ahmed Shawqi's poems in describing nature.

Theoretical Background

The relationship between culture and language use is of great significance. The analysis of meaning requires a detailed contextualization of our facts, which are situated within various contexts, each functioning as an organ of the larger context. All contexts find their place within the cultural context; thus, linguistic acts can only be fully comprehended by being contextualized within a particular culture. Consequently, speech acts reflect specific cultural aspects and conceptions, such as social identity. Cognitively, our understanding of linguistic messages is represented by our efforts to formulate and construct meanings through the social and discursive world, thereby creating our perceptions of the cognitive world. Linguistic signs, such as words, sentences, and speech acts, are employed indexically to achieve the context of occurrence, create social contexts, project speaker identities and stances, and establish social relationships between participants. Language can highlight intergroup identities, reproducing social and psychological connections in similar or different ethnic and religious groups. These underscore the importance of constructing membership in a sociocultural group via language or discourse. Barrett (2006), argued that linguistic signs, such as words, sentences, and speech acts, are used indexically to create social contexts and project particular speaker identities and stances, thereby establishing social relationships between participants. As such, the contextual functions of an indexical are inseparable from its expressive and phatic functions. These underscore the significance of using language to emphasize intergroup identities and reproduce social and psychological connections in similar or different ethnic and religious groups (Eelen, 2001; Meyerhoff, 2011). Therefore, speakers strive to construct their membership in a sociocultural group through language or discourse (Barrett, 2006).

Identity is a multifaceted concept closely intertwined with culture, particularly language. An individual can possess multiple identities, such as a woman, a Briton, a Black, or a Muslim. The versatility of identity politics lies in its dynamic, contested, and intricate nature (Harrison, 1998). Tabouret-Keller (1997), stated that language acts are acts of identity and identified four crucial areas of identity research: self-identity, collective identity, institutional identity, and global identity. It is established that people and organizations have multiple identities based on the various roles they fulfill or represent in the sociocultural relationships they engage.

Methodology

The collection of the poem Ibn Zaydun Ibn and Ahmed Shawqi represents the sample to be analyzed. Zaydun introduced into Andalus poetry the balance, rhetorical command, dynamic force, and grandeur of style that characterized contemporary poetry in the east. He saved Andalus poetry from the self-indulgence of externalized description poets. These elements will centre the poem's sociocultural analysis of the speech acts.

In data analysis, the researcher relies on literary comparison by applying the two research methods. Firstly, the comparison method in this research is a critical study to reach the similarities and differences between both poets. Secondly, the method which will be utilized is the descriptive and analytical method, which is based on a researcher describing the studied phenomenon, reviewing the poems of the two poets through their diwans, and then comparing and analyzing them.

Findings

Description of Nature by Ibn Zaydun

Seas and rivers

The poetic purposes in Arabic literature varied from love, pride, praise, description, and wisdom. The purpose of description occupied ample space among Arab poets, and the purpose of description branched out into several branches. One of the most beautiful description poems is the description of water. One of the most notable books describing water is by the poet Ibn Zaydun, especially the description of the sea in nature scenes and its landscapes, as the sea symbolizes many things and qualities. It was mentioned in the description of the sea by the poet Ibn Zaydun. He did not respond to the truth in his poems, describe or mention it for himself, but rather in graphic artistic images metaphorically. This is often in the context of praise, Especially in explaining the characteristic of generosity in the praiseworthy, as the researcher finds in the poet's praise of the Caliph Al-Mu'tamid Ibn Abbad (Yusuf Farhat, 1994: 96):

أفاضَ سَمَاحُكَ بَحْرَ النَّدَى وَأَقْبَسَ هَدْيِكَ نُورَ الْهُدَى

He made the caliph's generosity like the sea and more, and this scene came as an explanation and clarification of the qualities and morals of the praiseworthy and an expression of the poet's exaggeration in glorifying the praiseworthy to gain his approval and generosity.

The researcher finds the same meaning in his speech to Abi Al-Walid bin Jahour, even if the (sea) comes with the addition of the tide (Hanna Al-Fakhouri, 1990: 139):

ظَنَّ الْعِدَاءَ، إِذْ أَعْبَتَتْ أَنَّهَا انْقَطَعَتْ هَيْهَاتَ لَيْسَ لِمَدِّ الْبَحْرِ مُنْقَطِعٌ

The poet describes the strength and courage of al-Mamdouh, and that his strength is like the waves of the sea in its ebb and flow and does not stop at anyone.

The word "البحر" was repeated in his praise of the Emir (Ali Abd al-Azim, 1980: 341), and this gave a source of internal music in poetry, so he said:

أَيُّهَا الْبَحْرُ الَّذِي مَهْمَا نَقَسْتُ بِالنَّدَى يُمْنَاهُ فَالْبَحْرُ وَشَلْتُ

He made the caliph like the sea, which is generous and kind no matter how difficult.

Wherever the word "البحر" is used, it has the same meaning. More than once, it was mentioned as an exaggeration to describe water flowing into a pool, as abundant water was described as the sea (Hanna Al-Fakhouri, 1990: 281):

مَرَمَرٌ أَوْقَدَ الْفِرْنَدَ عَلَيْهِ سَلَسَلُ بَحْرُهُ الزُّلَالُ يَفِيضُ

Moreover, here, as mentioned by the researcher, he came to exaggerate and exaggerate, as he made the strength of the pond water like the pure sea.

Thus, its true meaning is in all of Ibn Zaydun's poetry. "اليم" was mentioned as a synonym for the sea in the words of the poet (Hanna Al-Fakhouri, 1990: 45):

وَفِي أُمَّ مُوسَى عِبْرَةٌ إِذْ رَمَتْ بِهِ إِلَى الْيَمِّ فِي التَّابُوتِ فَأَعْتَبِرِي وَأَسْلِي

Where the poet talks about the story of Prophet Musa, peace be upon him, where his mother threw him into the sea, and God saved him and made him one of the prophets and messengers.

In his talk about the sea, the poet tended to give the sea characteristics, as the adjective al-Khadim came to describe the sea, and al-Khadim is the vast sea (Hanna Al-Fakhouri, 1990: 74):

جَوَادٌ مَتَى اسْتَعْجَلْتُ أُولَى هَيْبَاتِهِ كَفَاكَ مِنَ الْبَحْرِ الْخِصْمَ عُبابُ

He described the horse, its speed, and its likeness to the vast sea, and he mentioned the word Abab, which means the rising torrent, and described it as the thicket, which is the abundant sea.

Description of Water by Ahmed Shawqi

Seas and rivers

Ahmed Shawqi's poetry pays unprecedented interest in Egyptian nature, and his poetic uniqueness is manifested in it. He is fluent in organizing poetry efficiently. He was a talented poet; It is concerned with elaborate expressions and formal analogies.

In Ahmed Shawqi's poetry, water is described, especially the description of the river, as the Nile River overflows the Egyptians with fresh water, like the Kawthar River. On its banks, there is beauty and picturesque nature and green gardens with flowers and trees, and this water-

filled river has a beautiful face, splendor, and beauty. Concerning this, Shawqi says (Ahmed Muhammad al-Hofy, 1980: 248):

النيلُ العذبُ هو الكوثرُ
والجنتُ شاطئُهُ الأخضرُ
رَيَانُ الصَّفْحَةِ وَالْمَنْظَرُ
ما أبهى الخلدَ وما أنضُرُ

He likened the Nile River to the Kawthar River in Paradise and gave it the characteristic of beauty. The function of the image was to exaggerate and glorify the Nile River when it made it one of the rivers of Paradise.

Furthermore, a longing made it clear that this river is sacred and pure. It overflows the Egyptians with fresh water, which is one of the reasons for life. Where people drink its water and irrigate their crops and the trees they planted, and around it, cotton cultivation takes place, from which we make cotton clothes that are world-famous for their pure white quality. In this he says:

البحرُ القياضُ القدسُ
وهو المِنوالُ لِمَا لَبَسُوا
الساقى الناسَ وما عَرَسُوا
والمُنعمُ بالقطنِ الأنورُ

The Nile River is likened to the sea that overflows and waters the people and their trees, and there is an exaggeration in the description. Moreover, there is a metaphor to make the river like a person who improves and gives of his goodness, and this picture explains and clarifies the benefit of the Nile River to the Egyptians.

Shawqi showed some of the features of the Nile. It flows from south to north with all patience, dignity, and strength:

جارٍ وُيرى ليسَ بجارٍ
ينصبُّ كتلًا منهارٍ
لأنّاهُ فيه ووقارٍ
ويضحُّ فتحسبُهُ يزأرُ

He describes the river as padding and likens the river to a lofty hill. In his saying (roars), a metaphor, where he likened the river to a roaring lion, he omitted the likeness of it and kept something of its supplies as a metaphor.

And Shawqi explained that the Nile originates from the Ethiopian plateau from Lake Tana, and it comes from there, crossing distances, laden with goodness, with brown silt resembling musk and amber. Therefore, the researcher finds the fertility and development of the land:

حَبَشِيّ اللّونِ كجِيرَتِهِ
صَبغُ الشّطّينِ بِسُمَرَتِهِ
مِن مَنبَعِهِ وَبُحَيْرَتِهِ
لونا كالْمِسكِ وَكالعُنْبُرِ

Shawqi used tanning by mentioning colours, using colour to explain his image, and using metonymy when he said Ethiopian instead of the Ethiopian plateau.

Shawqi tends to use the constructive method in order to show his admiration for the Nile River, where he wonders from what time it flows and flows between the countryside and waters, did it dawn from the sky or pours from the heights of the heavens and organized into streams. Its water overflowed like a flood and then weaved on its bank's green robes that

retained their beauty. The duration of its flood, and when it recedes from it, its colour changes until the Nile returns to it, then it shines with it again and is covered with bright colours. He says (Ahmed Muhammad Al-Hofy, 1980: 232):

وَبِأَيِّ كَفِّ فِي الْمَدَائِنِ تُغْدِقُ عُلْيَا الْجَنَانِ جَدَاوِلًا تَتَرَفَّرُ أَمْ أَيْ طَوْفَانٍ تَفِيضُ وَتَفْهَقُ لِلضَّفَّتَيْنِ جَدِيدَهَا لَا يُحْلَقُ فَإِذَا حَصَرَتْ إِخْضُوصَ الْإِسْتَبْرَقِ عَجَبًا وَأَنْتِ الصَّابِغُ الْمُتَأَنِّقُ	مِنْ أَيْ عَهْدٍ فِي الْفُرَى تَتَدَفَّقُ وَمِنْ السَّمَاءِ نَزَلَتْ أَمْ فَجَّرَتْ مِنْ وَبِأَيِّ عَيْنٍ أَمْ بِأَيِّ مَزْنَةٍ وَبِأَيِّ نَوْلٍ أَنْتِ نَاسِجٌ بُرْدَةٍ تَسْوَدُ دِيبَاجًا إِذَا فَارَقَتْهَا فِي كُلِّ آوْنَةٍ تُبَدِّلُ صِبْغَةً
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Shawqi exaggerates in his graphic images, as he adores the Nile River, reveres and glorifies it, and becomes an idol. People cling to him, so he says:

جعلوا الهوى لك والوقار عبادة إن العبادة خشية وتعلق

He describes the water in the Nile Valley (Ahmed Muhammad al-Hofy, 1980: 72-73) by saying:

من زُبَيْقٍ أَوْ مَلْقِيَاتٍ صِفَاحِ كَانَتْ حُلَى النِيلِوْفِرِ السَّبَاحِ زَهْوِ الْجَوَاهِرِ فِي بَطُونِ الرَّاحِ	وَالْمَاءِ بِالوَادِي يَخَالُ مَسَارِبَا بَعَثَتْ لَهُ شَمْسُ النَّهَارِ أَشْعَةً يَزْهُو عَلَى وَرْقِ الْغُصُونِ نَثِيرَهَا
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The water of the Nile Valley flows in its flow as if it were mercury or that place that is located between Hanin and the monuments of the sanctuary, and the sun's rays appear as if they are ornaments from the swimming Nylofer flower. It is scattered and flourishing on the leaves of the branches, forming sporadic bubbles as if they were bubbles of wine that resemble jewels floating on its surface.

Ahmad Shawqi's description of the Mediterranean (Ahmed Muhammad al-Hofy, 1980: 89-92):

بِالرِّمَالِ النَّوَاعِمِ الْبَيْضِ مُغْرَى هَرُّ فِي سَوْقِهِ يُبَاعُ وَيُشْرَى فَكَسَا مِعْصَمًا وَأَخْرَعَ عَرَى	أَمِنْ الْبَحْرِ صَائِغٌ عَبَقْرِيٌّ طَافَتْ تَحْتَ الضَّحَى عَلَيهِنَّ وَالْجَوِ جِنَّتُهُ فِي مَعَاصِمٍ وَنُحُورِ
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This poem is one of Ahmed Shawqi's masterpieces and one of the last of his poems. He wrote it in the summer of 1931, a year and a few months before his death. It is a descriptive poem that he begins by describing the White Sea and the beauties who swim on its shore, in a mixture of the interaction of nature with a man or with the beauty of women if we want accuracy, and then moves on to describe the interaction of nature and the surrounding environment, represented by the blue sky and the blue of the Mediterranean, and concludes the poem with the interaction of the sea With history, remembering the ancient past of Egypt, and hoping for it and its Mediterranean sea for immortality until the Day of Resurrection.

Ahmed Shawqi begins by likening the Mediterranean Sea to the genius jeweler seduced by the beach's soft white sands. However, Shawqi only means sand for the beautiful swimmers on the beach. The researcher understands this by saying that it comes in the wrists and necks - which indicates the beautiful woman and his metaphor for them as attributes of Gems and precious stones.

A Comparison of Two Poems

The artistic, poetic image in their poems to describe water

The two poets were creative in their description of water, and they enjoyed all their feelings at the sound of its flowing water, so they cast their pain and worries on it. Moreover, this stems from the charming environment in which the two poets lived, so it was natural for it to affect them.

In Ibn Zaydun's poems

Looking at the poetry of Ibn Zaydun and despite what was previously mentioned, the researcher finds that he did not master the vocabulary of rivers and streams or mention them much. However, he is the son of Andalusia, characterized by the beauty of its environment and rivers. River picnics differ from his mention of the seas, as he frequently used them in many graphic artistic images metaphorically, especially in the context of praise. The following is a presentation of some poetic images Ibn Zaydun used in his poems.

Metaphor

a) The word (the sea) was repeated in his praise of the Emir (Ali Abdel-Azim, 1980, p. 341) when he said:

أَيُّهَا الْبَحْرُ الَّذِي مَهْمَا نَقِسُ بِاللَّيْلِ يُمْنَاهُ فَالْبَحْرُ وَشَتْلُ

Here is a metaphor: the sea is depicted as a person the poet calls and talks with.

b) Ibn Zaydun used the declarative metaphor in "ماء مزن." The metaphor here is omitted, and it is "Al-Mamdouh." The comparison with it is "ماء مزن"

يَا مَاءَ مُزْنٍ، يَا شِهَا بَ دُجْنَةٍ، يَا لَيْتَ غَيْلِ

The poet likened his praises to "ماء مزن" to the mosque of generosity and giving. He borrowed the word included in the likened one, which is the water of Al-Mazn for the likened one, and it is the praiseworthy, generous, and generous person. The deleted suspect agreed with the suspect, as mentioned earlier, morally.

"The Praiseworthy One = the water of the music in which there is life for the earth and creatures."

c) Among the declarative metaphors in the poetry of Ibn Zaydun (Ali Abd al-Azim, 1980: 425), he also said:

وَبَحْرٌ يَفِيضُ، وَسَيْفٌ يُسَلُّ غَمَامٌ يَظَلُّ، وَشَمْسٌ تُنِيرُ

The poet omitted the likeness, which is praised, and stated the likeness of him, namely "the clouds, the sun, the sea and the sword" as a declarative metaphor.

Metonymy

In Ibn Zaydun's letter to Abi Al-Walid bin Jahour, he came with the word "the sea" added to it "madd" (Hanna Al-Fakhouri, 1990: 139):

ظَنَّ الْعِدَاءَ، إِذْ أَعْتَبَتْ أَنَّهَا انْقَطَعَتْ هَيَّاهَاتَ لَيْسَ لِمَدِّ الْبَحْرِ مُنْقَطَعٌ

"هَيَّاهَاتَ لَيْسَ لِمَدِّ الْبَحْرِ مُنْقَطَعٌ" is a metaphor for the inexhaustible generosity and courage of the Johor Baru.

Analogy

- a) This is what the researcher mentioned in this chapter about the poet's praise of Al-Mu'tamid Ibn Abbad (Yusuf Farhat, 1994, p. 96), where he said:

أَفَاضَ سَمَاحُكَ بَحْرَ الْوَدَى وَأَقْبَسَ هَدْيِكَ نُورَ الْهُدَى

b) In Ibn Zaydun's letter to Abi Al-Walid bin Jahour, he mentioned the word "the sea" also about the bliss he used to find in Bin Jahour's enclosure, where he likened the right hand of Prince Abi Al-Walid Ibn Jahour, which overflows with giving and generosity, to the sea. Similarity and resemblance, he said (Ali Abdul-Azim, 1980, p. 377):

مُحَيَّاكَ بَدْرُ الْوُدُورِ أَهْلَةً وَيُمْتِنَاكَ بَحْرُ الْبُحُورِ ثِعَابُ

Perhaps the poet turned to this analogy to express his sense of bliss, which he experienced in the shadow of Mamdouh Ibn Jahour, who showered him with a flood of grants, gifts, and benevolence.

Perhaps the poet turned to this analogy to express his sense of bliss, which he experienced in the shadow of Mamdouh Ibn Jahour, who showered him with a flood of grants, gifts, and benevolence.

- c) Ibn Zaydun also used eloquent similes in describing the bitterness of abandonment and treachery of the beloved, as he said (Ali Abdel-Azim, 1980, p. 587):

هِيَ الْمَاءُ يَأْبَى عَلَى قَابِضٍ وَيَمْنَعُ زَيْدَتَهُ مِنْ مَخْضٍ

The likeness in this house is the pronoun "هي," which refers to his beloved's birth that does not fulfill her promises, and the likeness to water, where he likens his beloved to water that the hand cannot hold and cannot extract the excess from and in all of this a depiction of the precarious nature of his beloved, as he finds her treachery rather than fulfillment to her.

d) Ibn Zaydun should have mentioned water and its attributes directly. Suppose the researcher traces the vocabulary of water and its attributes in his collection. In that case, he finds that they are sometimes mentioned in their expressive words and at others not. For example, when he likened the qualities of Aba Al-Walid bin Jahour mixed with his person of courage and magnanimity, He had a correct opinion and sound doctrine, and these qualities were mixed in him as wine is mixed with albumen water. He mentioned here the tool of analogy, which is "as," saying (Ali Abdel-Azim, 1980, p. 376):

شَهَامَةُ نَفْسٍ فِي سَلَامَةٍ مَذْهَبٍ كَمَا الْمَاءُ لِلرَّاحِ الشَّمُولِ قِطَابُ

And in Ahmed Shawqi

Metaphor

The researcher previously mentioned poetic verses clearly showed the extent to which Ahmed Shawqi was affected by nature in general and the seas and rivers in particular. He finds it, for example, in the poem The Nile (Ahmed Muhammad Al-Hofy, 1980: 248), depicting the Nile as one of the most famous rivers of the Garden of Eternity, which is the river "Al-Kawthar" whose shore is bordered by Paradise, and in that is a depiction of the green banks of the Nile in Paradise, this river with fresh water that irrigates the banks of Paradise, producing delicious and delicious fruits and vegetables. Vertuwa, where Shawqi said:

وَالجَنَّةُ شاطِئُهُ الْأَخْضَرُ	النَّيْلُ الْعَذْبُ هُوَ الْكَوْثَرُ
مَا أَبْهَى الْخُلْدَ وَمَا أَنْضَرُ	رَيَّانُ الصَّفْحَةِ وَالْمَنْظَرُ
السَّاقِي النَّاسَ وَمَا عَرَسُوا	الْبَحْرُ الْقَيَاضُ الْقُدْسُ

The researcher finds in "عَرَسُوا وَمَا النَّاسَ السَّاقِي" a metaphor, as he depicted the Nile as a person who waters the people and their lands.

In the next verse, Shawqi used the metaphor as he likened the two banks of the Nile River when the water is cut off to a person wearing a black silk dress, and he likened it when the water flows to a person wearing a green silk dress. He said (Ahmed Muhammad Al-Hofy, 1980: 232):

فَإِذَا حَضَرَتْ إِخْضُوضَ الْإِسْتَبْرَقِ	تَسْوَدُ دِيبَاجًا إِذَا فَارَقَتْهَا
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As for the description of the sea, Shawqi was also creative in drawing pictures and artistic paintings of the sea, just as he excelled in his paintings and poems about the Nile. He depicted the sea with the genius goldsmith who is seduced by the women who swim on the beach, so he overflows them with his jewels, precious stones, and pearls, as he said (Ahmed Muhammad Al-Hofy, 1980: 89-92):

بِالرِّمَالِ النَّوَاعِمِ الْبَيْضِ مُغْرَى	أَمِنْ الْبَحْرِ صَائِعُ عَبْقَرِيٌّ
وَالْجَوْهَرُ فِي سَوْفِهِ يُبَاعُ وَيُشْرَى	طَافَ تَحْتَ الصُّحَى عَلَيْهِنَّ
	"الْبَحْرِ صَائِعُ عَبْقَرِيٌّ"

a) metaphor that likens the sea to a creative person who makes exquisite jewelry.

"الصُّحَى تَحْتَ طَاف"

b) Mechanical metaphor where he likened the sea to a man who floats.

Metonymy

Among the poetic images that Shawqi also used were metaphors, such as his saying (Ahmed Muhammad al-Hofy, 1980: 232):

وَبَائِي كَفَّ فِي الْمَدَائِنِ تَغْدِقُ	مِنْ أَيِّ عَهْدٍ فِي الْقُرَى تَتَدَقَّقُ
--	--

The image here is a metaphor for the abundance of the waters of the Nile River and its flow, and it also contains a metaphor, as the Nile is likened to a person with a hand that he pours out on others.

يا ابنة اليمِّ ما أبوكِ بَخِيلٌ مَا لَهُ مُوَلَعًا بِمَنْعٍ وَحَبْسِ

Shawqi goes to the ship, seeking her sympathy and generosity, as she is the daughter of the sea, and her father is never stingy, but he marvels at his stinginess and prevents him from traveling. Moreover, the metaphor here in "يا ابنة اليم" is a metaphor for a described one, and here he means the ship, and so there is another metaphor in this verse, which is his saying "أبوك" as a metaphor for a described one, which is the sea.

Analogy

In addition to Shawqi's use of metaphor and metaphor, he also used metaphors extensively in his poems. The example in the next verse is an eloquent analogy where Shawqi likened water to reward and mercy (Ahmed Muhammad Al-Hofy, 1980: 440).

وما سكب الميزابُ ماءً، وإنما أفاض عليك الأجر والرحماتِ

In the next verse, Shawqi also excelled in his use of formal analogy, as he used the method of redress after investigation with the aim of analogy, likening water to the vein and artery of life (Ahmed Muhammad Al-Hofy, 1980: 579).

وما هو ماءً، ولكنه وريدُ الحياةِ وشريانها

Shawqi also used the metaphor as he likened the army in the dark to water that flows and is poured. He said (Ahmed Muhammad al-Hofy, 1980: 294):

كأن القنا دون الخيام نوازلاً جداول يُجريها الظلامُ ويسكب

Shawqi also used the inverted simile to liken the wave to the Minaya (Ahmed Muhammad al-Hofy, 1980: 282).

تروح المنايا الزرق فيه وتغتدي وما هي إلا الموجُ يأتي ويذهب

Among the images of analogy also in Shawqi's poetry is his comparison of the waters of the Nile River to pure gold in his saying (Ahmed Muhammad Al-Hofy, 1980: 234):

والماءُ تَسْكُبُهُ فَيُسَبِّكُ عَسْجَدًا والأرضُ تُغْرِقُهَا فَيَحْيَا الْمُغْرَقُ

Likewise, Shawqi excelled in his description of beautiful women, saying that they were born from a shell that both the sky and the sea water split, and he moved on to describe the meeting of the sky with seawater, which he likened to a wedding and a festival that captures eyes and noses, as mentioned by the researcher in the fourth chapter, and that is in the words of Ahmed Shawqi (Ahmed Muhammad). Al-Hofy, 1980: 89-92):

وَكأنَّ السَّمَاءَ وَالْمَاءَ شِقًّا صَدَفٍ حُمْلًا رَفِيْفًا وَدُرًّا

وَكَاَنَّ السَّمَاءَ وَالْمَاءَ عُرْسٌ مُتْرَعُ الْمَهْرَجَانِ لَمَحًا وَعِطْرًا

Here, he used the analogy tool "as if" to describe the relationship between the sky and the water, likening them to the cracks of seashells.

The phenomenon of creativity when Ahmed Shawqi in the description of water
What the researcher offered of Shawqi's description of water was more affluent and more prosperous than his example Ibn Zaydun, who made the river an entry point to the description of people's gatherings, mixing them with drinking wine at one time and expressing his longing and nostalgia for the homeland at another time, while Ahmed Shawqi mentioned the Nile to express his love, longing, nostalgia, and pride With a homeland and God's gift to this homeland – the Nile River – Shawqi excelled in describing the Nile and likening it and its banks, which he likened to Paradise, as well as that new and innovative poetic image, where Shawqi likened the Nile to the sea in its overflow and generosity, saying:

النَّيْلُ الْعَذْبُ هُوَ الْكَوْثَرُ وَالْجَنَّةُ شَاطِئُهُ الْأَخْضَرُ
رَيَّانُ الصَّفْحَةِ وَالْمَنْظَرُ مَا أَبْهَى الْخُلْدَ وَمَا أَنْضَرَ
الْبَحْرُ الْفَيْاضُ الْقُدْسُ السَّاقِي النَّاسَ وَمَا غَرَسُوا
وَهُوَ الْمِنْوَالُ لِمَا لَبَسُوا وَالْمَنْعِمُ بِالْفُطْنِ الْأَنْوَرُ

Likewise, Shawqi described the water of the Nile Valley with mercury, as it is a new and different form of water, as well as his talk about the sun sending its warm rays that resemble the swimming Nile flower (Ahmed Muhammad Al-Hofy, 1980: 72-73), saying:

والماء بالوادي يخال مساربا من زئبقي أو ملقيات صيفاح
بعثت له شمس النهار أشعة كانت حلى النيلوفر السباح

Not only that, the researcher finds Shawqi in his poem titled "The Splendor of Arab Antiquities in Andalusia" in his talk about the Nile, as he likened it to "the son of the waters of the sky" to indicate his greatness in his words (Ahmed Muhammad Al-Hofy, 1980: 206).

وَأرى النَّأيلَ كَالْعَقِيقِ بَوَادِي هـ وَإِنْ كَانَ كَوَثَرَ الْمُتَحَسِّي
إِبْنُ مَاءِ السَّمَاءِ ذُو الْمَوَكِبِ الْفَخْمِ الَّذِي يَحْسُرُ الْعُيُونَ وَيُخْسَى

At the end of this simple presentation of some of the descriptions of water among the poets, the researcher sees that Shawqi excelled in his description of the Nile, the sea, and water in general, so he weaved for them a very creative and splendid image. Theirs loved to be creative in their descriptions, to the extent that he likened the sea to the king, the Prophet Solomon, who has a procession on whose sides the wind, birds, and demons gather. Shawqi also used the description of water for loftier purposes, and he occupies a broader space than Ibn Zaydun in describing water.

Table 1

The similarities and differences in the characteristics of their poetry

The similarities
Both are descriptions of the beauty of nature.
They mix with other poetic purposes in describing nature.
One of the elements of the agreement is the poet's use of the sea to denote generosity and kindness.
Both of them used different poetic methods in their description of water.
The diversity of the poetic images of the poets between metaphor, euphemism, analogy, and others.
Both of them used different poetic methods in their description of water.
Their description of water was characterized by sweetness and beauty and was filled with feelings of love, longing, and sadness, reflecting the feelings of the two poets.
The differences
Ahmed Shawqi's poetic vocabulary and images are simple and easy, making it easy for the reader to understand and taste them. In contrast, Ibn Zaidun's poetic vocabulary and images were characterized by eloquence that may be difficult for the public to understand. These may be due to different periods and the environment in which they lived.
One of the obvious differences in the poetic style of the two poets is Ahmed Shawqi's use of the structural style to express his admiration, while Ibn Zaydun frequently uses the indicative style.
In Ibn Zaydun's description of water, the sea was often mentioned. However, it was not mentioned in his poems, described or mentioned for itself, but in metaphorical, poetic images, and it was often mentioned in the context of praise, especially when talking about the characteristic of generosity in the Mamdouh; Shawqi used the sea in his poems also to denote generosity and kindness sometimes, but he did not use it at the same rate of repetition, while Shawqi used the Nile and river streams frequently in his description of water. He used the sea somewhat less than Ibn Zaidun. In the researcher's opinion, this is due to the nature of the environment in which each of them lived.
The predominance of the sensual character in Ibn Zaydun's poetry, while the religious character prevailed in Shawqi's poetry, is evident in his similes.

Discussions and Conclusions

It became clear through this study that Ahmed Shawqi's imitation of Ibn Zaydun was not only a traditional imitation of him but a tracing of his impact as much as it was in keeping with him and weaving a path on his path. However, he renewed the elements of the artistic image and their relationship among them. The renewal retained his incredible style, which surpassed many imitators, in addition to the linguistic plot he enjoys and the ability to generate, innovate, and create. Hence, he rightfully deserved the title of Prince of Poets.

We shed light on his research and came out with several conclusions, as follows:

Firstly, In Ibn Zaydun's description of water, the sea was often mentioned. However, it was not mentioned in his poems, described or mentioned in itself, but in metaphorical, poetic images. It was often mentioned in the context of praise, especially when talking about the characteristic of generosity in the Mamdouh. Shawqi used the sea in his poems to denote generosity and kindness sometimes, but he did not use it at the same rate of repetition, while Ibn Zaydun used the Nile and river streams in his description of water. He used the sea somewhat less than Ibn Zaydun. These regard the nature of the environment in which each of them lived.

In describing water, it has linguistic and creative formulations specific to the text. The poem is built on the style of discourse, as the poet addresses the poet in all the verses and asks him to meditate on the creativity of the Creator. Ahmed Shawqi's poetic vocabulary and images are simple and easy, making it easy for the reader to understand and taste them. In contrast, Ibn Zaydun's poetic vocabulary and images were characterized by eloquence and eloquence that may be difficult for the public to understand. These may be due to different periods and the environment in which they lived.

Furthermore, the predominance of the sensual character in Ibn Zaydun's poetry, while the religious character prevailed in Shawqi's poetry, is evident in his similes. Moreover, one of the apparent differences in the poetic style of the two poets is Ahmed Shawqi's use of the structural style to express his admiration. In contrast, Ibn Zaydun frequently uses the indicative style.

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