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HERMENEUTICAL ANALYSIS OF THE POEMS OF AHMED SHAWKI

The article presents a detailed analysis of the life and poetic work of the representative of the Arabic literature, the founder of modern Egyptian poetry, Ahmed Shawki (1870-1932). In the process of philosophical and linguistic research, the method of theoretical and hermeneutical analysis of the poet's artistic word was used. The hermeneutic approach made it possible to reveal the inner semantic load of the poems, their subtext. In the course of the study, it was found that the cognitive (related to knowledge) content of Shawki's poems is conceptualized in his patriotic position, in relation to the freedom and independence of Egypt. The poet recognizes himself through the knowledge of individual composites of the historical fate of his country. The article containing new conclusions may be of theoretical and practical value for subsequent scientific work on the hermeneutical method of studying the poetry of Ahmed Shawki. Despite the significant position of the poet in International literature, his personality and works have not become the object of research in Kazakhstan.

Key words: Arabic literature, Ahmed Shawki, hermeneutic analysis, hidden meaning, subtext, cognitive content.

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Ахмед Шаукидың өлеңдеріне герменевтикалық талдау

Мақалада араб әдебиетінің өкілі, қазіргі Египет поэзиясының негізін салушы Ахмед Шаукидің (1870-1932) өмірі мен ақындық шығармашылығына жан-жақты талдау жасалған. Философиялық-лингвистикалық зерттеу барысында ақынның көркем сөзіне теориялық-герменевтикалық талдау жасау әдісі қолданылды. Герменевтикалық тәсіл өлеңдердің ішкі мағыналық жүгін, астарын ашуға мүмкіндік берді. Зерттеу барысында Шауки өлеңдерінің танымдық (білімге қатысты) мазмұны оның Мысырдың бостандығы мен тәуелсіздігіне қатысты патриоттық позициясында концептуализацияланғаны анықталды. Ақын өз елінің тарихи тағдырының жеке құрамаларын білу арқылы өзін таниды. Жаңа тұжырымдарды қамтитын мақаланың Ахмед Шауки поэзиясын зерттеудің герменевтикалық әдісі бойынша зерттелетін ғылыми жұмыстар үшін теориялық және практикалық құндылығы бар деуге болады. Ақынның халықаралық әдебиеттегі елеулі орны болғанымен, оның тұлғасы мен шығармалары бүгінгі күнге дейін Қазақстанда зерттеу нысаны ретінде қарастырылмады.

Түйін сөздер: араб әдебиеті, Ахмед Шауки, герменевтикалық талдау, жасырын мағына, астарлы мәтін, когнитивтік мазмұн.

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Герменевтический анализ стихотворений Ахмеда Шауки

В статье представлен подробный анализ жизни и поэтического творчества представителя арабской литературы, основоположника современной египетской поэзии Ахмеда Шауки (1870-1932). В процессе философско-лингвистического исследования был использован метод теоретико-герменевтического анализа художественного слова поэта. Герменевтический подход позволил раскрыть внутреннюю смысловую нагрузку стихотворений, их подтекст. В ходе исследования установлено, что познавательное (связанное со знаниями) содержание стихотворений Шауки концептуализируется в его патриотической позиции, по отношению к свободе и независимости Египта. Поэт познает себя через познание отдельных композиций исторической судьбы своей страны. Статья, содержащая новые выводы, может иметь теоретическое и практическое значение

для последующих научных работ по герменевтическому методу изучения поэзии Ахмеда Шауки. Несмотря на значительное положение поэта в мировой литературе, на сегодняшний день личность и творчество поэта не стали объектом исследования в Казахстане.

Ключевые слова: арабская литература, Ахмед Шауки, герменевтический анализ, скрытый смысл, подтекст, когнитивное содержание.

Introduction

The concept of “hermeneutics” as an auxiliary doctrine and direction in philosophy came into use in ancient times, in antique Greece, when there was a need to interpret literary and mythological texts, legal documents, speeches of ancient orators, philosophers. Thus, the emergence of philological hermeneutics was determined. Later, hermeneutics became an independent philosophical discipline and a separate theoretical method of research.

Methodology implies the choice of the most effective, optimal research method. In literary criticism, the hermeneutic method is used along with other theoretical methods for the purpose of an effective, competent analysis of a work of art, whether it be prose or poetry. The hermeneutic method is quite universal, as it allows to achieve an understanding of the author’s intention, its figurativeness and to interpret not only the idea of the work, but also the expediency of the presence of a particular character.

The term “hermeneutics” implies “interpretation”, “understanding”, that is, the realization of the possibility of interpreting a textual sign system, recreating the historical context, parallelism with the context of a literary work, helping to understand the hidden philosophical or lyrical subtext.

The German philosophers F. Schleiermacher and H. Gadamer are conventionally classified as theorists of hermeneutics, who meant by hermeneutics (from the Greek *hermeneus* – “the art of interpretation”) the methodology of understanding the text.

Based on the position of interpretation of a work of art, the following principles of hermeneutic analysis are used in literary criticism:

Cultural principle – the text is considered taking into account the cultural historical era in which it was created, its philosophical and social concepts;

Contextual principle – implies a specific historical period presented in the text;

Continuity principle – is based on the dialectic of the whole and its parts: in order to understand the whole, it is necessary to break it into parts; this is a “hermeneutical circle”, when the subject, making a movement in a circle, cognizes himself through

others, just as he cognizes others through himself, according to W. Dilthey, the German idealist philosopher (Dilthey 2001, 16).

Variability principle – a person, moving in a hermeneutic circle, can change his positions and interpretations several times, as well as each person understands the hidden subtext of a work in his own way, relying on the breadth of his interests and knowledge;

Unity of form and content. The main thing is not so much a linguistic search for commonalities between the form of presentation of thoughts, but the establishment of interpenetration between the author and the reader, who is trying to achieve a deep interpretation of the text;

Dialogic – the interpreter has the right to accept the point of view presented by the author, or refute it, arguing with the creator of the work:

Emotionality principle – not a single work will leave the interpreter indifferent to what is described, in any case, he will experience a variety of emotions.

By adopting these principles, one can quite successfully interpret the knowledge “hidden” in the subtext. At the same time, it is worth considering the time of writing a work of art, the era represented in it, the structure and content of the text, the gallery of images. Thus, the hermeneutic understanding is connected with the linguistic picture of the world and is conditioned by the cultural and historical conditions for the creation of the text.

Literature review

According to I.S. Vdovina, in recent decades, in Western philosophical and aesthetic thought, the position of the hermeneutic approach to explaining the phenomena of culture has been increasingly strengthened. The generalization of hermeneutics as an independent tradition of philosophical analysis is associated with the names of W. Dilthey, F. Schleiermacher, M. Heidegger, H.-G. Gadamer and others, who directed their research interest to the procedures for interpreting texts and cultural phenomena, elucidating the general cultural contexts of the activity of comprehension. Modern hermeneutic theories claim to be the philosophical

and methodological basis of the human sciences (Vdovina 1996, 139).

G.-G. Gadamer is convinced that the traditional self-understanding of hermeneutics was based on the idea of hermeneutics as a theory of the art of understanding. This is also characteristic of Dilthey, who expanded hermeneutics to the integrity of the sciences about the spirit (Gadamer 1988, 163). This work is based on the scientific works of philosophers and linguists who raise questions of understanding the hidden meaning and interpretation of artistic images: V. Dilthey, F. Schleiermacher, G.-G. Gadamer, M. Heidegger, S.I. Golenkova, N.K. Kotsareva, N.N. Volkova, I.S. Vdovina, A.P. Alekseeva, I.A. Beskova and others.

Results and Discussion

In this work, it is appropriate to apply the universal-humanitarian hermeneutical method in order to recreate, from our point of view of understanding and interpretation, the cultural subtext of Ahmed Shawki's poetry. In addition, the work methodology will be based on the method of analysis and abstraction. All this will allow you to come close to the interpretation of the hidden meanings that the poet tried to convey to the reader.

The purpose of the work is to analyze the poems of the Arab poet Ahmed Shawki from the philosophical and linguistic side. The scientific novelty of the work, in view of the fugitive and brief facts about Shawki in Russian Arabic studies, is in the systematization of information about the poet, his life and work, in the interpretation of the close connection between artistic and philosophical knowledge laid down by the author. Based on the problem, the study will be based on the known knowledge of Shawki contained in the cultural and scientific world fund. We will also consider a number of poems in the context of understanding the author's meaning and generalize scientific knowledge about the poetic picture of the world of Ahmed Shawki.

The use of the hermeneutic approach in the work will help to understand the deep meaning of the images laid down by the author and learn about the traditions and ways of mastering the reality of the poet's era, thereby achieving the effectiveness of the author's cognition process. Carrying out a linguistic turn to philosophical hermeneutics, we will deepen the analytical meaning of the artistic images presented in Shawki's poems, and thus unite the artistic and philosophical meanings.

The degree of little scientific knowledge of the problem discussed in the article can be increased by a theoretical study of the cognitive structure of artistic images in the poems of Ahmed Shawki.

The object of the study will be the poems of the Egyptian poet Ahmed Shawki. This orientation makes the problem of comprehending the poetic work of Shawki from the point of view of a philosophical and cognitive approach to interpreting the meaning that the Arab poet put into his poetic piggy bank. The analysis of poems will provide us with the opportunity to create a holistic image of the era and the country in which the author of the essays lived, to get an idea of the culture of this period and its universals, and also to delve into the essence of the poet's cognitive worldview. The subject of the research is the hermeneutic approach.

Ahmed Shawki is an Egyptian poet whose work was based on the traditions of Arabic poetics. Actually, the origin of Arabic written literature is associated with the 7th century. Samples of oral poetry served as its main basis. At first, the nature of poetry was oratory, rhetorical, but later, with the flourishing of written literary creativity, the genres of messages, called "*risala*", and poetic short stories – "*maqam*" appeared. The forerunner of the drawing was Abd Al-Hamid Al-Katib, a prose writer of Persia, and Badi Al-Zaman Al-Hamazani was the first to introduce *maqam* (Al-Fakhuri 1959, 79). Poetry was a static genre that did not require a variety of authorial approaches, and made it a rule not to deviate from the already established poetic canons. Egypt, having experienced the influence of Arab culture, absorbed its norms and, by coincidence, was inextricably linked with it, and already in the 18th century it rightfully manifested itself as the abode of the revival of Arab culture and literature. Egyptian poets gradually reformed the traditions of Arabic poetic art, but a truly revolutionary modernization of the construction of poetic thought was later carried out by the founder of modern Arabic poetics, Ahmed Shawki.

The facts of his biography are scarce, only a few sources indicate that the famous Egyptian poet, prose writer, playwright, translator, nicknamed the Prince of Poets, was born in Cairo on October 16, 1868 in a family belonging to the court nobility. Having received a secondary education, he entered the Higher Law School, while simultaneously studying to be a translator. Later, in France, he deepened his legal knowledge and in the same place imperceptibly became interested in French dramatic art and became the author of plays himself.

Returning to Egypt, Ahmed Shawki received the post of court poet at the court of Abbas II, the khedive (ruler). He enthusiastically glorified public policy in the newspapers. When the British established their protectorate in Egypt in 1914, Shawki was exiled from the country to Spain, to Andalusia, where he lived until 1920, for his anti-British attitude, openly manifested in literary work. There Ahmed Shawki came to grips with the study of the history of Arab Andalusia. In 1920 he returned to his homeland. He was later elected a member of the Senate, continuing to develop in the literary field. In 1927, Ahmed Shawki was crowned the Prince of Poets by his peers in recognition of his literary merits.

Ahmed Shawki is rightly considered the founder of modern Egyptian literature. He managed to introduce the genre of poetic epic into the tradition of Arabic literature in Egypt. Shawki is the first of the writers of Egypt who began to write poetic plays. Among them – five tragedies, starting with “The Mad about Leila”, and then – in the sequence of writing – “The Death of Cleopatra”, “Antara”, “Ali beh Al-Kebir” and the last, written shortly before his death, “Cambiz”; as well as two comedies – “Al-set Huda” (“Madame Huda”) and “El-Bahila” (“The Miser”). His dramaturgy was aimed at the emergence of the national idea of unification among the Arabs.

Literary critics conventionally divide the work of Ahmed Shawki into three periods. The first refers to the years of his court position with the Khedive. The poet wrote laudatory speeches about the policy of Abbas II, which he fully supported. In them, Shawki expressed his commitment to the policy of the ruler of Egypt. The second period (let’s call it “Spanish”) fell on the years of exile in Spain. He yearned for Egypt, and therefore his work was of a patriotic nature, reflecting filial affection for the Motherland and for the entire Arab world. He admitted that his homeland would always come first for him, even if he were in paradise. The third creative epoch came upon his return from exile. Shawki directed all his literary talent to the glorification of the great history of ancient Egypt and began to closely study the origin and traditions of Islam. In his religious poetry, he praised the Islamic prophet Muhammad (peace be upon him), and his poetic style reached the highest affirmative point of return.

In the poetic heritage of Ahmed Shawki there are many poems, mainly on patriotic themes, but an outstanding place is occupied by his selected works in 4 volumes of “*Al-Shawkiyat*”, dedicated to the Prophet and Messenger of Allah Muhammad “*Nahj Al-Burda*”. The prose works of Shawki open the reader to the history of Egypt and Muslim states

“Indian Bride”, “The Last Pharaoh”, “Arab States and Pillars of Islam”. Before the death of Ahmed Shawki, his tragedy in prose “The Andalusian Princess” was published. The poet died on October 14, 1932. He still remains in the hearts of the true admirers of his work as a popular and sought-after Arab poet.

The poetry of Ahmed Shawki was panegyric in nature, in laudatory creations he strictly adhered to the canons of Arabic classical literature. Due to the melodic structure, many poems were set to music. His poetic heritage was reflected in 4 collections, periodically published in Cairo in 1898, 1927, 1936 and 1943 (Daif 2010, 76)

According to G.-G. Gadamer, if you develop correctly sketches that follow the actual material, then this will already anticipate the meaning, since they are already certified by the facts themselves. This is the essence of interpretation (Gadamer 1988, 164). The totality of images taken by Shawki to demonstrate the cognitive reflection of his position on the world order speaks of the imperfection of the human, as well as how one should live, how to exist in the cultural community of people. According to Ahmed Shawki, God created man to work on himself and for the good of the land on which he walks.

One of God’s gifts is the great river Nile. How to use this gift? To be a layman and wash rags or to understand the great purpose of this mighty river? God gives and asks nothing in return. Will a person be able to understand the Divine providence – to give an opportunity to realize the essence of his being, and not to live for the sake of correcting natural needs – to eat, bathe, cultivate, etc. “Nile” is one of the best and most famous poems by Ahmed Shawki. Like any son of Egypt, he cannot help but express his admiration for this great and powerful river, which formed the Egyptian civilization and never left poor and rich people on the verge of starvation for thousands of years: “*Like the sea, it flows, With its spring flood Feeding man And all that is planted by him*” (Poems of the poets of Egypt 1956, 13-42).

Nile – in a symbolic, figurative position – a strong husband, father, in whose family there is full of prosperity, he is the breadwinner. Thanks to the courageous head of the clan, people are always confident in the future. They know that they will not remain hungry naked, because the Nile will tirelessly irrigate the fields, and this will give them food and clothes: *He will bring a harvest to everyone, and as soon as you reap – And again plant as soon as possible!* (Poems of the poets of Egypt, 1956).

The population of Egypt cherishes every drop of water from this river. It is fresh, pure, like a girl of marriageable age, but its stream itself is like a brave hero, therefore it gives peace to the inhabitants: *"Like the sweetness of hope, It's moisture is dear to us, As in a paradise, Its shores turn green. Like a girl, he is fresh, like a fairy-tale warrior, powerful"*.

The banks of the Nile are immersed in greenery and therefore fragrant. There are periods when the Nile becomes cloudy, the water becomes muddy yellow from clay, but all this fades before his influential and life-giving power, which he shares with his sons. Muddy waters are "muddy" relationships and "troubled" times – war, famine, forced wanderings, seizure of power. But like God, Nile can save. Nile – God, under whose care you can feel like a resident of a divine paradise, he is "full-flowing" – has unlimited power, holy and powerful at the same time: *"Let it be muddy and clayey – He eclipsed the rivers of paradise, Holy, full-flowing, our eternal breadwinner – the Nile!"*.

The elegance of the epithets, the rich description of the sacred river indicate the poet's admiration for the great and powerful Nile. This river of Africa, the life-giving water artery, is akin to a deity, and the fate of Egypt is most closely connected with it. Moreover, Egypt is the "gift of the Nile", which regulates the rhythm and meaning of the life of the Egyptians.

Another waterway, the navigable Tigris River of the Middle East, is sung by Ahmed Shawki in the poem "Oh sail over the Tigris". No less than the Nile, he admires this river, along the banks of which there are marvelous flowering gardens and valleys that give peace and tranquility. And again – heavenly pleasure in the middle of the desert. The sign of the divine touch, consecrated by the prophet Muhammad, is highlighted in the calm surface of this river: *"Oh, the sail over the Tigris, sailing away into the sunset! May my tears keep you from trouble! Walk on calm water, as the prophet once walked, Slide on the water, as rays of light glide"*. Everything is shrouded in divine breath, you just need to follow in the footsteps of the messenger of God, and then peace, justice and tranquility will reign.

How the poet himself, the true son of Egypt, would like to be in the place of this sail, in order to see with his own eyes the edge of freedom, won back by the people with great difficulty. But the people can also be God for their native land, in their hands is the choice of the path of existence. He can drive out the enemy whose boot tramples the land of the Arabs. (In the end, due to the nationalism of the Egyptians growing every day, Great Britain

was forced in 1922 to abolish the protectorate and openly recognize Egypt as a free Kingdom). This means that a person fulfills the command of God – he protects his home and hearth – his homeland. When he wants, victory over evil will happen, and the poet, being in exile, is convinced of this, although he blames himself for not standing shoulder to shoulder with national heroes: *"And in this land you ask for forgiveness for me, By the eyes of an antelope, whose eyes are so sad, In a distant land where my great people live, Having obtained freedom – the best of rewards"*.

Going through the hermeneutic circle of Dilthey, highlighting parts of the whole for ourselves, we note that in the artistic sense, the poems of Ahmed Shawki contain a deep patriotic meaning, each line speaks of his love for the Motherland and his people. Thus, the poem "Plan of February 28" carries an open call for national resistance to foreign enemies who are trying to dominate the peaceful Arab people immensely. Egypt is a son who is waiting for a strong father in the person of a united people to intercede for his child. The poet is trying to inspire people to a decisive struggle, to mass demonstrations and strikes, considering this a great deed of every caring citizen: *"Be firm and patient, sharpen well-aimed spears and formidable swords before the battle"*.

You can't think that if you have shelter, food, relatives and close people nearby, then you need to calm down, rest, basking in your laziness. A good father will not feel safe while his son is under threat. The poet calls to think about what contribution can be made to save Egypt. The affairs of life, the feeling of joy or sorrow are nothing compared to firmness in the intention to save the country from imperialist violence. The author of the verse is the positing subject himself, who, as it were, is present in all planes of his appeals and is directly connected with being itself. He himself is ready for a great struggle and calls to unite together with one goal and aspiration to help his country, and in case of open danger, his comrades-in-arms will not leave you alone with trouble: *"And in a moment of danger – a safe haven, Comrades will find you Shelter"*. The poet's call to struggle is not on a mental level, but in a fairly direct expression, because he considered fruitless resting on the laurels of inaction like the death of his native country.

Ahmed Shawki openly raised the people to fight so that they would help the country free itself from the fetters of a foreign enemy during the years of the British protectorate, when England overthrew the Khedive and actually made Egypt its colony. As a true patriot, he could not stand aside and with a

poetic word in the poem “There is no doubt ...” he tried to contribute to the awakening of the Egyptians, which would later be rewarded by God: “*We will not flinch, despite doubts and anxieties, And those who stand in the struggle will be rewarded by God.*” There is nothing more joyful than knowing that a faithful son stood up for his father.

The poet warns that the path to liberation will be difficult, but if the people enter into a struggle that, as it seems to them, they will never win, never win, then with all their efforts and with a feeling of love for the Fatherland, all sorts of obstacles can be overcome in fulfillment of their duty to their native country: “*The barriers are terrible, the path is difficult, ditches and steepes are dangerous ... And only the people who have chosen the only and right path, Able to overcome everything, achieve immortal glory*”.

The heavy word forms “terrible”, “difficult”, “dangerous” do not carry the idea of anxiety, but are filled with a deep philosophical meaning: victory is for the right, the defeated will be beaten. What now seems objectively impossible, with a valiant attitude towards liberation from suffering and fetters, will lead to victory. The main thing is to follow your assignment and, like a prophet, go straight and not deviate from the path.

The philosophical content of the nouns “night”, “morning” should dispel the doubts of the Egyptians about the success of their national struggle. What at first may seem impossible, with diligence and God’s help, will come to a positive logical end. Shawki is sure that one should not depend on the predestined fate, one must be able to put it in conditions when a person becomes the master of fate himself.

The immanent characteristic of truth contains the subtext “deep”, “high”, it fills the mental space of a person with internal content and leads him to commit an action that can be valuable or destructive. In reality, the poet saw that his country was languishing from unbearable pain, and it was the work of her sons to heal it. He wrote bold letters, full of filial bestowal, to the children of God, his brave people.

Ahmed Shawki showed a sincere interest in pre-Islamic creativity, and the result of this was the presentation to the readers in the genre of oriental qasidas (poetic form) of a possible dialogue between the Arab philosopher and poet Al-Maarri, who lived in the Middle Ages, and the outstanding Russian writer Leo Tolstoy, “the wisest from people”. The dialogue in qasida is not so much about what exists in the real mortal world, but about whether it is possible to change the attitude of people towards the

evil reigning around: “*Does evil and oppression still rule the sinful earth?*”

Feeling bitterness from the fact that evil, strife, wars mostly dominated in his time, Al-Maarri in an imaginary dialogue expresses the hope that along the path of historical development, the flourishing of culture on Earth, universal respect and a civilized world order, friendship between representatives of all classes will rule and racial cultures. The mentality of Shawki goes back to the idea of changing values that can melt the ice as an obstacle to the all-encompassing good, which should dominate all other conceptual settings.

The ontology of the event and time become the basis from which the explication of the meaning of being in its new, transformed understanding takes place. The poet draws a model of an ideal society: “*Perhaps now people are together ... everyone has gone along the paths of friendship and along the path of love?... Perhaps a person has achieved great victories over evil?..*”

But the world has not reached perfection, the people are probably not yet ready to build an ideal world and continue to sow evil instead of uniting and creating a spiritually rich reality: “*No, Maarri! The earth is still the same, there is still a lot of evil, people have remained the same ...*”. A weighty conceptualized sign in the verse is people-dogs who, because of a piece, are ready to bark and gnaw at each other. Hence the extreme poverty of some and prosperity, built on blood and deceit, of others. Nothing has changed, but the poet still considers the possibility of an ideal world order.

In Shawki’s lyrical poem “The Postage Stamp”, the story is told from his perspective, which, on the one hand, is the author’s irony, and on the other hand, solves the existential question of the purpose and usefulness of the postage stamp. In fact, an inanimate object, but how much soul the author puts into its mouth! Passing in her travel destination thousands of roads, settlements, it can change the life and fate of a person who received a letter with her, in the direction of grief or joy: “... how much happiness hides or bitter evil that envelope that I brought to the chosen one!”

A postage stamp is animated by its purpose to serve people, to bring joy or sorrow, to console or inspire, to influence the mood of people. Without a postage stamp, people would not receive advice, would not reveal secrets, and would not receive news. It seems to be a small piece on the envelope, but it allows you to influence the mood and future life of the recipient who received the letter, and in the subtext of the verse – satisfaction, saturation and

replenishment with information. The ideological purpose acquires the chronotype of the poem, expressed in the artistic space (“my way is far”, “thousands of miles”, “light”):

The price for it is nothing, the hidden power is in its purpose, regardless of who the recipient of the letter will be, who has come a long way of wandering: “Is our faithful, persistent work worth the coins for which we are sold?”

Philosophical meaning of the brand’s usefulness is not tied to its value, the main thing is noble, disinterested service to people, so its value cannot be objectively assessed.

The poet is convinced that anything is positioned because of its benefit or harm to a person. It invades his personal space, directly affecting his continued existence. In Ahmed Shawki, substantive subtext carries the idea of the importance of anything intended to be used. The poet is sure that through logical speculation the truth is known, and then life will become spiritually exemplary. Meaning – a subtext – an image hidden in the verse: the poet himself, like a postage stamp, being far from his native country, must devote himself to the noble service of people – brothers and sisters, children of Allah.

A person throughout life is forced to be subject to feelings that have an impact on its course, and fate can present him with a “gift” of love, from which he can lose his head or suffer and feel deeply unhappy from this. So, in the poem “Life has returned”, written by him during the years of forced exile, at first glance, the hero is deafeningly happy when a loved one is nearby, and being for Shawki is considered justified if you are absorbed in a feeling of love, sometimes even unrequited: “Life has returned with you, miraculous power. Glory to the moment that brought you back again”.

It is possible to assume that the text for an unprepared reader who does not know how to interpret it will pass under the auspices of a declaration of love. But objectively, the author uses an allegory: the dearly beloved Motherland is encoded by the image of the beloved woman, from whom he was separated for some time, and this presents difficulties for the cognitive perception of the image and comprehension of the meaning by the reader. Only one moment carries the life-giving power of the resurrection of a person from a mournful and meaningless vegetation, because the joy of reciprocity will help to find the meaning of life. In the hermeneutic content, a person “infected” with love “sicks”, mourns, yearns and at the same time rejoices, immeasurably appreciating the feeling

he delights: “Joy, sorrow, whatever you want to call love, But the one who does not appreciate love is mistaken.”

A loving person is often mistaken, thinking that everything will go smoothly in a relationship between lovers, but the immediate environment and life itself are essentially such that you can get an “obstacle” from them at any moment: “*You are my happiness. Do not believe slander and detraction, As if I was consoled and parted with love*”.

The author mourns that his distant native country pushed him away, forgot about him, but reminds him again and again that in his love he will be faithful to her to the end. Excruciating pain pierces the consciousness of the lyrical hero, forcing him to experience a bitter state that he does not want to endure for the object of his love: “*Let me endure your sorrows for you, Let your torment turn into my pain*”. Painfully beloved country will always be in the heart of her loving son.

Ahmed Shawki, being an elegant courtly poet, managed to subtly convey the feeling that affects the consciousness of a loving person, making him strong and weak at the same time, but on an immanent level – happy from comprehending the thought that he can love disinterestedly, without demanding anything in return. To avoid a conflict of interpretations, you need to understand the message, the author’s intention – love your Motherland just as you can love a woman. Poetry does not require objectivity and specificity, a solid syntax – a complete semantic existence is necessary, and then it is possible to interpret the richness of poetic meanings (Volkov 1928, 76).

The philosophical and poetic concepts of Shawki seem, at first glance, simple, close to the reader, and this allows each new generation to interpret them in a new way, with an eye to the current state of reality. Knowledge “I am” Ahmed Shawki, based on the theory of S.I. Golenkov, is the ability to analyze one’s experiences and existence itself, one’s nature, reality, being (Golenkov 2016, 85). Ahmed Shawki, resorting to natural signs, which are the objects of the world, forms a divine space, in the center of which is God, the Creator. As well as the author of the text is also God, the creator. Hence the parallelism of the Divine and the human, the world order and the author’s text,” considered the outstanding philosopher F. Schleiermacher (Schleiermacher 2018, 14).

Being a deeply religious Muslim, the poet was worried that in the Muslim world not everything is as perfect as people would like it to be. And all the evil comes from the northern countries that are

trying to enslave and colonize Africa. In the poem "Damascus" Ahmed Shawki speaks directly about the reasons for the tears of the patriots: "*Peace from the north wind that swept through the river Barada. As long as this wind blows, tears will be eternal in Damascus.*" Everything that happens around is a catastrophe caused not by the command of Allah, and from this – "*The result was the pain of my heart on its deep wound*". But the old traditions are still alive, when next to him "*...respectable young guys are sitting. They have precedence over virtue and seniority*". Thus, the hope that the cities, like Damascus, will remain as clean and fresh, with virtuous relations, lives in the kind heart of Shawki, who loves his sweet and beautiful Motherland. But, believing that the people themselves, with their perseverance, courage and patriotism, will achieve freedom for the Fatherland, the poet having chosen the genre of the ancient Eastern *qasida*, in the poetic work "On the Plain, Between the Banana Tree and the Mountain" he relies on the Prophet Muhammad: "*I will place my hope when the Defender appears in all his might, dispelling sorrows and worries ... For the one who firmly holds on to the key from the door of God will prosper.*" In the name of Allah and his beloved Motherland, Ahmed Shawki will go forward to the liberation struggle, and will raise the people behind him. Only with faith in God can even the impossible be achieved, overcome the most difficult hardships and obstacles, and this will lead to the desired victory.

G. Smagulova (2002) believes that the understanding of the text directly depends on the objective readiness of the reader, his mental maturity in the ability to determine the hidden meanings "hidden" by the authors of literary messages (Smagulova 2002, 24). The process led by the author reveals the dialectical content of the unity, and its parts begin an independent existence, which the reader must interpret. Simple truths are simplified, and more complex ones for interpretation turn into simple particulars, sometimes leading the reader away from the meaning of the work transmitted by the author. In this case, the understanding of the author's subtext should turn into interpretation, when, in addition to cognitive knowledge of

meaning, knowledge of historical, communicative conditions is also required. If you organize reading correctly, it will allow you to get meaningful information from what you read, its conceptuality and subtext (Ermilina 2013, 90).

Conclusion

Following culturological and contextual principles, we can conclude that Ahmed Shawki was a modern poet, concerned about the fate of his country, which, in fact, was in colonial dependence on Britain. His poetics was aimed at raising the liberating spirit of the people, on which the future of Egypt depended, however, as well as the entire Arabian Peninsula.

The principle of continuity reveals the following of Shawki in a hermeneutic circle, when the author's patriotic position is formed from parts of poems under the auspices of God's command. Moving in a circle, the reader can change the interpretation of the verses more than once, each time interpreting the messages of Ahmed Shawki in a new way. The lyrics are melodic and easy to interpret. In them, only one thing remains unchanged – you need to follow the footprints left behind by the prophet Muhammad, who will always be merciful to the children of God.

Shawki, in turn, encourages the reader to dialogue, to strengthen his point of view or its refutation. His poems are sincere, emotionally saturated, with a share of anguish and pain that he wants to share with the reader, to call him to dialogue.

Thus, the study of the poetic work of the outstanding Arab poet Ahmed Shawki, using the hermeneutic method of cognition of secret meanings in his cognitive consciousness taken as the main unit, can become significant for theoretical and practical knowledge about the poet's heritage. The need for a theoretical search is due to the poor development of scientific literature on issues that illuminate the work of the poet. The conclusions substantiated by theoretical and hermeneutical analysis will help to take a fresh approach to solving the issue of interpreting the poetry of Ahmed Shawki.

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