

Received: December 2023 Accepted: January 2024

DOI: <https://doi.org/10.58262/ks.v12i2.150>

The Treatment of Nature in the Classical and Modern Arabic Poetry: A Stylistic Study

Khaleel Bader Al Bataineh¹, Emad Abdallah Abuhammam²

Abstract

This study is a descriptive-analytical investigation of the depiction of nature in classical and modern Arabic poetry. It focuses on analyzing the similar themes and concepts used by Arabic poets of different ages. The study adopts some theoretical and practical approaches of Russian Formalism that focus on studying the textual literary devices of texts. It concentrates on showing the images of nature in Arabic poetry by analyzing its images, structures, metaphors, similes, and themes. The sample of the study is some Arabic pre-Islamic, classical, and modern poems by Imru al-Qais, Turfah Ibn al-Abed, Al-Bohitory, Abu-Tammam, Khalil Mutran, Nizār Qabbani, and Ahmad Shawqi. This study considers nature as a thematic contemplation that every poet depicts similarly. This investigation lies in its purpose to provide a stylistic study focusing on Arabic poets' response to nature in its beautiful images in a stylistic method. This study concludes that Arabic poets tackle nature as a symbol of pleasure, peace, and enjoyment. It presents that despite the temporal, special, traditional, and linguistic differences, these Arabic poets share many similar attitudes toward nature. In the end, Nature is portrayed symbolically as a motif to live and adapt happily in life.

Keywords: Arabic poetry, nature, stylistic study, themes, Russian Formalism.

Introduction

Arabic poetry of nature sprung from the pre-Islamic age *al-Jahiliyah*. Arabic poets recited their poems aloud to audiences at public events and fairs. It was renowned for its eloquence and intricacy. For Arabic poets, nature in poetry means describing all aspects of the universe, from trees, mountains, night and day, rivers, and water springs, but every poet has a way of dealing with these phenomena. Yass and al-Tayeb (2022) state that nature poetry in Arabic style has acquired the characteristics of

honesty in expressing overflowing emotions and feelings, which are driven by several factors such as love and longing for the homeland. They arouse pleasure in the souls, whether it is the poet's recollection of the playgrounds of his youth and the adventures of his youth embraced by lush nature.

[Our Translation]. (Yass and Al-Tayeb, 2022, p. 15)

Each Arabic poet has a unique and special way of describing nature and is also more sensitive to the appearance of the universe than others. Nature has become an indispensable part of

¹ University of Petra, Jordan

² University of Seville, Spain

their lives because the description of nature transcends their joy and sadness, and it is also a shelter for them to spread their worries and pleasure. Wahas (2020) concludes that “Nature is an essential element that has played a significant part in Arabic Romantic poetry. Nature and Romanticism are synonyms with each other, and we cannot talk about Romanticism without talking about nature in Arabic poetry” (p. 65). From the beginning of the Islamic era to the modern time, there are almost no poems without the characteristics of nature. For example, pre-Islamic poets were not satisfied with images of horses, camels, palm trees, and rocks, but they were imitated by those who followed them in Islam, the Umayyads and Abbasids, and many eras, so the reader only sees a revival of the ancient Bedouin heritage and the richness of the desert and everything in it.

During the classical ages of Arabic literature, nature poetry is also depicted similarly in Al-Andalus during the Islamic state there. Many Andalusian and Arabic poets presented nature similarly in the Arabic language. Aburqayeq (2020) states that nature in Andalusian Arabic poetry:

is considered a major theme in Arabic Andalusian poetry as well as in the poetry of the English Romantic period. It helps poets escape the complexity of urban life and provides them with a pure spiritual source of renewal. The beauty of nature is a recurrent element in the poetry of many Arabic poets in the Medieval Period. (Aburqayeq, 2020, p. 1).

Inasmuch, some poets tried to modernize nature poetry and keep pace with the changes that occur in the environment, so they describe nature, spring, and rain and mix them with wine symbolically.

If nature is the totality of beings in their various styles of earth, sky, mountains, trees, rivers...etc. then the contemporary poet does not intend to depict it or observe its manifestations, as its charms do not entice him with an aesthetic desire, from which the sense stops at the limits of what it perceives, and can encompass it in terms of colors and images, but rather goes beyond. However, Wahas (2020) introduces the Arabic poet Abu- Al-Qasem Al-Shabbi as a lover of poetry that leads to humanity “To him, love for nature implies love for humanity and a different view of the world that involves the concept of justice and freedom” (p. 66). This leads to a bout of absorption and contemplation in which he/she sees himself present in everything that surrounds him. He is not concerned with nature and the blowing of the wind to the palm trees, nor understanding the language of the birds in their wailing and crying. Still, he uses colors, shades, and symbols that he places in a new imaginary network that expresses the comprehensive nature of human experience and reflects an aesthetic awareness of the laws of existence and the dialectic of lived reality.

Hence, nature in Khalil Mutran’s (1872-1949 CE) poetry is not just static images or limited beings, but a pulsing spirit in whose purity he sees the splendor of life and the secret of existence, and through which he expresses the feelings and sensations that abound in his soul, and the visions and ideas that simmer in his mind. Khalil Mutran recites, addressing the sea:

I complain to the sea about my disturbed thoughts
It answers me with violent winds
Standing on a solid rock, and I wish I had

A heart like this silent rock
[...]
The sea, with flapping sides, is narrow
A bruise-like my chest in the evening
[Our Translation]. (Mutran, 1977, p. 41)

The poet symbolizes the sea as the object that the speaker resorts to. Metaphorically, he depicts the image of the “silent rocks” with the presence of his heart beside the sea. The persona uses a simile showing the sea speaking and consoling himself about his sad thoughts and mood. This wide sea is “narrow” as his “chest” in the evenings. His heart is silent like that silent “rock”. The speaker resorts to the sea as a natural element to feel more relaxed and peaceful.

The same image is portrayed by another modern poet Nizar Qabbani (1923-1998 CE). In the following poem, he delivers the image of his beloved in a thorough metaphor. The charm of his beloved is like the natural beauty of the sea around him. Her eyes are blue like the sea’s color, they are symbolized as the source of his hopes. Her natural beauty is shown as the sea with its water and port. When he looks at her, he finds himself happy and enjoyable. The same feeling, he catches when he sees the sea while his beloved is away from him:

In the blue harbor of your eyes, there are
Rains of audible light, dizzy suns, and castles
In the blue harbor of your eyes... there are
An open sea window, and birds waving in the distance
Searching for islands that were not created [Our Translation]
(Qabani, 1970, p. 34).

The speaker repeats the line “In the blue harbor of your eyes... there are” in the poem to enhance his feelings of loss and missing his beloved. He resorts to nature as his only place of peace. Mixing the beauty of the sea with his beloved’s charm to show how these two objects make him happy and relaxed. Al-Saraqibi (2020) states that the speaker in this poem is like the sailor “We notice a return to the image of the sailor, but he is a sailor who lacks the tools or means” (p. 10). This sailor navigates in the blue sea when he looks at his beloved’s eyes. He feels the beauty of the sea in her eyes.

The same image is depicted by another pre-Islamic poet. Imru al-Qais (500-540 CE) presents the image of the night as the wide and blue sea. This night brings the speaker sorrows and pains. In the beginning of the poem, the sea is shown as big and beautiful whereas the poet sees it as a symbol of comfort and life. The speaker admires the waves of the sea, but he does not like the length of this depressing night. Abu-Musa (2021) concludes that this image “through the sea waves and the crashing of the waves is also evident in this painting. The speaker does not know the end or stability, for he is in constant motion, like the night of Imru’ al-Qais, who does not know rest” (p. 310). Furthermore, the speaker enjoys the beauty of the sea while remembering his sorrows and oppression.

Questions of the Study

- 1- How did classical and modern Arabic poets treat nature in their poetry?
- 2- To what extent are these poets considered romantic in Arabic literature?
- 3- How is nature symbolized as a source of pleasure and peace in Arabic poetic styles?
- 4- What are the major similar themes depicted by the Arabic classical and modern poets?

Research Methodology

Based on analytical and descriptive approaches, this study was conducted. The chosen poems by pre-Islamic, classical, and modern poets will be analyzed stylistically on several levels to evaluate and examine the concepts and subjects as well as determine the significance of their poetry. This study adopts some practical and theoretical aspects of Russian Formalism that focus on analyzing the literary texts through their “images, metaphors, similes, structures, tones, and symbols” (Bressler, 2015, p. 42). A comparative technique is used to enhance the various images used by these selected poets. Additionally, the research focuses on how each poet engages with nature, and what the poetry depicts about it. The analyzed poetic images of nature conclude mutual themes where they appear in the poems. The samples of the study are quoted from main different sources which are considered known in Arabic literature.

Discussion and Analysis

At the time of al-Jahilia, al-Mu'alakat (The Pendants) poetry was the most well-known poetic trend and style. All individuals were able to read the poetry since they were posted on the walls of the Kaaba. Imru' Al-Qais, Zuhair bin Abi Salma, Tarfa ibn Al-Abd, Amr bin Kulthum, Waleed bin Rabi'ah, Antara bin Shadad, and Helza Yashkari were only a few of the well-known poets of the era. They were also referred to as Al-Mu'alakat's poets. They employed personification, metaphors, similes, and other linguistic devices and structures in most of their poetry, which were also often rhymed and paralleled. Arabic nature poetry has been scrutinized by poets since the advent of Islam.

Particularly during the Umayyad era (662-750 CE), when poets employed more descriptive situations and imagery, it was developed and used more literary elements. They concentrated on a range of human, natural, and religious themes. Some poets tended to be romantic, mystical, or religious. Famous poets of the time, such Al-Farazdaq, Al-Waleed bin Oqba, Al-Akhtal, and Omar bin Abi Rabi'a, captured this in their poems. A few of these poets explored the themes of politics, war, and flirtation in their works. The Umayyad era began in Damascus, Syria, and was followed by the Abbasid era, a new political period (750-1258 CE). A variety of Abbasid poets, including Al-Mutanabi, Abu-Tammam, Al-Bohtory, and Abu- Ala' Al-Ma're, contributed to the development of Arabic nature poetry during that period. These poets established a fresh poetic literary form. They created the rhyme, rhythm, theme, and aesthetic elements of the poem. They frequently depended on the metaphorical use of imagery in their poetry, particularly those from nature. In the time of the Abbasids, poetry took many different forms.

Love, nature, and praise were the primary first-generation poetic forms. Genevieve Weider (2017) states that “praise poetry existed within the tribes, because poets praised the strength of tribal leaders, to affirm their leadership and control within the tribe (P.1). The Abbasid poets were affected by their tribal upbringing in how they chose to show their love or devotion to their lover or master. The second poetic form, referred to as wine poetry, was well-known for its renown, particularly in the Abbasid courts. Most Muslim devout men were divided about it since the Holy Quran outlawed consuming wine. Weider (2017) concludes that “since wine poetry was circulated through the court, it likely does not demonstrate the actions of most Muslims at this time but suggests that they valued entertainment in the court.” (P.4). Although some Arabic Umayyad and Abbasid poets rejected wine poetry, they nonetheless recited it for fun and enjoyment.

The term “hunting poetry” refers to the third poetic style. When the poet went hunting with the caliph or other leader, it was recited to demonstrate the caliph's or poet's hunting prowess. The most well-known hunting poet was Abu-Nawas, whose book of poetry was titled *Diwan*. During the pre-Islamic period, al-Jahiliyah, the Arabic poets admired their surrounding nature and treated it in most of their poems. They described the Arabic desert, their Bedouin lifestyle, mountains, and trees. One famous poem describing the mountains is Ibn-Rabia's (560-660 CE) “The Mountain”. The poet depicts the image of the mountain during winter and floods when the predatory and dangerous animals come. The poet continues his depiction by showing how the trees are cut and fallen for the strong flood and rain: 48 The predatory animals shouted for its power Their sounds are like the mark of the beauty I say while the flood is away Changing the beautiful tops of the mountains [Our Translation] (Al-Qaisi, 1970, p. 25).

The speaker combines the image of the scared animals with the beauty of the flood while he is far from its view. The speaker admires the way that the flood advances among the mountains while all natural creatures enjoy it. That is what most of the Arabic pre-Islamic poets tried to portray by describing the aspects of the mountains mentioning the valleys, hills, and riverbanks. Al-Qaisi (1970) argues that the pre-Islamic poets showed and distinguished the “colors of the mountains and the poets' wearied feelings towards them” [Our Translation]. (p. 26). Other natural aspects are described by another Arabic pre-Islamic poet, Imru al-Qais al-Kindi (500-540CE). He depicts a thorough image of the night while he complains about his pains and sorrows. In the initial lines of the whole poem, the persona addresses the night to be shorter and more tender.

The speaker describes how he hates the coming of the night while he moves between mentioning various natural objects, such as valleys, morning, villages, and dust. Aka (2015) states that Imru al-Qais's poetry is influenced by his compassion whereas it is used to express his feelings in his heart. His poetry was like songs that sprung from his consciousness. (p. 17). Al-Qais's poetic stanzas of nature are recognized as the songs of animals, land, trees, mountains...etc. In his “The Night” poem, he asks nature for tranquility and calmness whereas he is emotionally devastated: A night like the sea's waves has released its darkness On me with all kinds of worries I told it once it was long [...] O long night will not you pass Into morning though it is not better than you What a night which its stars Tied with linen ropes, which are set with stones [Our Translation]. (Aka, 2015, p. 26).

The speaker's tone is sad while he suffers from psychological pains that do not make him happy. He asks the night to be short while it lets him remember his sorrows and beloved people in his life. He describes how the fox shouts in the forest while the birds are hidden and calm in the nests. The speaker concludes his long poem with a description of how he finds his psychological comfort by the coming of the morn. 49 The same image of the night is also depicted similarly by another Arabic poet during the Abbasid era. Al-Bohtory (821-897 CE) portrays the night's imagery as the pre-Islamic poet Imru al-Qais, he shows it as a long time that lets the speaker think and remember beloved people who were around him.

The persona delivers a metaphor while he is like the loving person who stays all night thinking of his/her lover: The night insisted on returning with its length for a sleepless suitor If the blamers don't stop it His tears go down without stopping [Our Translation] (Al-Sairafi, 2009, p.119) The speaker grumbles about the long night that causes to him remember sorrows and his beloved people. In the next lines, the speaker acknowledges the psychological weakness that lets him in pain. He remembers the ruler of Iraq at that time and laments him. To the speaker, this ruler is shown as the source of happiness, greatness, and honor. He is a person who helps people peacefully and comfortably.

In a sad and desperate soul, the persona laments about this ruler, while in a paradox, he shows the image of Iraq as beautiful, pleased, and great. Metaphorically depicted, this praised ruler is presented as a “full moon” in the sky. This full moon lights up the roads and paths for all people in Iraq. Then metaphorically said, after the death of this ruler, everything got dark and black. In another context, the speaker praises this ruler with his coming as the light that makes everything bright and crystal indicating peoples’ life and dreams “The east’s face became as/ The full moon during its presence”. The speaker continues his praise to the place where he lives in Iraq, he spins in Baghdad with its natural beauty. As stated previously, nature is on the cusp of the Arabic portrayal of some life issues. It has always been treated by many poets from the old ages of Arabic literature until the post-modern ages. According to another Abbasid poet Abu-Tammam (803-845 CE), he tackles nature as a source of pleasure and perfectness. He depicts it deeply in a symbolic and allegoric way. It can be symbolized to show praise, love, lamentation, flirting, or even a linguistic idea. He described most of the natural objects. For example, he describes the horse as a source of power, dignity, and nobility. The persona admires the way that the horse walks while he notices glory in its walking. The speaker depicts a marvelous image of the foals too, he shows their speed and natural beauty in the same poem: As if someone is genuine in their presentation As a photographer who enriched their image They hold crows on their backs with their silky hair If they are not careful to be familiar with the horses Then they will cause their death (Al-Matarneh & Abuhammam, 2021, p.1390).

The speaker initiates his description by mentioning physical imagery depicting the horses as fast and sensitive. Their sensitivity allows them to adapt and live with other horses differently. The speaker delivers a new metaphor by showing the horses as the charming lady that has “silky hair”. While they are running, they seem to be young and soft. Their softness makes the speaker get happier while he looks at them. In the next lines, the persona shows them as faster than the wind, their speed comes differently while they are running, especially in wartime. Then, in the last lines, the speaker depicts the image of happy and proud horses. When people see the horses in the arena, this view makes the speaker feel comfortable and psychologically satisfied. The horses are symbolized to be a source of power, beauty, and love “Bringing the birds to their nests/ In the arena that gets pleased/ Where the men become honored”. In another context, Al-Bohtory depicts a similar image of the foal. It is shown as a symbol of power and pride.

The speaker admires its walking, this admiration is given by the psychological relationship between the speaker himself and the foal. This relationship is presented when the men go to war with their horses and foals. In most Arabic nature poetry, the horse is treated with the image of war and invasions, because of the psychological impact that it makes on the soldiers, invaders, and knights: As for the foal, we have experienced his day He walked with the foals and flew away Further than their delusions and higher than his A glad and full of beauty Coming like the full moon in the sky (Al-Matarneh & Abuhammam, 2021, p.1390) The speaker states that he knows the horse’s day. He indicates its presence during wars while knights fight and battle with the enemy using their huge and motivated horses. Then, the persona delivers a clear metaphor depicting it as a bird that flies. Because of its speed, the speaker is amazed by the horse’s fast running; it is shown flying as the bird in the sky that moves from one place to another. At the end of the poem, the speaker presents a new metaphor showing the foal as a full moon in the sky. It lights the roads and guides the knights to victory. Al-Matarneh and Abuhammam (2021) comment on this poem “The powerful foal is presented as it precedes the other foals in the field, so his coming is depicted as the full moon that spreads the whole area” (1390).

As stated before, the foal is symbolized as a form of greatness and glory that can be brought by knights during wars. Inasmuch, Arabic classics, and modern poems are influenced by the image of the cloud. They admire the coming of the clouds and depict them in most of their poems. The clouds are repeatedly drawn as a symbol of comfort, pleasure, peace, and tranquility. Al-Bohtory depicts it similarly in many poems. He shows in his “If the Sky Doesn’t Cry” a clear image of the raining clouds that cover the speaker’s sky. He draws a spiritual relationship between the cloud and the land. This relationship is metaphorically connected with rain. The cloud’s crying is the sky’s rain while everything gets green and bright.

The laugh of the land is personified by the happiness that the cloud makes when it rains: If the sky does not cry/ The land will not laugh with greenness/ And the flowers will never bloom unless it gets sick from the heavy rain (Al-Matarneh & Abuhammam, 2021, p.1390). The speaker portrays a paradox when the land gets sick due to rain, it will be fertile to grow flowers and help the trees to bloom. However, the land’s laugh is the greenness that rain causes during winter and spring. Moreover, Al-Bohtory depicts a similar image of the cloud in another poem. In his “The Cloud”, the speaker concludes that once the clouds vibrate, which means moving in the sky, the land gets fertile and pleased. Thunder helps the clouds to rain. Then metaphorically shown, the persona delivers a new image of the cloud as it has a tail while it rains and covers the whole land. The speaker admires the way that the clouds rain, their rain is tears indicating humans’ crying. These clouds are honest, and their sound is like the “Lion’s roar” that is spread over the whole place. Moreover, these clouds came from Najd, a place in Saudi Arabia where they are always hot.

The speaker shows these clouds as a source of happiness and comfort even in hot places where every creature needs rain and water. In the end, the persona concludes that these clouds introduce spring that makes all people and animals feel pleasure and love “Its water springs in the valleys/ As if they are playing beautifully in the cube” (Al-Matarneh & Abuhammam, 2021, p.1390). A similar image of the rain is portrayed by another Arabic modern poet Bader Shaker Al-Syab (1926-1964 CE) in his famous poem “The Rain Song”. Al-Syab is considered as the first poet of modern Arabic literature. Hamoodi (2022) states that he is “the founder of modern Arabic poetry and his poem, The Rain Song is the first modern Arabic poem as a modern poem should be. Many poems were written before it, but they were not up to the standard of real modernity” (p. 168). The speaker depicts the image of rain happily while he describes his homeland, Iraq. He admires nature, especially the rain that falls on his home. He symbolizes rain as a kind of freedom, beauty, and anti-slavery action.

The image of freedom is concluded at the end of the whole poem when the speaker attributes the beautiful colors of nature to the falling of the heavy rain: Rain, Rain, Rain With each drop of rain While the red or yellow is from the flowers With each tear of the naked and hungry Even with each drop of the slaves’ blood It is a smile waiting for a new face [Our Translation] (Al-Syab, 2016, p. 156) The speaker delivers a metaphor of rain that falls. It is created from the colored flowers in the gardens. However, the persona indicates the poor and hard situation of people in his home, Iraq. He symbolizes the drops of rain to the drops of blood falling from the slaves who are controlled and oppressed. Once the rain comes, it makes all people pleased, while they see hope and freedom in its presence. The speaker gradually concludes that rain makes even the flowers feel the beauty of life. The dew after rain also provides beautiful views while they grow and live happily. Finally, the persona depicts a memory of his childhood. He remembers the image of rain when he was a child, he remembers the black sky that could rain on him and other children while they were playing outside. This rain causes his happiness, and

the other people enjoy the coming of it. Moreover, rain is also depicted as a source of self-tranquility and pleasure. The speaker smells and enjoys the smell of the land while he is outside.

Al-Syab's poetic style is known for its usage of symbolism, spatial and temporal structures, new vocabulary, colloquial language, oppositeness, and imagery. He is known for his use of linguistic devices that could make him the most modern Arabic poet in the middle of the last century of the Arabic literary ages. His denotative and connotative meanings are shown in a way that fits simple and rustic people who read and listen to his poetry. Moreover, he is famous for using intertextual concepts in his poetry. For instance, he shows a good example of intertextuality when he uses it in his "The Rain Song". He indicates some ideas quoted from T.S. Eliot's "The Waste Land". Al-Syab and T.S. Eliot depict a similar image of their countries. They share the use of natural objects in their poetry which are considered symbols of life, freedom, peace, and tranquility. Rain in the two poems is shown as the natural motivation to describe their sorrowful mood. Al-Syab comments on T.S. Eliot's *The Waste Land* as "The title of a poem by the English reactionary poet T.S. Eliot" (Hamoodi, 2022, p. 177). Al-Syab describes Eliot as a reactionary, perhaps because of "his affiliation with the Communist Party at the time" (Hamoodi, 2022, p. 177). Furthermore, Al-Syab doesn't tend to express his perspective rather than thematic and linguistic styles in his poetry.

Most Arabic poets depict nature aesthetically. It's like a shelter where poets can enjoy nature while taking in stunning views and sensations. In Arabic verse, nature is treated as a theme to live confident, serene, and satisfied. Since the early seasons of Arabic abstract times, nature is depicted cheerfully starting from the pre-Islamic time until the post-current periods of Arabic writing. Most of the time, Arabic poets start and describe their poems with natural sights and objects. One significant instance of introducing the joy of nature in Arabic writing is Ilia Abu-Madi's "The Orchard". He talks about how he feels when he stays and looks at all the natural things in his environment. He explains at the beginning of the poem how staying in the green field can prevent depression. All aggravation and remorselessness are out of man's heart while he partakes in the perspectives on this green plantation. Because of this lovely field, the darling could fail to remember his/her adored while the immaculateness and magnificence of nature fill all spots around. Being with nature in green environmental factors implies that men can adapt to their mental furthermore, actual issues in their material lives.

Abu-Madi is notable for his portrayal of numerous regular items around. He depicts spring, waterways, stars, and blossoms. Most of his compositions focus on how a man can appreciate the beauty of nature in his life. In the same poem, he talks about wildlife and how nature can help people with pain in any situation:

A field, if you visit it depressing
Releases the anguish from your heart
It brings back the heart of the deserted with temptation
And the lover forgets the beloved
[...]
When birds sing
The tired return calm [Our Translation]
(Abu-Madi, 2007, p.16)

The speaker stresses his sensation of joy when he sees the green field. He emphasizes the psychological connection between his beautiful nature and himself. The persona represents the bird's twittering as a sound of solace and joy while all individuals like to hear it.

One more popular instance of introducing nature cheerfully in Arabic current verse is Ahmad Shawqi's "Nature". In this sonnet, he welcomes the sari to stand up and partake in the regular perspectives around him. Nature to the speaker implies that he can adjust to nature and know the magnificence of life there:

O sari, stand up in that nature
So that I can show you the wonderful craftsmanship of the creator
The earth around you and the sky shook
Due to masterpieces of beauty and perfectness
[Our Translation]. (Shawqi, 2016, P.31)

The persona alludes to the awesome nature that grabbed his eye with its magnificence, so he asks the sari at night to stand and ponder with him the awesome making of the All-powerful Maker. Here, the writer implies all individuals by the sari, requesting that they examine the nature around them, and consider the formation of God. Additionally, the artist accentuates the stunning excellence of nature, which caused the earth and sky to vibrate at its excellence, showing that even lifeless things were impacted and celebrated by the excellence and commendation of God, so it is better for you, O man, to examine the indications of God that worry the significance of His work, and the impacts and proof of His power clear in this nature.

In the center verse of the poem, the speaker welcomes the sari to see the water spring close to him. He makes sense of how this water spring makes the speaker satisfied and agreeable. This carving shows the tangible and visual images that make the peruse taste the immaculateness of nature around the speaker:

You would pass by the water brook and think
The plant is a mirror decorated with a frame
It appears to be in series with the handle
Like fingertips running over strings [Our Translation]
(Shawqi, 2016, P.31)

The poet continues to address the nightwalker in this passage, describing the clarity and intensity of a natural stream of water: "You get the impression that a clean stream is a mirror when you pass it/ And the plants around it look like bright frames on the mirror". The poet goes on to describe the water stream in this verse, flirting with the beauty of its waves and how they flow together. He says:

At the point when the water is moved by the breeze,
or the model, It makes a wonderful sound that
is satisfying to the ears
As though a craftsman's fingers were passing furthermore,
playing on the series of this craftsman's oud [Our Translation]
(Shawqi, 2016, P.32).

The persona here interfaces melodic magnificence with the excellence of the voice. Water in nature and makes them similar in the delight of the audience to them. The speaker respects the water of the stream with maybe it was hands broadened and enhanced with its magnificence. It looks like it's covered in sparkling jewels. Here, he compares the rocks and stones to lovely gems, and it means the immaculateness of the water and the virtue through which these stones showed up.

Conclusion

Arabic nature poetry from the pre-Islamic, classic, and modern ages considers nature as a valuable and rich reflection of the human mind. Arabic poets tend to be realistic, objective, imaginative, and stylistic in their nature poetry. Arabic poetry considers nature as a central element. It offers poets a clean spiritual source of regeneration while also assisting them in escaping the complexities of metropolitan life. Many Arabic poets of the Middle Ages frequently reference the beauty of nature in their poetry. This literary tradition dates to the Pre-Islamic Period when poets like Terfah Ibn al-Abd (54–369 CE) and Imru al-Qays (496–544) depicted the desert, the camel, the clouds, and other natural phenomena during *al-Jahiliyah*. The Umayyad and Abbasid eras saw a flourishing of nature poetry, which peaked in the eleventh century in different regions like Al-Andalus, where it was classified as a unique and distinctive literary form. Nature is the most valuable object that inspired these Arabic poets to introduce many charming images of life. It was symbolized as the source of self-enjoyment and peace. The images of rain, horses, mountains, flowers with other natural elements influence these poets' moods and lives. Nature is their mirror of feelings, sorrows, and hopes.

Bibliography

- Abu-Musa, Mohammed. (2021). Poetic Balances in the Commentary of Imru' al-Qais, A Study in the Book (pre-Islamic Poetry). *Journal of Arts and Human Sciences, Um-Al-Qura University*, 1(33), Pp 300-320.
- Aburqayeq, Ghassan. (2020). Nature as a Motif in Arabic Andalusian Poetry and English Romanticism. *Journal of Critical Studies in Language and Literature, University of California*, 1(2), Pp 52-61.
- Aka, M & Aka, A. (2015). Nature in al-Jahilia poetry. Imru al-Qais as a Model. Algeria: Zian Ashour University.
- Abu-Madi, Iliia. (2007). [Diwan Iliia Abu-Madi]. Bairut: Dar Al-Awda.
- Al-Matarneh, M, Abuhammam, E. (2021). The Images of Nature in Wordsworth's and Al-Bohtory's Poetry: A Comparative Study of Selected Poems. *Theory and Practice in Language Studies*, 11(11) pp1386-1395.
- Al-Qaisi, H. Nouri. (1970). nature poetry in al-Jahiliyah. Beirut: Al- Motahida Company for Publication.
- Al-Saraqibi, M, Waleed. (2020). The Sea Poem by Nizar Qabani, Study and Analysis. *Al-Bayan Journal, Kuwait Writers Association*, 20 (597), pp 1-97.
- Al-Sairafi, Hasan. (2009). the interpretation of Al-Bohtory. Egypt: Dar Al- Ma'raef.
- Banikalef, A., Al Bataineh, K., & Atoum, M. (2018). Exploring facebook affordances in natural disaster: case study of the 2018 dead sea flash floods in Jordan. *International Journal of Engineering & Technology*, 7(4), 5001-5006.
- Bressler, C. (Ed.). (2015). An introduction to theory and practice. (5thed.) USA: Library of Congress
- Hamodeh, Hashim. (2022). "Cultural Intertextually in Badr Shakir Al-Sayab's translations of T.S Eliot's Poetry". *International Journal of Humanities and social Sciences*: 1 (35) pp 166-178.
- Mutran, Khalil. (1977). *Diwan Al-Khalil*. Beirut: Dar Maron Abood.
- Qabani, Nizar. (1970). [The book of love]. Beirut: Arabic Literature Foundation.
- Shah, P. M., Yusof, A., Al-Bataineh, K. B., Yusop, N. H. M., Haron, A. I., Nee, M., & Ahmad, A. M. (2007). Second language learning beliefs of university students. *International Journal of Diversity in Organizations, Communities, and Nations*, 7(5), 51.

Shawqi, Ahmad. (2016). [diwan Ahamd Shawqi]. Beirut: Dar Sadir.

Al-Shaikhli, M., Al-Bata'ineh, K., & Al Fawāreh, A. (2020). The importance of 'pragmatics' in interpreting the intent speech in English and Arabic languages. *International Journal of Innovation, Creativity and Change*, 14(11), 408-428.

Wahas, Yazid. (2020). Images of Nature in the Poetry of Abu Al-Qasim Al-Shabbi. *Smart Moves Journal*, 8 (11): 65-77.

Weidner, Genevieve. (2017). Popular Literature in the Abbasid Caliphate: How It Represented and Defined the Culture of the Abbasids, *Literature Journal*, Vol.3 (2) Pp.19-32.

Yass, Sarab, Omar, Al-Tayeb. (2022). Nature in Andalusian Poetry. *Journal of Humanitarian and Natural Sciences*. Sudan 3(8) pp: 10-20.